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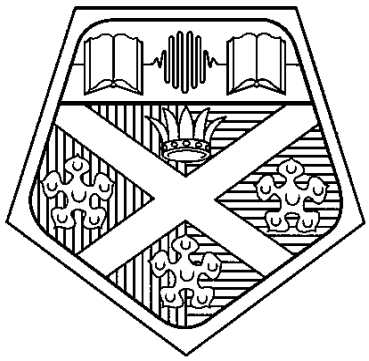

Phenomenological Model of Culinary Innovation

A Systemic View

by

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"This topic is really, really complicated and, for this reason, nobody is actually trying to do what you are doing in your doctorate."

Ferran Adrià

(Rosas, Spain, 7th August 2008)

FOR CAROLINE

AND

FOR MAXIMILIEN

WITH LOVE

Declaration of Authenticity and Author's Rights

This thesis is the result of the author's original research. It has been composed by the author and has not been previously submitted for examination which has lead to the award of a degree.

Signed: 

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My journey of formal education was quite long. In the part of Germany where I grew up we have to do 13 years of school in order to do our A-level. Then I did 15 months social service with mentally disabled people in their residential accommodation. After that I did an apprenticeship as chef lasting three years; then university. In four years I completed a BA (Hons) in Hospitality Management and an MSc in Business Economics. After 18 years and 3 months, still not enough: let's do a PhD: another 3 years and 3 months. So I formally studied for 21 years and 6 months. Yet, both sadly and fortunately, in five years I learned incomparably more than in the other 16 years and 6 months. The reason is simple. I was lucky to learn from masters. I am grateful that Vincent Klink and Uwe Riedel (Restaurant Wielandshöhe) took me on as their apprentice and made more out of me than just a chef. They made me love and respect food. But the person I owe my deepest gratitude is my master Dr. Viktor Dörfler. From him I have learned to love and respect science. Because of him I regained faith in education and knowledge that I have lost when I was taught by those who don't love, who don't care and who are more driven by hearing their voices than by the beauty, the nobility, the honesty of knowledge. Viktor teaches me every day even when he is not around!

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ABSTRACT

This phenomenological inquiry is a story of extraordinary chefs and their lived experience of culinary innovation. The main achievements are two models that were both achieved through a phenomenological approach and are systemic in nature. Thus, the first can be seen as a phenomenological model that describes culinary innovation as a systemic phenomenon and is believed to be of informative value for future management and education policies and practices. The second model, also phenomenological and systemic in character, describes culinary innovation on a more philosophical level and can inform future research aiming to investigate the extraordinary. The first phenomenological model of culinary innovation does not provide a generally applicable set of steps that can be used to create ideas and then turn them into innovations, but contributes to knowledge in the way that clearly indicates that the existence of such set of steps is a naïve belief that creates more harm than good. The model clearly shows beside the systemic dimension of culinary innovation that each chef must go through an intensive self-development in which he must invest incomparable amounts of energy, hard work and dedication to become an extraordinary creator.

The research findings furthermore show that creativity is an interesting and important dimension of human life and holds emotional and satisfying rewards for the creator. Moreover, the outcome of creativity initiates the complexity and richness of the future. Thus, this study can be seen as one step towards a better understanding of the lived experiences of creativity and innovation. Beside the cultural and economic importance of haute cuisine and the lack of studies on creativity and innovation in hospitality literature, the current study also contributes to knowledge on extraordinary individuals. This contribution is manifested first in that the current thesis focuses on extraordinary creators and thus challenges the existing frameworks in the human sciences that have failed to account for these individuals. Second, the study also makes a methodological contribution, because extraordinary chefs are investigated by a researcher who is part of their life-world (i.e. having been a chef in haute cuisine), a constellation that is underdeveloped as a research framework in the human and social sciences. It will become evident that the lessons that can be learned

from these extraordinary chefs are that the ideas of a small number of chefs are responsible for much of the developments in the domain and that a better understanding of these extraordinary chefs, and for that matter extraordinary creators in general, may help to uncover how a sense of responsibility can be better united with talent.

THESIS RELATED PUBLICATIONS

Stierand, M and Dörfler, V (2011, forthcoming). Methods against Methods. In A. Mesquita (Ed.), *Technology for Creativity and Innovation: Tools, Techniques and Applications.* Hershey, PA: IGI Global.

Stierand, M (2010). 'Sleeping with Chindogu From Average Creativity to the Creative Average', The Hospitality Review (April), 43 47.

Stierand, M and Dörfler, V (2010) *'Reflecting on a Fluid Research Approach'*, British Academy of Management Annual Conference, 14-16 September, Sheffield.

Melissen, F and Stierand, M (2010) *'Strolling into Organisations of the Future'*, European Group for Organizational Studies Colloquium, 28 June – 3 July 2010, Lisbon.

Cousins, J., O'Gorman, K., & Stierand, M. (2010). Molecular gastronomy: basis for a new culinary movement or modern day alchemy? *International Journal of Contemporary Hospitality Management, 22*(3), 399-415.

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Stierand, M and Lynch, P (2008). '*The Art of Creating Culinary Innovations'*, Annual International CHME Research Conference, 14-16 May, Glasgow.

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1. INTRODUCTION

"One must still have chaos in oneself to be able to give birth to a dancing star" (Friedrich Nietzsche, 1883-1885, 'Thus spoke Zarathustra')

This thesis is a story of extraordinary chefs and their lived experience of culinary innovation. The reason for choosing this topic is two-fold. The first reason is a personal one. At the age of six I was offered my first chef's hat and cookery book, and since then my passion for food never stopped. Yet, it was a long and adventurous way from the six year old boy to the final decision to do a PhD on the topic of culinary innovation. Before I finally decided to start a PhD I was reflecting on possible topics, but my thoughts always ended up with the same word: food. Also, a lot of people told me that as soon as I talk about food and all that goes with it, my eyes start to shine and I guess they are right. Many times I caught myself wandering in thought about the next creation I could cook or how my dream restaurant would look like. Finally, there was no alternative other than looking into the creations of great chefs, because I wanted to learn more about what makes an extraordinary culinary creation and what is involved to be a successful culinary creator. The second reason became evident much later in the process of reading the academic literature on chefs, food, gastronomy and other related topics, and probably after three months into this process the broad topic of culinary innovation emerged and seemed to be worth further pursuit.

However, the hows and whats were very unclear at this time and a long, stony, but exciting path of academic self-development lay ahead. During this process I became fascinated by the philosophy of science and research methods, mainly due to the coincidence of having met my final supervisor and master Dr. Viktor Dörfler. I became particularly attracted by two ideas that were posed by Einstein and Kuhn when they said *that "...science, if it is to flourish, must have no practical end in view"* (Einstein cited in Ruvinsky, 2009, p. ix) and that *"unlike the engineer and many doctors, and most theologians, the scientist need not choose problems because they urgently need solution and without regard for the tools available to solve them"* (Kuhn, 1962/1996, p. 164). As a result, this thesis became rather risky in the sense of

having had no pre-formed approach at the beginning; both the research question and the research framework emerged and were amended during the process of this thesis.

1.1 Purpose of the Study

The purpose of this study is to uncover and understand the lived experience of extraordinary chefs with regards to culinary innovation, a topic that has widely been neglected in the academic literature. It is also uncommon in the business and management literature to bring lived experience into focus. Yet, this approach is believed to substantially contribute to new knowledge in the fields of creativity, innovation and hospitality by providing an in-depth analysis of the lived experience of extraordinary chefs with regards to culinary innovation. Moreover, the purpose of this qualitative study is to develop an understanding of the general structure of what is it like being engaged in culinary creativity while being exposed to socio-cultural judgment that is decisive whether the outcome of the chef's creativity will become an innovation. The study was designed by me and for me, because as a chef I felt I could much deeper immerse in the conversations with the participating chefs and also better interpret their lived experiences simply because I speak their language and understand the meaning of their words. However, this also meant to be extremely reflective in all actions and reasoning. In short, the findings of this study are aimed at providing chefs, hospitality managers and individuals attracted in following opportunities in the areas of creativity, innovation and haute cuisine with a better understanding of the systemic phenomenon of culinary innovation.

1.2 Research Aim, Research Question and Research Objectives

The aim of this study is to develop a phenomenological model of culinary innovation. In order to achieve this aim the following central research question is employed:

What is the lived experience of culinary innovation from the perspective of extraordinary chefs?

In finding an answer to this question the following objectives were employed:

1. *To explore and understand the lived experience of becoming and being an extraordinary chef.*

2. *To explore and understand what is of the essence to extraordinary chefs in the process of creation.*

3. *To explore and understand the social and cultural influences affecting the innovation process of extraordinary chefs.*

1.3 Significance of the Study

The significance of the current study can be followed along three major lines:

1. the importance of research on creativity and innovation;

2. the importance of research in haute cuisine;

3. and the importance of research on extraordinariness;

According to Csíkszentmihályi (1997), there are two key reasons for the significance of research on creativity and innovation. First, the majority of the interesting, important and human things in life are the marks of creativity. Human beings differ in only two percent of their genetic makeup from chimpanzees, and it is only creativity that is responsible for this difference, which became evident in the creation of language, artistic expression, values, technology and scientific understanding. Second, creativity holds emotional and satisfying rewards for the creator. Being involved in creativity feels as if life is lived more fully and "perhaps only sex, sports, music, and religious ecstasy... provide as profound a sense of being part of an entity greater than ourselves" (Csíkszentmihályi, 1997, p. 2). Yet, the outcome of creativity adds another significant value in that it forms the complexity and richness of the future. Furthermore, the scientific understanding of innovation in general, but within the service sector in particular, is at a rudimentary stage (Chesbrough & Spohrer, 2006; Ottenbacher & Gnoth, 2005). Although, innovation studies have the potential to inform future policy and practice, empirical studies have been limited so far, especially in the accumulation of concepts and theories (Tidd, 2006). This is further

supported by Ottenbacher and Gnoth (2005, p. 206) who advise that hospitality "managers often rely on gut feeling, speculation, and their own limited experience about the keys to innovation success." And Wong and Pang (2003) confirm that particularly within the hospitality industry little research has been conducted into barriers to creativity.

Second, Haute cuisine restaurants are part of the hospitality industry, but also part of the cultural economy, because they create value through aesthetic and symbolic work (DeFillippi, Grabher, & Jones, 2007; Svejenova, Mazza, & Planellas, 2007). Here, competition tends to focus on the value of sign rather than use (Du Gay, 1997; Lash & Urry, 1994). Moreover, the cultural economy is one of the most significantly expanding sectors in many economies (EuropeanCommission, 2001; OECD, 2006; UnitedStatesCensusBureau, 2000) and the creators of cultural products are considered to be highly skilled and thus vital for the competitiveness of many economies. Likewise, cultural products enforce multiplier effects that generate new economic opportunities and employment. This is especially important for regions like Europe that struggle with a loss of low-skilled manufacturing jobs (Castells, 1996; Held, McGrew, Goldblatt, & Perraton, 1999). On the other hand, the restaurant sector is also one of a few remaining growth sectors that can accommodate low-skilled and non-skilled employees (O'Mahony & Sillitoe, 2001; Sassen, 1998; Teare, Mazanec, Crawford-Welch, & Calver, 1994). In addition, the International Labour Organisation (ILO, 2001) highlights the hospitality industry as an important global contributor with future employment predicted to reach 251.6 million jobs by 2010. The Haute cuisine sector in particular contributes to this strength in employment, because it is not uncommon in high end restaurants to have one-to-one staff-to-diner ratios (Passariello, 2003). In consequence, given that many ordinary restaurants are considered to be laggards with regards to innovation (Salter & Tether, 2006), studies that can unpack and demystify the phenomenon of culinary innovation can provide economic and employment benefits for both individual businesses and the hospitality sector as a whole. The cost of the hospitality sector not achieving its potential equates to unrealised economic and employment opportunities.

Finally, Gardner (1998) reports that the significance of research on extraordinary individuals is manifested for three major reasons. First, extraordinary individuals are just fascinating in their own right, but also challenge the existing frameworks in the human sciences that have failed to account for these individuals. Second, the thoughts and actions of a few extraordinary individuals were and are responsible for much of the good but also much of the bad in the world. And third, a better understanding of extraordinary individuals is vital and may lead to insights into how a sense of responsibility can be better united with talent:

> *"I fully recognize that extraordinariness does not of itself translate into working for the societal good, or even caring about what the good might be. Still, if we are to have a world civilization — and, more particularly, one that strives towards fairness and peacefulness — we must understand as much as we can about individuals of unusual promise and achievement" (Gardner, 1998, p. 16).*

1.4 Role of the Researcher

This phenomenological study is also a heuristic inquiry, because I am a chef who was trained in Michelin star restaurants and my personal motivation for doing this study was to better understand how great chefs immerse in creativity and produce creations that become acknowledged as innovations in the domain of haute cuisine. This is in line with Moustakas's (1990, p. 40) account of heuristic inquiry:

> *"All heuristic inquiry begins with the internal search to discover with an encompassing puzzlement, a passionate desire to know, a devotion and commitment to pursue a question that is strongly connected to one's own identity and selfhood. The awakening of such a question comes through an inward clearing, and an intentional readiness and determination to discover a fundamental truth regarding the meaning and essence of one's own experience and that of others."*

As stated by Douglass and Moustakas (1985), I also had to go through a process of self-reflection so that I was able to explore and so to sift and elucidate the essence of

culinary innovation, because being a chef, I am not only personally and historically associated with the research but also, because I am very passionate about the topic I am thus emotionally attached. I was led by the hunger to find out, to shed light on, and to realise what is essential to extraordinary chefs with regards to culinary innovation. This hunger to find out was also recognised by Dieter Müller during the interview I conducted with him

> *"I always invite potential employees... to the amuse bouche menu so that I can see already there if they have enthusiasm and fire... I also see this fire in you and I hope you have a bit of time, because I want to invite you for lunch so that you can taste the amuse bouche menu."*

Hence, I cannot deny that I gave life to this study, not only through finding an answer, but because the research question is infused by my own being. Only through a challenging self-search and continuous dialogue with my mentor Dr. Viktor Dörfler was it possible to extract the deeper meanings of the subjective experiences I have gathered during the data collection, which may have been hidden to researchers without such mentoring and without having experienced themselves what it means to be a chef at this level of cuisine. These subjective experiences were found fundamentally important in drawing the final picture of culinary innovation in this thesis.

While my passion kept me going and provided me the access to these world-famous chefs many people believed I would never gain access to, it was at the same time extremely important to stay reflective and disciplined (Douglass & Moustakas, 1985). This meant not only following the set schedule for the thesis and not getting lost in the different directions the study offered, but also being disciplined in not losing the connection with science. This does not mean *not* to believe in the trustworthiness of interpretive findings, but to avoid crossing the border between science and art, to avoid narcissism and to avoid getting caught by the aura and hospitality of the research participants.

This study was without a doubt challenging and risky, but most of all an exciting and fascinating journey. What became very clear at the end was something that I had once earlier experienced as a chef:

> *"If you hold and serve the question, until all ambiguity is erased and you really believe in your question, it will be answered; the break-point will arrive when you will suddenly be 'ready'. Then you must put your hand to the plow and not look back; walk out onto the water unmindful of the waves" (Pearce, 1971, p. 108).*

1.5 Outline of the Study

The thesis on hand is divided into seven chapters with the following content:

Chapter 1: This chapter introduces and outlines the study by referring to its purpose; aim, research question and objectives; significance; and the role of the researcher.

Chapter 2: This chapter depicts the academic literature of what is known about creativity, innovation and culinary innovation, thereby establishing a mental model for the remainder of the research.

Chapter 3: This chapter introduces the research framework of this thesis by discussing the study's research paradigm, research participants, methods of data collection and data analysis and the trustworthiness of phenomenological data.

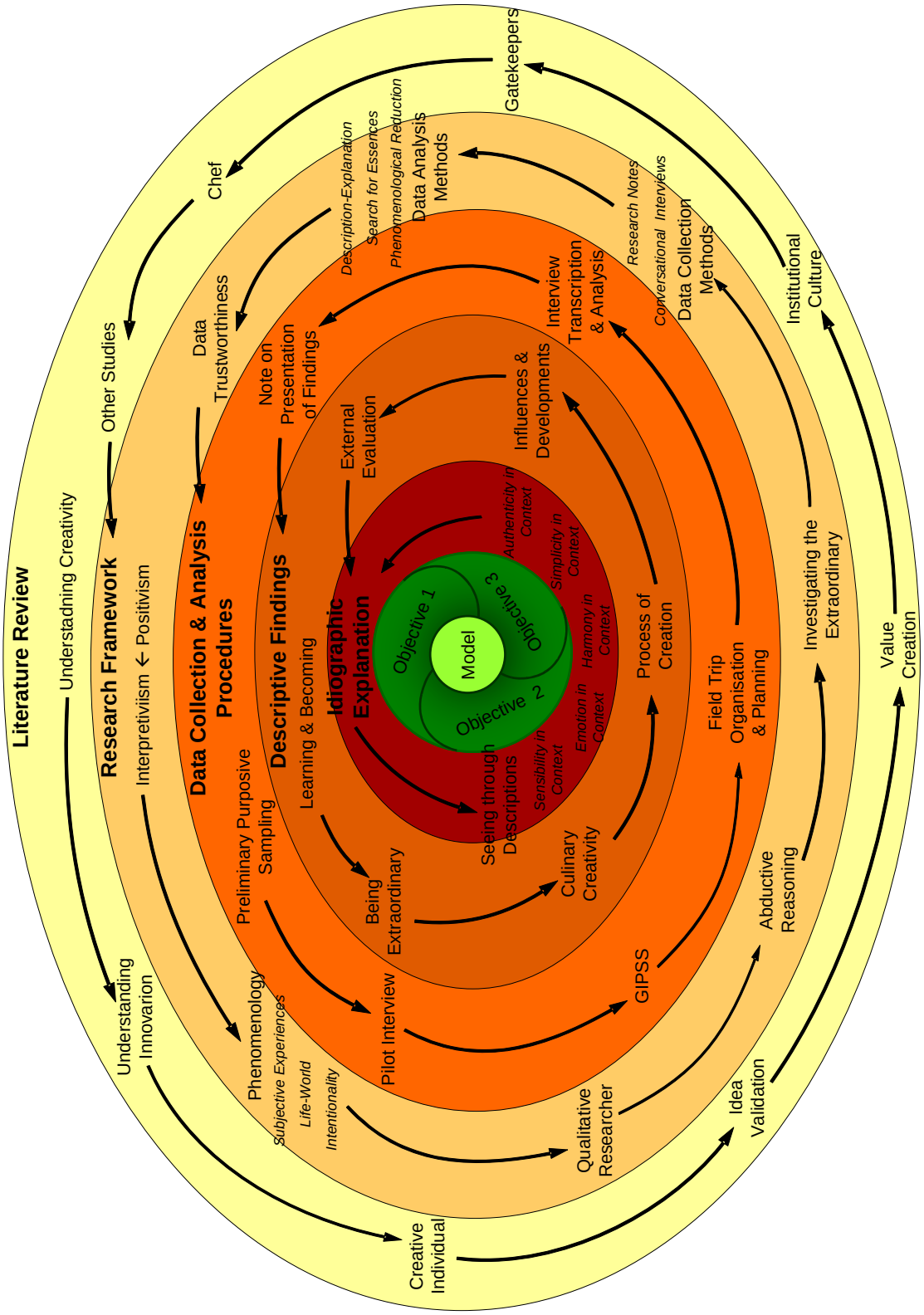
Chapter 4: This chapter explains the data collection and data analysis procedures as followed in this thesis by including the following topics: preliminary purposive sampling; conducting the pilot interview; accessing the participants through gatekeeper-induced purposive snowball sampling (GIPPS); planning and organising the field trip; conducting the interviews and collecting the field notes; transcribing and analysing the interviews; a note on how the findings are presented.

Chapter 5: This chapter presents the general structure findings from the first layer of analysis by including the general and central themes that emerged by means of a descriptive phenomenological analysis from the transcribed interviews with the 19 research participants.

Chapter 6: This chapter presents the findings from the second layer of analysis by including an idiographic explanation and discussion of the first layer of analysis presented in Chapter Five.

Chapter 7: Finally, this chapter concludes the thesis by outlining the limitations of the study and by summarising the main and ancillary findings and by proposing future research directions.

Figure 1: Storyline of the Thesis



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2. LITERATURE REVIEW

"When Alexander the Great visited Diogenes and asked whether he could do anything for the famed teacher, Diogenes replies: 'Only stand out of my light.' Perhaps someday we shall know how to heighten creativity. Until then, one of the best things we can do for creative men and women is to stand out of their light" (John Gardner, 1912-2002)

The aim of this chapter is to review relevant academic literature in order to acquire a better understanding of creativity, innovation and the world of haute cuisine. This review is not aimed at finding a theoretical framework along which lines data could be collected and analysed, but to find a mental framework that can provide a broad but better understanding of the aforementioned topics in order to be able to engage in in-depth and conversational interviews with 19 extraordinary chefs with the aim of developing a phenomenological model of culinary innovation. In particular, the following review intends to shed light from a theoretical perspective on the study's research question: "What is the lived experience of culinary innovation from the perspective of extraordinary chefs?" Moreover, it also intends to shed light on the study's research objectives: to explore and understand the lived experience of becoming and being an extraordinary chef; to explore and understand what is of the essence to extraordinary chefs in the process of creation; and to explore and understand the social and cultural influences impinging on the innovation process of extraordinary chefs.

The fascination with innovation is old, yet there is still great confusion about the conceptualisation of the phenomenon. Aurelius Augustinus (354-430 AD) described innovation as change and renewal, Martin Luther (1483-1546) translated *innovare* into renew, and William Shakespeare (1564-1616) called a person that initiates political change an *innouator* (Urban & Nordiek, 2007). Despite the fact that a vast amount of literature on innovation has been produced, there is still little agreement on the fundamental dimensions of the phenomenon itself (Adams, Tranfield, & Denyer, 2006; Avlonitis, Papastathopoulou, & Gounaris, 2001; Garcia & Calantone,

2002; Wolfe, 1994). Outside the academic world innovation is often seen as enigma, as the work of a creative genius or as serendipity. This view of innovation, however, is mostly dismissed as unscientific by management researchers who follow a positivist tradition. As a result, innovation is often presented as a continuous, rational, and purposive process (Nelson & Winter, 1982; Rogers, 1962/2003), and although its discontinuous, unpredictable and out of the blue characteristics are realised, they are often locked into a 'black box' (Beckenbach & Daskalakis, 2003; Vromen, 2001).

Until now many studies on innovation follow a continuous process view and neglect the notion of creative destruction. This has created a vast number of studies applying micro perspectives, for example, on the set of rules that impinge on innovation or the actors that are involved in the various stages of developing an innovation (Rogers, 1962/2003). Thus, it is not surprising that Gallo's (2009) recent review of the Academy of Management's three prestigious journals (Academy of Management Review, Academy of Management Journal, and Academy of Management Executive) as well as its conference proceedings from 1997 to 2007 has revealed that out of the 209 publications on creativity and innovation, nearly half focus on innovation and technology, and the remaining half is concerned with innovation and organisational structure (e.g. Pil & Cohen, 2006; Yang, 2007), innovation and knowledge management (e.g. Anand, Gardner, & Morris, 2007; Miller, Fern, & Cardinal, 2007), and new product and venture processes (e.g. Song & Swink, 2002).

Many of these types of studies on innovation were reviewed at the beginning of this PhD journey, but were soon found to be of little help to better understand the lived experience of culinary innovation. In fact, it appears that many studies have been lost in thought trying to answer questions of explanation, prediction, and correspondence and have forgotten that first a better understanding of the phenomenology of creativity and innovation has to be gained before any explanation, prediction and correspondence should be established. In 1997, Giorgi (1997) criticised and ten years later Nelson and Rawlings (2007) still criticise academia for repeatedly ignoring to explore phenomenological principles before engaging with details and micro

perspectives and thus now lack a thorough understanding of the phenomenological experience of creativity and innovation. Sass (2000-2001, p. 42) remarks:

> *". . . (I)n the absence of such studies, there is a sense in which we literally do not know what we are talking about (or looking at, or counting up in our research studies) when we speak of creativity, creative psychological processes, or certain types of psychopathology."*

Thus, one of the early aims of this thesis was to gain a holistic understanding of innovation without being steered too much into a specific direction or way of thinking. During this early stage of the PhD I published a paper entitled "The art of creating culinary innovations" together with Dr Paul Lynch. In this paper we propose five potential dimensions of culinary innovation: learning and networking; adoption and diffusion; continuous and discontinuous conditions; perceived newness and change; and artistic aspiration. While soon after the writing of this paper these dimensions were still found as being probably relevant, they were also found as still not being broad enough for a phenomenological study in which the researcher should bracket her/himself from any pre-understanding (this issue will be discussed in detail in Chapter 3). The contact with the work of Howard Gardner and Mihály Csíkszentmihályi then suddenly changed the way I was thinking about creativity and innovation. Both are psychologists, but their frameworks are broad enough to be applied to many other research areas and disciplines and provided a theoretical nod to which I was able to refer back during my field work without the danger of getting blinded by a rigid and narrow framework.

In order to start a meaningful discussion on innovation and creativity, it is key to understand how creativity is linked to innovation and hence why the phenomenon of innovation cannot be understood without understanding the phenomenon of creativity. Put simply, one can say that creativity is a precondition for innovation, because at the beginning the creator creates a new idea by solving an ill-structured problem through creativity and then the idea is converted into a new value, which is the innovation. This starting point is important to remember as it frames the understanding of creativity and innovation in this thesis, in which new ideas are defined as the result of creativity representing new knowledge. These new ideas can

only become innovations when their value is recognised by people other than the creator (who these people are will be discussed later in this chapter). As a result, incremental improvements and other terms that are mentioned in relation to innovation are not considered as innovations in this thesis.

Stein (1969) proposed a broad way of how to approach the creativity phenomenon by suggesting one looks at the creative person, creative product, creative process and creative place. However, this approach is only partly useful for the current thesis, because it does not include the phenomenon of innovation. Moreover, it focuses on the creative *place*, which is an important and interesting notion, but one that is seen as given in this thesis, because all the research participants interviewed are considered as creative and innovative by virtue of their acknowledgement in the culinary world and thus had already overcome the obstacles of creating a place that is conducive to creativity. Furthermore, discussing the creative process is seen as a delicate endeavour, because the creative process itself (i.e. the process of coming up with a new idea) is still a 'black box' as Dörfler et al (2009, p. 1) note:

> *"We have never seen creativity. More precisely, we have never seen the creative process; what we have seen is the creative individual (ex ante) and the outcome of creativity (ex post). Therefore we try to understand creativity by examining creative individuals and their creations."*

The reason why the creative process was never seen is simple: it lies outside the grasp of current scientific knowledge to capture the complexity of the creative process. Boden (1990, p. 41) even claims that it is "not just improbable, but impossible" ever to understand the creative process. As a result, only the output of creativity provides indication about a person's creativeness:

> *"A claim to be creative could not be justified by reference to a supposed inner mental experience of a creative process, in the absence of a creative product. ...The product, not some 'inner' process, is the criterion of creativity" (Best, 1992, pp. 89-92).*

Hence, the following dimensions are proposed as relevant in gaining an understanding of creativity and innovation: understanding creativity; understanding innovation; the creative individual; idea validation; and value creation. These dimensions also reflect the structure of the first part of this literature review. In the second part, this general pre-understanding is used to analyse the literature that is concerned in particular with culinary innovation in order to highlight gaps and critical conceptual issues.

2.1 Understanding Creativity

As previously mentioned, creativity is a precondition for innovation because, at the beginning, the creator creates a new idea by solving an ill-structured problem through creativity, and then the idea is converted into a new value, which is the innovation. Conversely, if a problem can be solved by following a known recipe for which creativity is not required, the result will not be new. Here, Simon (1973) distinguishes between ill-structured and well-structured problems and regards the first as a residual concept, which means that a problem is ill-structured when it is not well-structured. He (1973, p. 183) defines a well-structured problem by the following six conditions; if any of these is missing, the problem is ill-structured:

(i) there exist definite criteria to test the solution;

(ii) the initial problem state, the goal state and all intermediate states may be represented;

(iii) the transitions between the previous states can be represented;

(iv) the acquired knowledge can be represented;

(v) the effects of the environment can be represented;

(vi) and a feasible amount of search and computing is required;

Consequently, well-structured problems are tasks rather than problems (Baracskai, 1997), because they are accomplished rather than solved (Dörfler, 2005). Hence, problems are always ill-structured and their solutions always require creativity.

Craft, Gardner and Claxton (2008, pp. 2-3) note that the start of psychological explorations, notably pioneered by Galton (1869), initiated during the twentieth century an upsurge of distinct schools researching creativity. The most significant schools approached creativity from a pychoanalytic, a behaviourist, a personality or a humanist angle. The psychoanalytic approach focused on the unconscious processes and motivations of creative people (Freud, 1908/1959, 1910/1957, 1916/1971; Jung, 1973; Winnicott, 1971). The behaviourist approach focused on the conditions that reward original products and responses (Skinner, 1953, 1968, 1971, 1974). The personality approach was interested in the temperament and personal behaviour of creative individuals (Barron, 1969; Eysenck, 1952; MacKinnon, 1962) aiming to find out about the correlates of creativity such as psychopathology or personality traits (Nelson & Rawlings, 2007). And the humanist approach was concerned with the aspects of invention and expression in the lives of individuals (Maslow, 1954/1987, 1971; Rogers, 1970).

The strongest academic interest in creativity appeared in the fields of psychology and education. It is therefore not surprising that the most influential traditions in the more recent creativity research emerged from there and hence also influenced the much younger creativity research in the business and management field. These traditions include cognitive approaches, case study approaches, and approaches that look at the contextual settings of creativity. One cognitive stream focuses on measuring the trait of creativity by identifying the quantitative features of divergent thinking (Guildford, 1967; Mednick, 1962; Torrance, 1962, 1974; Wallach, 1971), which resulted in the development of techniques that encourage creativity, such as questioning and brainstorming (De Bono, 1995). Another looks at the characteristic of creative thought and aims at establishing mental models; however, often in a rather computational fashion (Bruner, 1962; Johnson-Laird, 1988; Nelson & Rawlings, 2007; Simon, 1988). Case study approaches aim at exploring extraordinary creators and their developmental pathways to creativity (Csíkszentmihályi, 1997; Gardner,

1993; Gruber, 1974/1981; John-Steiner, 1997; Nelson & Rawlings, 2007). But these traditions were found as being too focused on the individual, which initiated a contextual focused tradition that argues for a broader framework of creativity, for example, by focusing on forms of collaboration, organizational climate and culture (Amabile, 1988; Csíkszentmihályi, 1999; Feldman, Csíkszentmihályi, & Gardner, 1994; John-Steiner, 2000; Nelson & Rawlings, 2007; Sternberg & Lubart, 1991)

Yet, Craft et al. (2008) remark that many of these approaches ignore the value of the creative output. In other words, these approaches assume that creativity is always valuable, and that knowing about the conditions and characteristics of creativity will automatically facilitate the improvement of an individual's creative ability (Nelson & Rawlings, 2007). This dangerous assumption is probably the consequence of the romantic perception of the enigmatic eureka!-moment (Boden, 1994), which was manifested by most of the ancient religious cultures that saw creativity as divine inspiration (Rhyammar & Brolin, 1999). This particular view forced the belief that creativity is connected with the personality traits of a creative genius (Bilton & Leary, 2002; Boden, 1994).

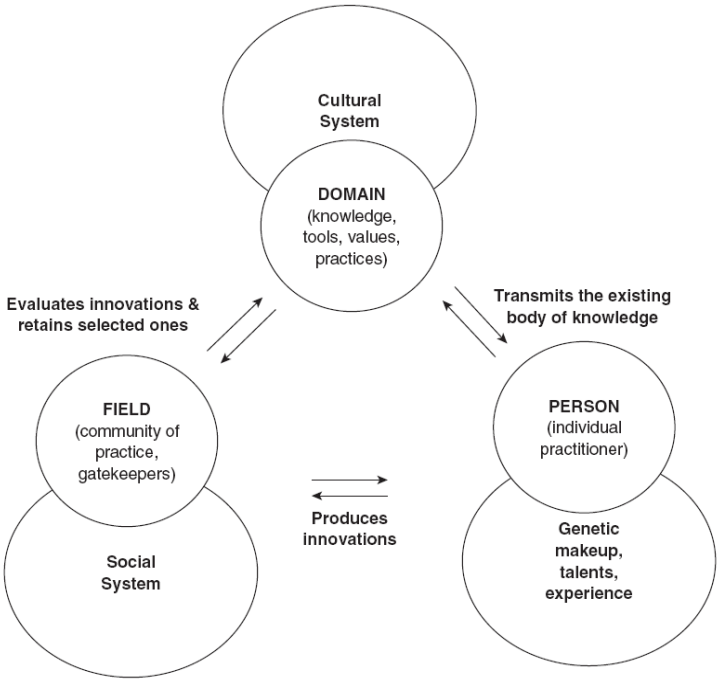
Furthermore, Sternberg, Lubart, Kaufman and Pretz (2005) point out that the different disciplines interested in creativity and innovation employ different terms of what appears to be the same phenomenon. Whereas psychologists use the term creativity and focus on the level of the individual, business scholars use the term innovation and preferably focus on the level of the organisation. Already much earlier Wehner, Csikszentmihalyi, and Magyari-Beck (1991) have realised this problem and associated it with the fable of the blind men and the elephant:

> *"We touch different parts of the same beast and derive distorted pictures of the whole from what we know: 'The elephant is like a snake,' says the one who only holds the tail; 'The elephant is like a wall,' says the one who touches its flanks" (Wehner, Csíkszentmihályi, & Magyari-Beck, 1991, p. 270).*

Feldman (2008, p. 79) comes thus to the conclusion that "creativity and innovativeness are essentially synonyms in the context of business."

However, this statement can only be partly confirmed when looking deeper into Csíkszentmihályi's systemic view of creativity. He actually speaks of two types of creativity: Creativity (with a capital C) and creativity (with a lower case c) (Csíkszentmihályi, 1997, pp. 27-28). Creativity (with a capital C) is a system of three inter-related parts: the domain; the field; and the individual person. In the words of Gardner (1998, pp. 7, 126), the *domain* or *discipline* is the area in which the individual has chosen to work and this can be linked to the *cultural system*, which Csíkszentmihályi circumscribes as symbolic rules and procedures (Csíkszentmihályi, 1997) or knowledge, tools, values and practices (Csíkszentmihályi, 2006). The *field* are the persons and institutions that judge the individual's quality of work, which Csíkszentmihályi terms the gatekeepers to the domain (Csíkszentmihályi, 1997) or the community of practice, which can be linked to the *social system* (Csíkszentmihályi, 2006). Finally, the individual practitioner, which Csíkszentmihályi links to the notion of *personal creativity* (that is creativity with a lower case c) that is influenced by the individual's genetic makeup, talents and experience (Csíkszentmihályi, 2006). The following figure shows Csíkszentmihályi's systems model of creativity:

Figure 2: A Systems Model of Creativity



Source: Csíkszentmihályi (2006, p. 4)

Csíkszentmihályi thus concludes:

> *"Creativity is any act, idea, or product that changes an existing domain, or that transforms an existing domain into a new one. And the definition of a creative person is: someone whose thoughts or actions change a domain, or establish a new domain. It is important to remember, however, that a domain cannot be changed without the explicit or implicit consent of a field responsible for it" (Csíkszentmihályi, 1997, p. 28).*

This means that creativity is concerned with the creation of a new idea and Creativity is concerned with realising a new value that is the successful innovation from the idea (Baracskai, Dörfler, & Velencei, 2007b; Csíkszentmihályi, 1997).

2.2 Understanding Innovation

From the above discussion on creativity and Creativity it is now possible to express a heuristic process of innovation containing two stages. The first stage is a creative process of solving an ill-structured problem (Simon, 1973) in which the problem solver rearranges her/his existing knowledge (Dörfler, 2004) in order to obtain a solution for the problem. The validation of the idea happens in the network of gatekeepers (Csíkszentmihályi, 1997) that shows mechanisms similar to Popper's (1968/2004, p. 22) conception of "inter-subjective testing" and Polányi's (1983, p. 72) "principle of mutual control". The second stage is what Elsbach (2003) calls "pitching a brilliant idea" and is concerned with how the idea is converted into a value. The validation of the new value is then executed by idea catchers (i.e. the field), who actually co-create the value by promoting it to the domain:

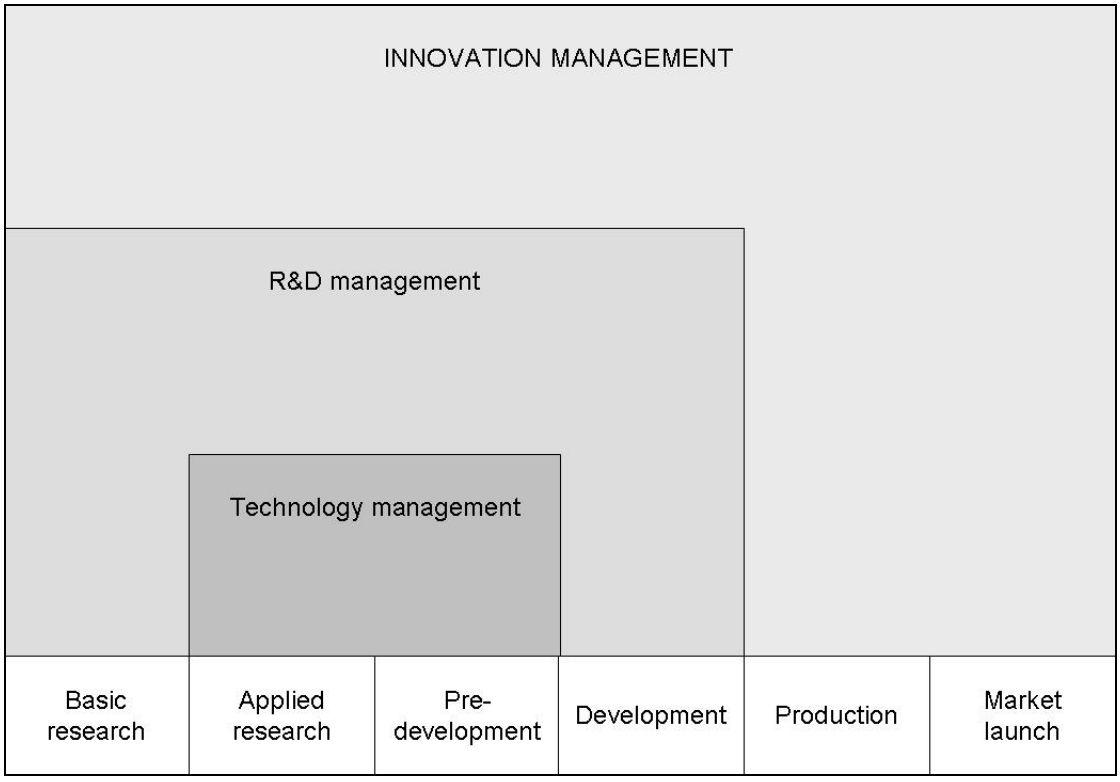
Figure 3: Heuristic Process of Innovation

Source: own figure

This heuristic process clearly uses a language that is more at home in psychology and sociology than in management, where much more emphasis is put on the commercial value of innovation. Therefore, this section also looks into the innovation management literature in order to come closer to the role of chefs, who are on the one hand culinary artists and craftsmen, but are also often business managers. In order to do so, it is important to understand how innovation research emerged and developed.

Innovation research, as it is known today, was initially entitled invention research and this might be the reason why there is still a great deal of confusion between the meaning of invention and innovation. Vahs and Burmester (2002), for example, illustrate the scope of innovation management in comparison to research and development (R&D), which can help to better understand the differences between invention and innovation:

Figure 4: Scope of Innovation Management



Source: own figure adapted from Vahs and Burmester (2002, p. 43)

Inventing is part of innovation management, but it stops after the development stage. Inventions are thus mostly technical problem solutions that can be either planned or serendipitous. Innovation, on the other hand, is an invention that is actually produced and successfully launched on the market (Borchert, Goos, & Hagenhoff, 2004). In other words, an invention is a discovery that represents new knowledge (i.e. the new creative idea), whereas an innovation commits to the development and marketing of new products or processes on the basis of this invention (Perlitz & Löbler, 1995).

Going back about one century to the beginnings of innovation research tells us that the interest in innovation actually emerged from diverse branches within the social sciences. While these branches acted on different epistemologies, they had the common intention to describe and give reasons for social changes. Anthropologists like Alfred Kroeber (1876-1960) and Ralph Linton (1883-1953), for example, explored cross-cultural diffusions of technical and social practices, which they called borrowing inventions, and sociologists like William Ogburn (1886-1959) explained social change as continuous cultural lag. Yet, the economist Joseph Schumpeter (1883-1959) is certainly acknowledged by most as the initiator of innovation research. He derived his ideas about innovation from his analysis of economic and social systems and many believe that his thoughts gave the impetus to recognise innovation as elementary factor for economic progress and change.

Schumpeter hypothesised that innovation is a process of creative destruction and thus the essence of capitalism. In his early work, he assumed that a company's size affects its ability to innovate and therefore smaller companies, while being more flexible, seem to be better positioned to innovate than larger and more bureaucratic companies (known as Mark I Theory). Later, however, he suspected that larger companies, in particular those with a monopolistic dominance, might be better positioned to innovate than smaller firms because of their market power and generally better resources (known as Mark II Theory) (Schumpeter, 1911/1934, 1939/1961, 1947/1976). Fundamental to his work is that he saw innovations as waves of creative destruction that can revolutionise a whole market. Hence, he challenged the status quo of capitalism by saying that the essence of capitalism is not how to manage its

existing structures, but how to destroy them and create new ones, favouring those firms that react fast enough and thus can take hold of discontinuities:

> *"The opening up of new markets, foreign or domestic, and the organizational development from the craft shop and factory… illustrate the same process of industrial mutation – if I may use that biological term – that incessantly revolutionizes the economic structure from within, incessantly destroying the old one, incessantly creating a new one" (Schumpeter, 1947/1976, p. 83).*

Schumpeter (1911/1934) was also the first who proposed a distinction between five types of innovation: the introduction of new products; the introduction of new methods of production; the opening of new markets; the development of new sources of supply for raw materials or other inputs; and the creation of new market structures in an industry.

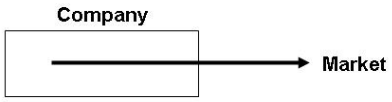
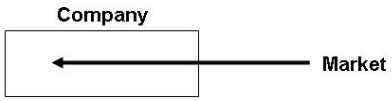
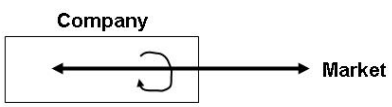
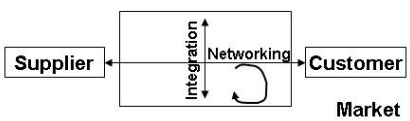
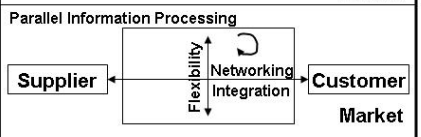
Innovation management research, as it is approached today, emerged in the 1950s when innovation was understood as simply covering product and process technologies that are developed in a naïvely steady world. The belief at this time was that innovation is a linear process consisting of steps like research and development, market launch (Lederer, 1989), and adoption (Rogers, 1962/2003). This so-called "technology-push approach" (cf Rothwell, 1992, 1994) assumed that market needs could be easily identified (Kameoka, Ito, & Kobayashi, 2001), and firms can linearly respond with their innovative products that are based on existing technologies (cf Perunovic & Christiansen, 2005; Tidd, Bessant, & Pavitt, 2005). But reality showed that this was a fatally narrow view so that a "need-pull approach" was developed by the mid-1960s that focused on the consumer as the true barometer for the linear production of innovation (Rothwell, 1992, 1994; Tidd, et al., 2005). But soon it also became apparent that this approach does not capture the complexity of innovation, and, hence, in the mid-1970s the idea was born to combine both models into a "coupling approach" that included a feedback loop that would account for likely discontinuities between firm and consumer.

These limited views created the illusion that innovation is a well-structured problem, presuming that there are exact criteria to test the solution and to blueprint each single

phase of the innovation process (see Simon, 1973 on well-structured problems). However, what these approaches actually achieved is an artificially validated process under a condition that Bessant and Caffyn (1997) termed continuous innovation. Under this condition, innovation is nothing more than a process of improvement that takes place in a framework of existing and known rules. Simply said, continuous innovation means to do things as usual but better. This does not exclude significant changes but implies that changes occur within an established framework.

The 1980s then showed a first attempt to accept that innovation is embedded in a complex world of networks and inter-personal relationships. This "integrated approach" was further pursued and the emerging pressures of the globalisation in the 1990s made it even more evident that innovation is a seismograph of time and space. This last generation of innovation, which Rothwell calls the "fifth mode of innovation", changed the social construction of innovation approaches by considering also the disorganisation of organisation as part of the phenomenon (Castells, 1996; Lash & Urry, 1987). The following figure illustrates these five generations of innovation approaches:

Figure 5: Rothwell's 5 Generations of Innovation Approaches

Generation	Key Features	Illustration
Technology-Push Model	Linear model that pushed new technology on the market	
Need-Pull Model	Linear model that pulls ideas from the market for the creation of innovation	
Coupling Model	Combined linear model of the former push and pull models, but with feedback loops between the two elements	
Integrated Model	Model of parallel lines between internal integration and external networking	
Fifth Generation Model	Model that stresses the importance of continuous innovation through systems integration, customised responses and extensive networks	

Source: adapted from Perunovic and Christiansen (2005, pp. 1052-1053)

Of course, continuous innovation is already a complex phenomenon, but research cannot ignore that innovation can also be influenced by discontinuous and chaotic conditions. Discontinuity can be a scary notion, because it is not an everyday event. Innovators are forced to experiment in order to accumulate new knowledge that can help them to keep track in an unpredictable world. During times of experimentation a so-called dominant design emerges that in some way predicts the most popular but not necessarily the most sophisticated trajectory of the future. The old trajectories, however, are still in place and normally undergo rapid improvements, which in turn sharpens the conditions for all actors (Tidd, 2006). Chistensen (1997), for example, impressively portrays how the appearance of new markets can create different needs and expectations and hence establish discontinuous conditions. These new markets can disrupt existing innovators even if they have supposedly perfected their innovation machinery, but have just missed to recognise the power of the adjoining slowly growing market (Tidd, 2006) that starts rebelling against existing rules and demands new performance features or refuses to consume and thus demands the creation of an entirely new trajectory (Christensen & Raynor, 2003).[1]

However, many innovation management studies still see innovation as a linear and continuous process and still see social (i.e. non-technological) and technological innovation as opposite ends of a continuum. Social innovation forces a change of individual or group interaction and/or changes standards (Rogers & Shoemaker, 1971; Thom, 1980). In other words, social innovation is the result of accepting something new that changes the domain or creates a new domain. This means that every innovation, whether technological or non-technological, is also a social innovation, because the creative output (i.e. invention) has to pass social validation before it can become an innovation, as Pohlmann (2005, p. 10) outlines:

> *"The road towards innovation leads through the jungle of social attributions. Innovation is a distinction drawn in communications. Notably, this distinction is drawn in retrospect. To distinguish what is new (i.e. unknown), we must rely on a definition of what is old (i.e. known). Using the word 'innovation' we imply a*

[1] Discontinuity can also be observed in the culinary world, where the emergence of the so-called molecular gastronomy severely disrupted the scene.

preceding social evaluation filtering whether it will fit regarding the expectations of the environment. Innovations are defined by sense making systems such as organizations, regions, nations, providing the background for the distinction of known or unknown, of relevant or irrelevant, of understandable or not."

2.3 Creative Individual

Csíkszentmihályi (2006, p. 4) reminds us that the dimension of the creative individual is linked with genetic makeup, talents and experience, but some people might argue that everyone can be creative. The question about the importance of talent is actually one of the biggest controversies in the literature on creativity (cf. Sadler-Smith, 2008, pp. 117-118). The opinion that everyone can be creative despite of her/his talent, however, seems to result from a worldview that equates equality with sameness. People can be equal, but they are not the same. Not everyone can paint like Henri Matisse and not everyone can write like Johann Wolfgang von Goethe. Even if one could prove that at the outset all people start with the same genetic makeup for creativity, not everyone will be able (or will) get the chance to develop her/his creative ability to produce creations that can change or let alone create a new domain. In other words, all people might be — to a greater or lesser extend — able to create something (which will be later shown by the concept of *chindogu*), but to produce something so creative and useful that the socio-cultural system recognises it as valuable (i.e. as innovation) requires extraordinary creative abilities.

Social psychologists have long established a link between extraordinary individuals and creativity (see e.g. Guildford, 1950; Koestler, 1964; Osborn, 1953) by arguing that "…truly creative acts involve extraordinary individuals carrying out extraordinary thought processes" (Weisberg, 1988, p. 148). More recently, however, social psychologists started to argue that creativity is not exclusive to extraordinary individuals but is a primary component of every human life (Bourguignon & Dorsett, 2002). Yet, they acknowledge at the same time that the situation of a person must be adequate before a s/he can actualise on her/his creative potential (Rouquette, 1997, p. 13). Given the current state of scientific knowledge on creativity and the fact that

chefs mostly work in a very hierarchical system, the focus in this thesis is on the single creative individual (i.e. the extraordinary chef) and not on all people that try to cook. This position does not exclude the creative team (e.g. as practiced by Chef Ferran Adrià and his team from the elBulli) if all the team members are extraordinary. If not all team members are extraordinary they might be able to give creative inputs, but the final creative problem-solving must be executed by an extraordinary individual.

Gardner (1998, pp. 11-12) distinguishes between four main types of extraordinary people: the master; the maker; the introspector; and the influencer. He describes Wolfgang Amadeus Mozart, for example, as a master who typically "gains complete mastery over one or more domains of accomplishment; his or her innovation occurs within established practice." Sigmund Freud represents the maker, because a "maker may have mastered existing domains, but he or she devotes energies to the creation of a new domain." The introspector is resembled by Virginia Woolf, because the "primary concern to this individual is an exploration of his or her inner life." And finally Mahatma Gandhi embodies the influencer, who "has as a primary goal the influencing of other individuals." Further, it is important to note that Gardner stresses that individuals may comprise more than one type of extraordinariness. Gardner (1998, pp. 14-15) says that he has learnt three significant lessons from studying the lives of extraordinary people:

1. Extraordinary individuals stand out in the extent to which they reflect — often explicitly — on the events of their lives, large as well as small.

2. Extraordinary individuals are distinguished less by their impressive "raw powers" than by their ability to identify their strengths and then to exploit them.

3. Extraordinary individuals fail often and sometimes dramatically. Rather than giving up, however, they are challenged to learn from their setbacks and to convert defeats into opportunities.

These three lessons link nicely to Schumpeter's description of the entrepreneur and creative destroyer. For the early Schumpeter (1911/1934), entrepreneurs were a small dynamic minority of agents that, in comparison to the rest of society, actively respond to changing environments and are able to create something new through overcoming internal and external resistance. Tschmuck (2006) draws here a comparison to Friedrich Nietzsche's *Übermensch* (engl.: overman), not in its national-socialistic vision of an Aryan *Herrenvolk* (engl.: master race) but in its capitalist understanding of a person with the ability to identify new ways and launch them successfully on the market:

> *"Therefore, too, the carrying out of new combinations is a special function, and the privilege of a type of people who are much less numerous than all those who have the 'objective' possibility of doing it. Therefore, finally, entrepreneurs are a special type, and their behaviour a special problem, the motive power of a great number of significant phenomena" (Schumpeter, 1911/1934, pp. 81-82).*

This specific breed, which Schumpeter (1947/1976) later calls the *creative destroyer*, has the ability to combine already available economic possibilities in completely new ways. Positive economic development, according to Schumpeter, is therefore achieved through innovations that have their source in the *Unternehmergeist* (engl.: entrepreneurial spirit) of dynamic entrepreneurs, because the economy itself is unable to change (Röpke & Stiller, 2006). Innovators are thus temporal monopolists that exploit their position until imitators copy their ideas. However, Schumpeter (1911/1934) strictly differentiated between inventor and innovator:

> *"Economic leadership in particular must be hence distinguished from 'invention'. As long as they are not carried into practice, inventions are economically irrelevant. And to carry any improvement into effect is a task entirely different from inventing of it, and a task, moreover, requiring entirely different kind of aptitudes. Although entrepreneurs of course may be inventors just as they may be capitalists, they are inventors not by nature of their function but by coincidence and vice versa. Besides, the innovations which it is the function of the entrepreneur to carry out need not necessarily be any inventions at all" (Schumpeter, 1911/1934, pp. 88-89).*

Schumpeter's distinction between the inventor and the innovator, in turn, links nicely to Csíkszentmihályi's dual flow between the field and the individual, who together produce innovations. Moreover, it also links to Elsbach's (2003) notion of the idea catcher who pitches the brilliant idea and thus co-produces the innovation by converting the idea into a new value.

Another way of arguing for a link between the extraordinary creator and creativity is the relation between creativity and domain knowledge. Here, Csíkszentmihályi (2006, p. 4) draws two connections between the individual and the domain. One goes from the domain to the individual signifying that the domain transfers knowledge to the individual. And the other one goes from the individual to the domain signifying that the domain has accepted that the individual has created new knowledge that is valuable (i.e. is an innovation) and worth adopting. With regards to the link between domain and individual, Einstein (1956/1984, pp. 8-9) stressed that even if the individual inherits some knowledge from the domain, the actual knowledge was originated first in the mind of an individual:

> *"It is clear that all the valuable things, material, spiritual, and moral, which we receive from society can be traced back through countless generations to certain creative individuals. The use of fire, the cultivation of edible plants, the steam engine—each was discovered by one man. Only the individual can think, and thereby create new values for society—nay, even set up new moral standards to which the life of the community conforms. Without creative, independently thinking and judging personalities the upward development of society is as unthinkable as the development of the individual personality without the nourishing soil of the community."*

Prietula and Simon (1998) term the extraordinary individual *expert* and state that expertise goes far beyond just knowing a multitude of facts. Hence, there is a difference between people who know a myriad of facts and those few extraordinary individuals who can use their knowledge beyond the borders of reasoning to create new creative solutions:

> *"Expertise is based on a deep knowledge of problems that continually arise on a particular job. It is accumulated over years of experience tackling these problems and is organized in the expert's mind in ways that allow him or her to overcome the limits of reasoning" (Prietula & Simon, 1998, p. 121).*

Frensch and Sternberg (1989) conducted a study on expert and novice bridge players. They found out that under regular circumstances the experts outperformed the novices. Then they created a superficial change in the surface structure of the game which slightly affectedboth, but both also quickly recovered. However, when a profound change was made that had deep structural consequences the experts were hurt in the beginning much harder than the novices, but the experts also finally recovered. Frensch and Sternberg argue that the reason is that experts make more and deeper use of the existing structure and when there is a deep structural change experts have to rearrange their thinking to a much greater extent than novices.[2] In this sense the extraordinary is signified by the highest level of knowledge (Mérő, 1990, p. 116ff) and accomplishment in the domain (Senge, et al., 1999, p. 157):

> *"The German scientist-writer Johann Goethe once noted that amateur painters usually complain when their work is praised: «It's not yet finished.» And they will never be finished, said Goethe, because they started without awareness. The master's composition is finished with the first stroke; it is clear, from that moment, where the master is going."*

Goethe's example shows that the greatest distinction between amateur and master is awareness. By referring to Csíkszentmihályi's model, it can now be seen that the extraordinary creator has a deep awareness about the knowledge, values, tools and practices in the culture of the domain. Without this awareness a creation would have only a small chance to get accepted by the domain. In other words, awareness describes here the act of knowing. Polányi (1962a) realized that people have two different kinds of awareness. For example, when a person wants to put a nail in a wall the person has a different awareness of the hammer than of the nail, because

[2] This phenomenon was actually observed during the interviews with chefs who do not like the trend of molecular gastronomy and therefore receive negative publicity from the media.

her/his focus is on getting the nail in the wall. According to Polányi the nail is therefore in the person's *"focal awareness"* and everything else that happens around in this moment of putting the nail into the wall, such as holding the hammer, happens in the person's *"subsidiary awareness"*.

In order to understand how awareness describes the act of knowing, it is important to introduce two other concepts of Polányi: personal knowledge and tacit knowing. First, the concept of "personal knowledge" (Polányi, 1962a, p. 17) can be seen as counterpart to what is often termed organisational knowledge, but in this thesis it is more sensible to talk about domain knowledge. According to Polányi (1962a), personal knowledge bridges the gap between subjectivity and objectivity, because personal knowledge is knowledge about reality and thus objective, but is also known by an individual and is thus subjective:

> *"... I think we may distinguish between the personal in us, which actively enters into our commitments, and our subjective states, in which we merely endure our feelings. This distinction establishes the conception of the personal, which is neither subjective nor objective. In so far as the personal submits to requirements acknowledged by itself as independent of itself, it is not subjective; but in so far as it is an action guided by individual passions, it is not objective either. It transcends the disjunction between subjective and objective" (Polányi, 1962a, p. 300)*.

Thus, the term personal knowledge links to a feature of human knowledge argued for earlier in this section.

> *"For better or for worse, knowledge is controlled by the single individual" (Nordström & Ridderstråle, 2002)*

In other words, the individual is always the knower, but the domain of which the individual is a member affects this knowledge. The influence of the domain on the individual is discussed in Section 2.5 by means of the notion of value systems.

Second, Polányi's concept of tacit knowing can further help to understand why awareness describes the act of knowing and what Goethe meant by saying that *"[t]he*

master's composition is finished with the first stroke; it is clear, from that moment, where the master is going." Polányi (1962a, pp. 7-19) says that tacit knowing consists of two features: first, the proximal that is something a person is *attending from*; and second, the distal that is something a person is *attending to*:

> *"... we are aware of the proximal term of an act of tacit knowing in the appearance of its distal term; we are aware of that from which we are attending to another thing, in the appearance of that thing" (Polányi, 1962a, p. 11).*

Similar to the aforementioned example of the nail and the hammer explaining the two forms of awareness, the concept of tacit knowing is probably also best explained by using an example that is borrowed from Dörfler (2005, p. 145). When a person is exploring a cavern with a probe, that person is concentrating on the end of the probe and on the feeling in her/his hand holding the probe. In other words, the person focuses on the near (proximal) part of the probe. But the person exploring a cavern is not really interested in the vibrations in the hand caused by the probe but in what is on the other end of the probe (far-end, distal part): the cavern. This way the person soon forgets that s/he has a probe in her/his hand and start to picture the cavern. This is meant by attending *from* the proximal *to* the distal. Polányi (1966, p. 4) gives the following example to explain tacit knowing:

> *"We know a person's face, and can recognize it among a thousand, indeed among a million. Yet we usually cannot tell how we recognize a face we know. So most of this knowledge cannot be put into words."*

As a result, it became clear that knowledge is always controlled by the single individual, but it transcends subjectivity and objectivity, because it is knowledge about reality. The act of knowing, in contrast, is subjective in that only a person can have awareness. Yet, this awareness has a focal and subsidiary dimension, meaning that a person has for example explicit knowledge about what s/he needs in order to put a nail in a wall, but the knowledge about how the hand exactly holds the hammer and at what speed and angle the hammer must hit the nail so that the nail goes into the wall and that the hammer does not hurt the hand holding the nail, requires tacit knowing.

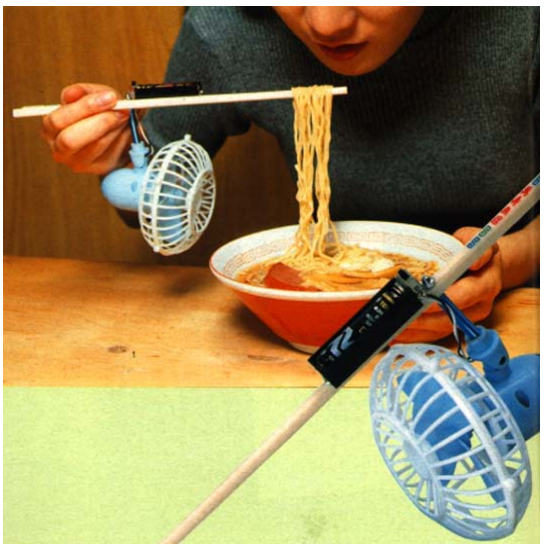
2.4 Idea Validation

There is much disagreement about what qualifies a creation to be creative. This disagreement is certainly linked to the problem that the creative process itself (i.e. the process of coming up with a new idea) is still a black box, as earlier noted by Dörfler et al (2009, p. 1)

> *"We have never seen creativity. More precisely, we have never seen the creative process; what we have seen is the creative individual (ex ante) and the outcome of creativity (ex post). Therefore we try to understand creativity by examining creative individuals and their creations."*

As aforementioned, the psychological and educational approaches are not very much interested in the value of the creative outcome, because they are concerned with the patterns of the creative process and the cognitive and neurological patterns of the person engaged in the creative process. Thus, one could argue that creative could also mean to come up with ideas that are widely considered as useless as long as the inventor went through a recognisable creative process. The art of inventing objects that are practically useless by virtue of their disproportionate usefulness is practised in Japan under the term chindogu, a concept invented by Kenji Kawakami. The following picture shows a chindogu in form of an automated noodle cooler:

Figure 6: Automated Noodle Cooler



Source: http://www.chindogu.com/chindogu/chin3.html

Zizek (2008) explains that chindogu objects must meet two criteria: they must be feasible to built, but they should be impractical in the sense that they cannot be marketed. In other words, they cannot become innovations according to Csíkszentmihályi's system view of creativity, because they would not receive the consent of the field to enter the domain, simply because they are useless. In consequence, the only possibility of judging whether an idea is creative or not is to judge the value of the outcome of creativity that is the creation. George (2007, p. 441), in his extensive review on creativity in organizations, notes that "creativity is typically defined as the generation or production of ideas that are both novel and useful", thereby referring to the work of Amabile (1988; 1996), Oldham and Cummings (1996), and Scott and Bruce (1994):

> *"Outlandish, wild ideas can be creative but they are not necessarily so; they must also be seen as being useful… or having the potential to create value to be considered creative. Novelty for novelty's sake, therefore, is not the same thing as creativity" (George, 2007, p. 442).*

In other words, there is a clear distinction to be made between the creation of ideas and the creation of values (Baracskai, Dörfler, & Velencei, 2007a). First, an idea is created which, abstractly seen, is always new knowledge that is needed to solve the ill-structured problem. Only then the new idea can be pitched and transferred into a new value. If there is only a new idea and no value creation the idea remains unknown, which means that the idea needs to be passed on by the value. This reminds us that "the creation of an idea is typically associated with creativity and the creation of value with innovation" (Dörfler, et al., 2009, p. 1).

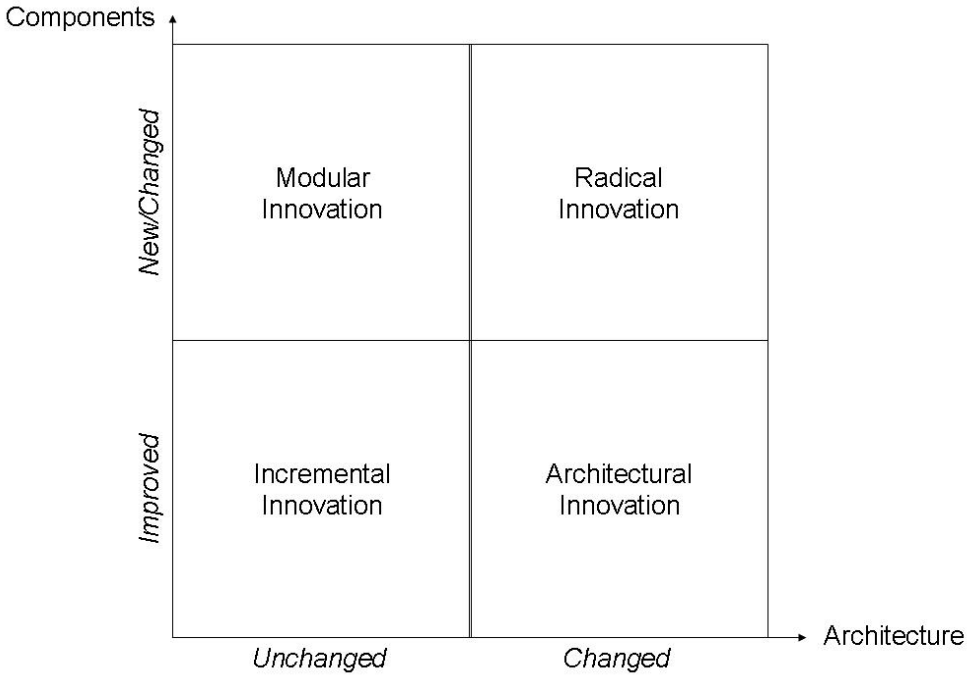
In this section only the first stage of the earlier introduced heuristic innovation process is discussed, namely the validation of the idea. The management literature speaks in this respect of the perceived newness or degree of innovativeness of the idea (e.g. Cheng & Van de Ven, 1996; Damanpour, 1991; Garcia & Calantone, 2002; Kleinschmidt & Cooper, 1991; Veryzer, 1998). Some authors acknowledge that an idea is creative when it is new and valuable (Amabile, 1996; Johansson, 2006) and it is innovative when the idea has become realised (please see Amabile, 1996; Johansson, 2006, p. 14). Others argue that the newness has to be validated in relation

to the firm or market. The firm-based view is only concerned with internal innovations that are unlikely to have direct impacts on the external social system, but help to maintain the innovativeness of the individual and may also affect how the individual is perceived by the outside world. The market-based view, in contrast, is concerned with innovations that are produced for the market and thus have impacts on the external social system (Cooper, 1993; Kotabe & Swan, 1995). Zaltman, Duncan and Holbeck (1973) have introduced a broader concept of perceived newness, which they called "relevant units of adoption" and which shows that newness is context specific and evaluated along continua that describe the quality of newness (Avlonitis, et al., 2001; Daneels & Kleinschmidt, 2001; Leonard-Barton, 1998). In other words, it is the individual's perception of how much an innovation changes existing states in comparison to other innovations (West & Anderson, 1996).

As so often before, however, academia has also created a terminological game about the concept of perceived newness with the consequence that the phenomenon of innovation gets even more misunderstood. For example, terms like incremental and radical describe innovations that entail a low degree of change from existing practices (Damanpour, 1996) and innovations that entail fundamental changes and that can be seen as new paradigms (Lambe & Spekman, 1997). Similar descriptions are given by the terms evolutionary and revolutionary innovations (Rabson & DeMarco, 1999), individual and synergistic innovations (Goodman, 1981), and instrumental and ultimate innovations (Wolfe, 1994). Henderson and Clark (1990), while remaining in the rather technical management language, at least stress that in order to judge the degree of innovativeness, both creator and adopter (i.e. the person who validates the idea and at the end also uses it) must be considered. For example, a knowledge level that is only sufficient to understand components of a structure is only sufficient to create incremental innovations that show improvements in particular areas, parts, or components, but show no change in their dominant architecture. Hence, radical innovations require knowledge that is rooted in a deep understanding of the components and the architecture. Henderson and Clark (1990) further distinguish modular innovations that require extensive component knowledge but lesser architectural knowledge, because modular innovations significantly change the components while leaving the dominant architecture untouched. And finally, they

distinguish architectural innovations that require deep architectural knowledge but only little component knowledge as it fundamentally changes the dominant architecture. The following figure illustrates these ideas of Henderson and Clark's approach:

Figure 7: Henderson and Clark Model



Source: Henderson and Clark (1990)

Whether the above debate about the shades and degrees of newness is fruitful is questionable, but what can be crystallized from it is the fact that both the individual creator and the field require knowledge in order to produce an innovation and to validate its value. Hence, a person that aims at altering or changing a domain by her/his idea must convince the field of the value of the idea as Gardner (2008, p. 4) remarks:

> *"Only a person working in a domain whose works are considered to be creative by the field — either immediately or in the long run — merit the label 'creative'. On this basis of this approach, a convenient measure of extraordinariness emerges. Any person who succeeds in altering a domain in a significant way emerges as extraordinary."*

A domain can thus be any craft or discipline (Feldman, et al., 1994) "where it proves possible to order individuals in terms of expertise" (Gardner, 2008, p. 4). The expertise or extraordinariness of the creator might thus be a better view for judging the creative output than an artificially created continuum.

2.5 Value Creation

In the previous section the validation of the idea was discussed, and it was shown that the field must realize and acknowledge the value of the idea before it can enter the domain. The field is therefore described by Csíkszentmihályi (2006, p. 4) as the gatekeepers to the domain, who, together with the domain, evaluate innovations and retain the selected ones. The tricky thing with new ideas is that it is difficult to judge how new and valuable they will be perceived:

> *"There is no way to know whether a thought is new except with reference to some standards, and there is no way to tell whether it is valuable until it passes social evaluation" (Csíkszentmihályi, 1997, p. 23).*

This determines that an idea must have been acknowledged, but usually used by others before it can be considered innovative (Johansson, 2006). Rogers (1962/2003) introduced the concept of "diffusion of innovations", which is the planned, but also spontaneous spread of ideas. Diffusion is a type of communication of new ideas. The message itself, however, involves uncertainty, because the idea is new. Rogers describes this uncertainty as "the degree to which a number of alternatives are perceived with respect to the occurrence of an event and the relative probability of these alternatives" (Rogers, 1962/2003, p. 6). Hence, information is used to overcome the lack of structure and predictability implied in uncertainty. It is important that innovations are understood by the members of the social system (Agarwal & Prasad, 1997), because understanding helps to limit the perceived risk (Meyer & Goes, 1988; Meyer, Johnson, & Ethington, 1997) and uncertainty (Wolfe, 1994) that can emerge in the shape of financial costs (Zaltman, et al., 1973) and social costs that have effects on status (Wolfe, 1994): power, interpersonal relationships (Zaltman, et al., 1973), and image (Agarwal & Prasad, 1997). Time is another indicator that shows that after

a certain point in time, an adoption may not be seen as rewarding (Zaltman, et al., 1973), so that time is not only an indicator of how fast an innovation gets adopted and diffused but also of how well the innovation and its subsequent developments are perceived. Finally, diffusion is related to social change that is "the process by which alteration occurs in the structure and function of a social system. When new ideas are invented, diffused, and adopted or rejected, leading to certain consequences, social changes occur" (Rogers, 1962/2003, p. 6).

Consequently, whether a new idea becomes an innovation depends on how rule-breaking, on the one hand, and how compatible, on the other, the idea is with the value system of the relevant unit of adoption (Rogers, 1962/2003; Rogers & Shoemaker, 1971). Innovations may disturb the sense-making of the domain (see Peter & Hull, 1969 as a humorous treatise) and this is why innovation is often seen as dangerous, because it requires space and freedom from direction and control (De Geus, 2002):

> *"There is nothing more difficult to plan, more doubtful of success, nor more dangerous to manage than the creation of a new order of things. ...Whenever his enemies have the ability to attack the innovator, they do so with the passion of partisans, while the others defend him sluggishly, so that the innovator and his party alike are vulnerable" (Machiavelli, 'The Prince', 1513 cited in Rogers, 1962/2003, p. 1).*

In other words, the culture of the domain tends to remunerate individuals for their conformity and punish those who challenge its culture (Ingram & Clay, 2000). This mechanism can be explained by the adoption theory that is concerned with the acceptance and use of an innovation (Stockmeyer, 2002). Social systems generally tend to avoid innovation while in fact they are often in need of it (Ortmann, 1999; Rammert, 1997; Sauer, 1999; Sauer & Lang, 1999; Weick, 1985). This suspicion is a natural mechanism of protection (Pohlmann, 2005). As a result, innovations must in parts conform with the social system's sense-making culture (Peter, 1970); otherwise resistance grows, because the perceived stability between power and trust is disturbed (László, 1999; Meyer & Rowan, 1977). In other words, innovations must be somehow rule-breaking while showing compatibility with the values, needs, and

past experiences of the adopters (Agarwal & Prasad, 1997; Dearing & Meyer, 1994; Fliegel & Kivlin, 1966; Moore & Benbasat, 1991; Rogers, 1962/2003; Rogers & Shoemaker, 1971; Zaltman, et al., 1973). This means that innovation should show complementarities with existing innovations in the social system (Dearing & Meyer, 1994).

Hence, it can be advantageous when a new creation can adapt to the needs of potential adopters (Tomatzky & Klein, 1982; Wolfe, 1994) in order to restore the status quo ante (Zaltman, et al., 1973). It is further implied that new creations require good communication (Dearing & Meyer, 1994; Meyer, et al., 1997; Rogers, 1962/2003; Tomatzky & Klein, 1982; Zaltman, et al., 1973), which can be improved when the creation is visible and can be observed and tested (Agarwal & Prasad, 1997; Dearing & Meyer, 1994; Fliegel & Kivlin, 1966; Meyer & Goes, 1988; Meyer, et al., 1997; Moore & Benbasat, 1991; Rogers, 1962/2003; Tomatzky & Klein, 1982). On the other hand, people demand that new creations are not too complex so that they can understand and easily use them without necessitating specialist skills (Adams, Nelson, & Todd, 1992; Agarwal & Prasad, 1997; Dearing & Meyer, 1994; Fliegel & Kivlin, 1966; Gopalakrishnan & Damanpour, 1994; Meyer & Goes, 1988; Meyer, et al., 1997; Moore & Benbasat, 1991; Rogers, 1962/2003; Tomatzky & Klein, 1982; Zaltman, et al., 1973).

Risk and uncertainty is another aspect that can impinge innovations (Heany, 1983; Meyer & Goes, 1988; Meyer, et al., 1997; Shane, 1995; Tomatzky & Klein, 1982; Wolfe, 1994; Zaltman, et al., 1973). Particularly, the risk of financial cost, economic advantage, payoff and profitability, return on investment, effectiveness and time-saving are mentioned in the literature (Dearing & Meyer, 1994; Fliegel & Kivlin, 1966; Pelz, 1985; Tomatzky & Klein, 1982; West & Anderson, 1992; West & Farr, 1990; Zaltman, et al., 1973). But risk and uncertainty can also be attached to social cost and can affect status, power, interpersonal relationships and image (Agarwal & Prasad, 1997; Fliegel & Kivlin, 1966; Mohr, 1969; Moore & Benbasat, 1991; Tomatzky & Klein, 1982; Wolfe, 1994; Zaltman, et al., 1973).

Finally, adoption stands in relation to time, which means that beyond a certain point in time an adoption may not be seen as rewarding anymore (Zaltman, et al., 1973).

This means that time is an indicator how fast an innovation is diffused among a specific number of members in a social system (Fantapié-Altobelli & Grosskopf, 1998; Harms, 2002; Rogers, 1962/2003; Weiber, 1992; Weiber & Pohl, 1996). In 1903, the Frenchman Gabriel Tarde described in his book "Les Lois de l'Imitation" why some innovations are imitated yet others stay untouched (Harms, 2002). It was he, and not Rogers (1962/2003) as constantly claimed in the literature, who detected S-formed curves that appear when the amount of adopters is accumulated. These S-formed curves are created, because the number of users of an innovation is foremost limited to these individuals that know about the innovation. Little by little, more individuals become informed and "infected". However, this very simplified explanation assumes the homogeneity of all adopters and ignores factors like specific innovation characteristics and environmental variables (Lehmann, 2001). In conclusion, early adopters adopt an innovation because of its characteristics, which they get to know of through direct diffusion exogenic influence by the creator. Late adopters receive their information through diffusion endogen influence within the adopter population (see Borchert, et al., 2004; Pelz, 1983; Pelz, 1985; Zaltman, et al., 1973).

It was shown that the theories of diffusion and adoption can provide us with features a successful innovation should possess, but it fails to make the link with the importance of knowledge. As mentioned in Section 2.4, the individual is always the knower, but the domain of which the individual is a member affects this knowledge. The domain's influence on the individual and the individual's influence on the domain can be discussed by the notion of value systems. According to von Bertalanffy (1981, p. 13) *"values are things or acts which are chosen by and are desirable to an individual or to society within a certain frame of reference."* Baracskai (1998, p. 70) speaks in this respect of "moral compasses". People within a value system are concerned with what is bad and what is good as stated by Jeremy Bentham (1823, p. 1):

> *"the general object which all laws have, or ought to have, in common, is to augment the total happiness of the community; and therefore in the first place, to*

exclude, as far as may be, every thing that tends to subtract from that happiness: in other words, to exclude mischief."

This utilitarian view was continued by John Stuart Mill who presented a static value-system in which the hierarchy of values is well-structured (Russell, 2004). This view, however, is similar to what Baracskai (2000, p. 42) termed a "pyramid conception" when he referred to the pre-Kuhnian (1962/1996) belief of the accumulation of scientific knowledge. In this study, however, the belief is supported that value systems have a constantly-changing ill-structured hierarchy (Hofstadter, 2000; Mérő, 1998). Boulding (1956) developed a 9-level model of system levels (cited in Checkland, 1999b, p. 105; von Bertalanffy, 2003, pp. 28-29) that can help to understand the system of values at what he called the "human beings" level (level 7 in his model, which can be linked to the individual) and at the "social organisations" level (level 8 in his model, which can be linked to the domain including also the gatekeepers to the domain).

Boulding argued that human beings are not only self-aware but also self-conscious. They have a self-reflexive quality. In other words, human beings not only have knowledge but know about their knowledge and they can perceive that they perceive (László, 2001, p. 92ff). Humans use a symbolic language to express abstractions and to distinguish between the future and the past. This makes it possible that they learn from the experiences of others through so-called second-hand or passed-on learning (De Bono, 1976, pp. 12-14) without having to go through the process of trial-and-error of first-hand learning. Moreover, human beings are able to anticipate their future goals in thought and so determine their actual behaviour to reach a higher level of "true purposiveness" or "Aristotelian purposiveness" (von Bertalanffy, 1981, p. 3):

"Man is probably the only organization that knows that it dies, that contemplates in its behavior a whole life span, and more than a life span. Man exists not only in time and space but in history, and his behavior is profoundly affected by his view of the time process in which he stands" (Boulding, 1956, p. 206).

The "social organisation" level, on the other hand, is difficult to clearly separate from the "human being" level, because of the individual's symbolic images and behaviour. Therefore, the role of the individual in the social system is the focus of this level. Social organisations can be seen as a net of roles with its own communication channels (Boulding, 1956). But Boulding (1956, p. 206) remarks:

> *"The interrelations of the role and the person however can never be completely neglected — a square person in a round role may become a little rounder, but he also makes the role squarer, and the perception of a role is affected by the personalities of those who have occupied it in the past. At this level we must concern ourselves with the content and meaning of messages, the nature and dimensions of value systems, the transcription of images into a historical record, the subtle symbolizations of art, music, and poetry, and the complex gamut of human emotion. The empirical universe here is human life and society in all its complexity and richness."*

As mentioned, people relate the value of an idea to its usefulness, but what they mean is that the idea makes sense in their value system and is therefore of "use" to them. The usefulness of values is probably better reserved for biological rather than human values since human values are essentially symbolic universes as von Bertalanffy (von Bertalanffy, 1981, p. 17) remarks:

> *"Greek sculpture or Renaissance painting [...] [can] hardly [...] be claimed to have contributed toward better adaptation and survival. On the other hand, they may be outright deleterious if the breakdown of an individual's «little» symbolic universe leads him to commit suicide, or if the conflict of larger symbolic worlds leads to war and extermination on a large scale."*

Values are therefore symbols, so that the efforts made in many other studies to measure the value of an idea or innovation becomes somewhat naïve because each measurement is subject to the measurer's own value judgement and thus no neutral criteria can be devised (Sen & Williams, 2002). In addition, as it was shown by Kenneth Arrow's (1963) impossibility theorem, it is in principle impossible to

construct an algorithm for aggregating individual preferences onto the level of the social organisation. This finding was worth a Nobel Prize.

In conclusion, it can be said that the value systems of individuals are muddled hierarchies of values. The value systems of social organisations, on the other hand, are born from complex interactions of the value systems of individuals and from the influence of other social organisations, which may be parts of the respective social organisation or includes it or be in interaction with it. However, after a social organisation's value system is established, it becomes independent of its members. In this context, Hamel and Prahalad (1994, pp. 55-56) provide a good tale. They tell of monkeys who receive a cold shower as soon as they are trying to climb up a pole in the middle of their room to reach the bananas that are placed at the top; quickly they have learned not to go up and try to get the bananas. Then all the monkeys were replaced one by one and still no new monkey touched the bananas. The conclusion is that trying to get the bananas is bad and this became part of their group value system.

2.6 Institutional Culture of Haute Cuisine

This chapter discusses the institutional cultural of haute cuisine that creates social norms and influences the cultural capital of chefs. With reference to institutional theory, all institutions have processes through which they communicate authoritative guidelines for social behaviour. These structures become apparent through schemas, rules, routines and norms. Institutional theory is also interested in the creation, adoption, diffusion and adaptation of these authoritative guidelines over space and time. In essence, institutional theory tells us that it is not only a matter of conformity and consensus but also of conflict and change (Scott, 2004) as well as cognitive and cultural explanations (Powell & DiMaggio, 1991) whether a culinary creation becomes an innovation or not. According to Scott (2001, p. 48) institutions are:

> *"social structures that have attained a high degree of resilience. [They] are composed of cultural-cognitive, normative, and regulative elements that, together with associated activities and resources, provide stability and meaning to social life. Institutions are transmitted by various types of carriers, including symbolic*

systems, relational systems, routines, and artefacts. Institutions operate at different levels of jurisdiction, from the world system to localized interpersonal relationships. Institutions by definition connote stability but are subject to change processes, both incremental and discontinuous."

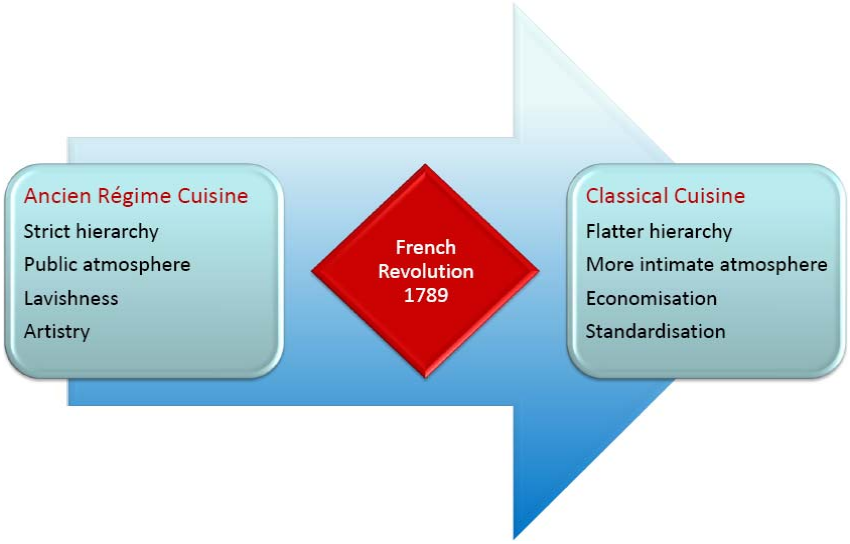
In this respect haute cuisine can be seen as an institution. According to Surlemont and Johnson (2005, p. 578) haute cuisine is "the high-end of the restaurant industry." Quantitatively it represents only a marginal part, accounting for not more than 0.5 per cent in volume of all restaurants. In Germany, for example, 88,012 restaurants were recorded in 2008 (DEHOGA, 2008 excluding other types of catering businesses) from which only 188 have one Michelin star, 18 hold two Michelin stars, and 9 hold three Michelin stars (Vogt, 2008). The financial investment needed for running a haute cuisine restaurant, however, is far from marginal: Chef Georges Blanc, for example, invested 23 million Euros in his premises in Vonnas, France; Chef Marc Veyrat invested 10 million Euros in Annecy and Megève, France; and Bernard Loiseau 8 million Euros in Saulieu, France (Chossat & Gergaud, 2003, p. 137). From a qualitative angle, haute cuisine has always played a significant role comparable to other industries where the adjective "haute" (e.g. haute couture) signals trendsetting and the highest quality standards. Consequently, haute cuisine has a major influence on the image of the whole restaurant industry.

France is still recognised as the epicentre of gastronomy[3] in the Western world, which is linked to the history of haute cuisine. Of course, gastronomy is much older than French gastronomy, but France managed to establish a highly distinctive culinary practice and aesthetic that promoted French cooking to the "hauteness" of the culinary domain. For example, during the ancien régime of the 15th to 18th century, meals were organised as spectacular public banquets of the French aristocracy and élite; hierarchy and social status were of greatest importance. The French Revolution in 1789 marked finally the end of the ancien régime and hence the end of the ancien régime cuisine and its associated role identity of chefs as bondsmen

[3] The meaning of gastronomy is a vague concept and thus difficult to define and explain (Santich, 2004). Definitions reach from a more ancient understanding of being the rules or regulations (nomos) of treating one's stomach (gastro) to a more contemporary understanding of being "the reflexive cooking, preparation, presentation and eating of food" (Richards, 2002, p. 17). In this thesis, gastronomy is simply understood as being the culinary domain of which the haute cuisine sector represents a particular part of gastronomy's cultural system.

of the aristocracy and élite. Haute cuisine started to take place in public restaurants and enjoyed a more intimate and egalitarian culture focusing on economy rather than extravagance (Ferguson, 1998; Rao, Monin, & Durand, 2003), which can be seen in the following figure:

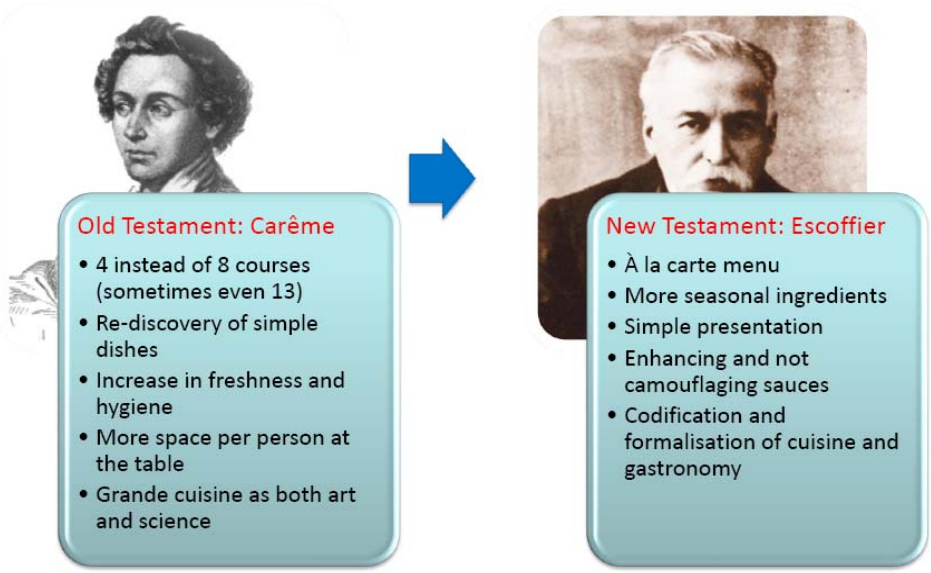
Figure 8: From Ancien Régime to Classical Cuisine



Source: own figure

This change from private homes to public restaurants also helped foster the profession of the gastronomic journalist, who, together with haute cuisine chefs, started to codify the principles of French haute cuisine. One of the most prominent pioneers of these systematisation efforts was Chef Antonin Carême (1784-1833), who abandoned the ancien régime cuisine because it did not match with the zeitgeist of the time. He also propagated haute cuisine as a domain that entails both science and art. Carême's initial ideas were then further emancipated by a new and more self-confident breed of chefs such as Georges Auguste Escoffier (1847-1935) and Prosper Montagné (1865-1948). In retrospect, Carême's books can be considered as the "Old Testament" of haute cuisine and Escoffier's "Guide Culinaire", published in 1903, as the "New Testament"; Escoffier's work also became the theoretical fundament of the cuisine classique (engl. classical cuisine) (Mennell, 1993; Rao, et al., 2003) as shown below:

Figure 9: The Old and New Testament of French Classical Cuisine



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Moreover, the cuisine classique had established a culinary rhetoric and a clear picture about the role of the chef, menu organisation, the use of ingredients, and the rules of cooking (Fischler, 1989; Fischler, 1993):

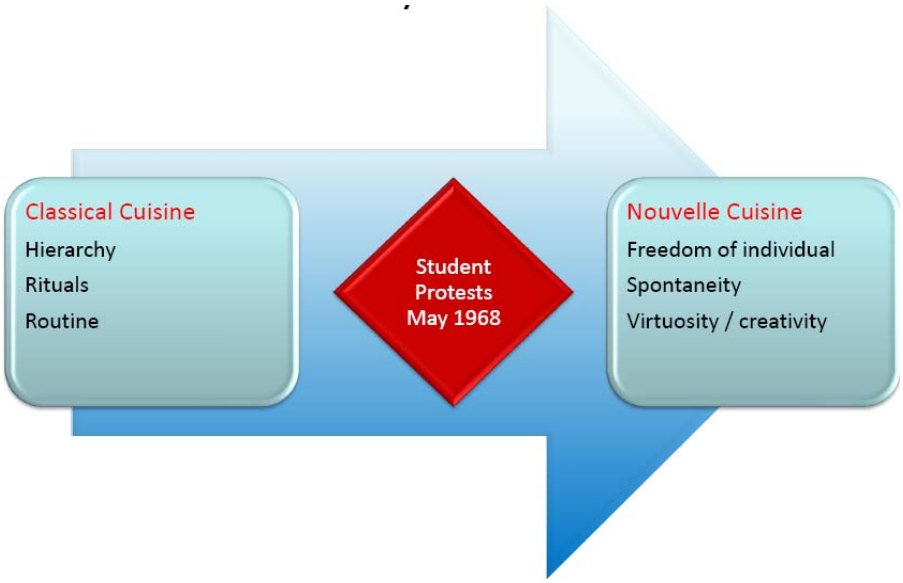
Figure 10: The Systematisation of French Classical Cuisine

Source: own figure

Just as the French Revolution heralded the end of the ancien régime cuisine and the birth of the cuisine classique, the strikes and protests of May 1968 marked the ending of the cuisine classique era and the construction of what became known as the Nouvelle Cuisine (Rao, et al., 2003):

> *"The Grande Cuisine, at the end of the 1960s, experiences a kind of revolution and revelation. Beyond this sudden vogue, there is a larger wave, one of wide-ranging social and economical movements that had been transforming the French society, and wavelets, those that the larger wave indirectly induced in the Cuisine and catering industries. The Grande Gastronomy crystallizes and precipitates latent trends in the society… When studying the nature and content of the Nouvelle Cuisine, one could perceive a large part of further evolutions in the attitudes and behaviors in France" (Fischler, 1993, p. 247).*

Figure 11: May 1968 – From Classical to Nouvelle Cuisine



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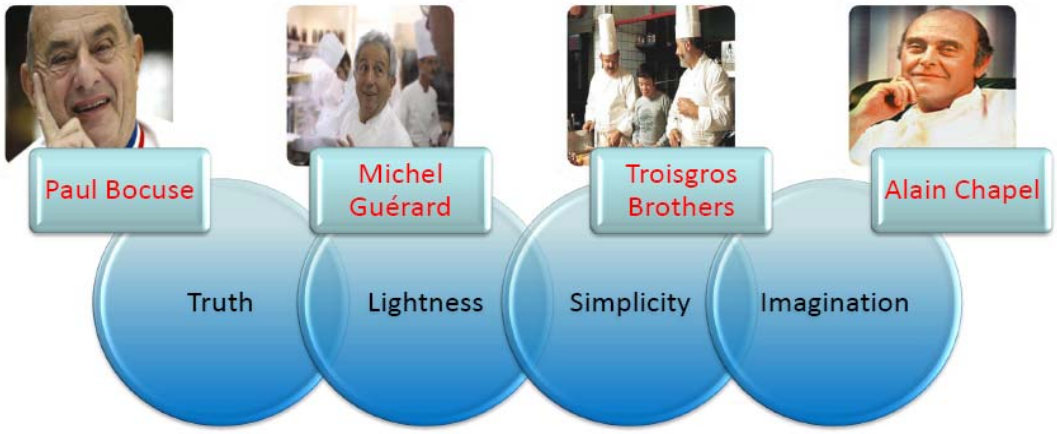
According to Rao, Monin and Durand (2003), the movement of the Nouvelle Cuisine started to change the logic of the cuisine classique based on the new and critical logics that have emerged in a variety of domains such as drama, film and literature. These movements became quickly labelled as anti-schools in the mindset of pre-1968 France and the Nouvelle Cuisine as well, which echoed this new criticism, became

finally named an anti-school. Yet, it took the culinary domain somewhat longer to embrace the new logics, because of its greater slackness that arose by reason of the professionalization of French gastronomy. The Nouvelle Cuisine not only meant for chefs to operate their own restaurants — a freedom which they had already achieved during the period of the cuisine classique — but also to free themselves from the strict rules of Escoffier's *Guide Culinaire* in order to establish a technical autonomy that would allow them to become true culinary creators and inventors. Hence, the main value of Nouvelle Cuisine was "no more the metamorphosis of the food product, but the revelation of its essential truth" (Fischler, 1993, p. 238) by focusing on light, simplicity and imagination (Rao, et al., 2003):

Figure 12: The Values of the Nouvelle Cuisine



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Chefs like Paul Bocuse, the Troisgros brothers Pierre and Jean, Alain Chapel and Michel Guérard were at the forefront of the Nouvelle Cuisine and echoed the emerging anti-hierarchical sentiments and avant-garde movements of pre-1968 France in their cooking:

> *"If there were to be a theorization of Nouvelle Cuisine, it would be a theory of exceptions, nuances, refinements… The operative terms for the use of condiments, for instance, are often referred to as un rien, un soupfon, une touche, une idee (a nothing, a suspicion, a touch, an idea)" (Weiss, 2001, pp. 233-234).*

Established culinary conventions were questioned and new creations emerged by using the concepts of transgression and acclimatization. Transgression meant that old cooking techniques were combined with new ingredients, or old cooking techniques were combined with old ingredients in hitherto unacceptable ways, such as combining fish with meat or salads with foie gras. Acclimatization, on the other hand, meant simply to adopt foreign cooking traditions, such as using exotic spices and so forth. As Fischler (1993, p. 264) points out, it was all about the transformation of the old:

> *"The salad imposes itself as a territory of superlative freedom, of a more or less considered madness. It is by definition the domain of melange and organized disorder. It therefore escapes from traditional culinary grammars, and henceforth permits unhindered transgression and innovation."*

Figure 13: The Systematisation of French Nouvelle Cuisine

Source: own figure

While the spirit of the Nouvelle Cuisine is still deeply anchored in the mind of chefs today, a new approach to cooking emerged that confused the culinary world. This new approach became known as "molecular gastronomy"; yet, its meaning is still tainted with uncertainty. Cousins, O'Gorman and Stierand (2010) made an attempt to

better understand the phenomenon, and by reviewing the literature they found out that the media portrayal of molecular gastronomy is far removed from its initial idea. In 1969, the Oxford physicist Professor Nicholas Kurti gave a presentation at the Royal Society with the title "The physicist in the kitchen" in which he demonstrated a "reverse Baked Alaska" by using the just recently invented microwave oven (Kurti & Kurti, 1988). Kurti's interest in applying science to solve problems in the kitchen further strengthened and, together with physical chemist Hervé This, he founded in 1988 a new branch of food science under the name of "molecular and physical gastronomy" (This, 2006a, 2006b). This name derived from a series of workshops run by both scientists about the physics and chemistry of cooking. However, Hervé This decided after Nicholas Kurti's death in 1998 to use the simpler term "molecular gastronomy" that he had always favoured (This, 2006b).

The initial intention of molecular gastronomy is to better understand the "chemistry and physics behind the preparation of any dish" in order to gain knowledge that can help to produce healthier, more attractive and finally better food (This, 2006a, p. 1062). But molecular gastronomy became quickly associated with a cooking trend and is "often misused in the media to refer to chefs who apply techniques developed by scientists to their own style of cooking" (Blanck, 2007, p. 77). Academics as well seem to be confused about the meaning of molecular gastronomy as can be seen by Donald's (2004) statement, who says that Chef Heston Blumenthal practises molecular gastronomy. Blumenthal together with his colleagues Ferran Adrià and Thomas Keller (2006, p. 2), however, clearly state that these workshops "did not influence [their] approach, and the term 'molecular gastronomy' does not describe [their] style of cooking, or indeed any style of cooking." Cousins, O'Gorman and Stierand (2010) finally conclude that it is probably too early to judge whether molecular gastronomy can also be considered a culinary movement like the Nouvelle Cuisine. Yet, the following visual comparison between dishes cooked according to the values and norms of the cuisine classique, Nouvelle Cuisine and molecular gastronomy, respectively new Nouvelle Cuisine, can help to see the development of haute cuisine and might give a glimpse of how the future may look:

Figure 14: Classical, Nouvelle and New Nouvelle Dishes compared

Source: own figure

This brief journey through the history of haute cuisine shows that chefs ever since have tried to free themselves from the institutional logics imposed by the culinary domain; but, on the other hand, they also had to establish gastronomy as a professional body of knowledge in order to receive recognition. In other words, chefs always had to deal with social norms imposed by the domain (Hackmann, 1976), because the domain gains advantages and stability from these norms (Axelrod, 1984; Ostrom, 1990). These norms are authoritative structures and central behaviours that are rarely manifested orally or in written form (Feldmann, 1984; Gibbs, 1965) and sometimes become visible when a chef's creation is either valued or disvalued by the domain (Fauchart & von Hippel, 2006). In turn, the greater the individual's need to be socially rewarded by the domain, the greater her/his conformity with the domain is and vice versa (Hackmann, 1976). The domain might even punish an individual when s/he acts against the domain's conventions (Bendor & Swistak, 2001; Rimal & Real, 2003), and if members of the domain refuse to punish this particular individual they might also expect punishment (Bendor & Swistak, 2001):

> *"If someone were to violate an important norm, ...[the] esteem for the guy becomes very low. ...[This] chef has no self-esteem, and does not respect the code of honour" (interviewee cited in Fauchart & von Hippel, 2006, p. 18).*

Furthermore, social norms are also evident in the way information is shared among people. For example, when one group member unofficially shares information with another group member, the informant also expects to receive information by the receiver in an unofficial way (Maus, 1954; Schrader, 1991; von Hippel, 1987) and not by freely revealing which information would become a public good (Allen, 1983; Franke & Shah, 2003; Harhoff, Henkel, & von Hippel, 2003; Henkel, 2003; Lim, 2004; Morrison, Roberts, & von Hippel, 2000; Nuvolari, 2004; von Hippel & Finkelstein, 1979). With regards to social norms among French chefs, Fauchart and von Hippel (2006, pp. 16-17) identified three social norms that seem to be particularly important to chefs:

1. "It is not honourable for chefs to exactly copy recipes developed by other chefs', this means that 'if another chef copies a recipe exactly [the other chefs] are very furious: [they] will not talk to this chef anymore, and … won't communicate information to him in the future." However, creative variations are acceptable, but must not be too close to the original as chefs think that they can identify copies of an original dish.

2. "A chef who asks for and is given proprietary information by a colleague will not pass that information on to others without permission." In other words, "if [a chef] give[s] information to another chef [he or she] trust[s] him not to pass it on. [Chefs] do not have to say this." This norm, in turn, gives chefs the freedom to selectively choose with whom they share information and knowledge.

3. "The right to be acknowledged as the author of a recipe one has created." The chef can do this by publicly revealing the recipe in, for example, a cookbook or on TV.

How alive these norms are can be seen by the following excerpt from an open letter written by a chef to a former employee, who used one of his recipes on TV without acknowledging him as creator of the recipe (cited in Fauchart & von Hippel, 2006, p. 17):

"Sir: First, I must tell you that seeing on TV a former employee showing things I have taught him is a real pleasure. Unfortunately this pleasure was brief, as your presentation has revealed a rare ingratitude. Never did I hear you say what you owe to the master I have been for you. You should admit that presenting recipes that are mine and that I taught you without referring to my name constitutes an unacceptable indelicacy…I hope that in your future presentations you will repair these errors and shall credit me with what I have taught to you. Only after this honest acknowledgement will I be happy that you receive a share of my notoriety."

Consequently, trust is a crucial norm for groups (Brown, 1994b; Carnevale, 1995; Coleman, 1990; Fukuyama, 1995; Kramer & Tyler, 1996; Mayer, James, & Schoorman, 1995; McAllister, 1995; Misztal, 1996; Putnam, 1993; Seligman, 1997; Shaw, 1997; Sitkin & Roth, 1993; Whitney, 1994; Zand, 1997), but a clear definition of trust is yet to be agreed on. However, it is acknowledged that trust can derive from two distinct dimensions: benevolence and credibility (Doney & Cannon, 1977; Ganesan, 1994). Benevolence is the subjective side of trust and is concerned with one's feeling about another person's interest in the relationship with the domain. Credibility, on the other hand, is the rational side of trust and is concerned with an individual's intention and ability to measure up to her/his duty to the domain (Cullen, Johnson, & Sakano, 2000; Johnson, Cullen, Sakano, & Takenouchi, 1996). Both dimensions seem to be important to reduce uncertainty (Einwiller & Will, 2001) and to build reputation (Janoff-Bulman, 1992; Meyerson, Weick, & Kramer, 1996).

It can therefore be extrapolated from these dimensions of trust that benevolence is linked with the social capital and credibility with the cultural capital of chefs. While the importance of social capital and the emotional dimension of trust is acknowledged as an interesting and important topic, the forthcoming discussion will focus only on the cultural capital of chefs, because a chef may have little interest in the cultural system of haute cuisine, but still measures up to her/his duty and thus contributes towards her/his cultural capital though not necessarily towards her/his social capital. In other words, "any given cultural competence… derives a scarcity value from its position in the distribution of cultural capital and yields profits of

distinction for its owner" (Bourdieu, 1986, p. 245). Cultural capital is gained through self-improvement, and this means paying a personal cost; but in return the individual receives culture, cultivation, education and knowledge (Bourdieu, 1986). In this respect, cultural capital is a distinction of lifestyle and taste:

> *"Taste classifies, and it classifies the classifier. Social subjects, classified by their classification, distinguish themselves by the distinction they make, between the beautiful and the ugly, the distinguished and the vulgar, in which their position in the objective classifications is expressed or betrayed" (Bourdieu, 1984, p. 6)*.

Haute cuisine restaurants can therefore be seen as an expression of lifestyle and taste, because they are considered as places of cultural capital (Bell & Valentine, 1997). Lifestyle and taste, however, emerge in retrospect (Riley, 1994) from the need for self-identity (Levine, 1988) that is by nature two dimensional. The first dimension is comfort, meaning people select the familiar to reduce uncertainty. The other dimension is stimulation, meaning the search for challenge, excitement and novelty (Scitovsky, 1986). Therefore, it is not surprising that food journalism and restaurant guides emerged at the same time when haute cuisine freed itself from the private homes of the French aristocracy and élite and moved to public restaurants.

2.7 Gatekeepers to the Domain of Haute Cuisine

Chefs, like all other members of a domain, adopt occupational rules and follow social norms. The demands of modern societies, however, sometimes stand in opposition with these rules and norms. Vegetarian dishes, for example, are nowadays an expected element on menus, but they are often just a loveless conglomeration of side dishes that normally accompany the meat or fish dishes on the menu. Very recently, Chef Marco Pierre White, for example, announced in the British TV program *Hell's Kitchen*: "I won't cook for veggies" (Jeffries, 2007, p. 29). Meyer and Rowan (1977, p. 343) describe this phenomenon with the term "rationalised myths". These myths, respectively the divergence of formal and actual procedures, is supported by a belief system and associated symbolism that set social aims and define the means that are appropriate to reach these aims rationally. Thus, vegetarian dishes apparently do not fulfil the culinary ambitions of some chefs, probably because the chef is influenced

by institutionalised rules, rituals and beliefs that see meat and fish as fundamental hedonistic ingredient for a proper dish.

With the beginning of the Nouvelle Cuisine, gastronomic journalists and chefs started to codify culinary knowledge and thereby established a formalisation of French gastronomy (Ferguson, 1998). This complex codified expert knowledge consists of numerous ways of how to prepare a dish and is normally only known to chefs which, in turn, justifies their professional and social legitimacy. Thus, this knowledge portrays a formal structure to the outside world, because parts of the culinary knowledge are tacit and cannot be learned from books. This leads to what Meyer and Rowan (1977) call decoupling, which entails the disconnection of structure from activity that helps to hide inconsistency. In addition, institutionalised practices such as the sequential steps involved in the preparation of *Canard à la Rouennaise* (duck in blood sauce) for which the *Maître d'* uses a *Presse à Canard* (duck press) to crush the carcass of the duck in order to press out the remaining juices and blood for the preparation of the sauce, function "as powerful myths [that] many [gastronomic] organizations adopt ceremonially" (Meyer & Rowan, 1977, p. 340). Consequently, chefs seem to resemble each other to some degree in order to conform to the legitimated norms and institutionalized professional culture. Finally, one could argue that the chef's coercive, normative or mimetic mechanisms decide how uniform (or isomorphic) her/his cooking is compared to other chefs (Castañer & Campos, 2002).

On the other hand, chefs are not only influenced in their creations by the established symbols, routines and artefacts created by the logics of the culinary domain but also by the often restricted palate and the limited appetite for culinary adventures of their paying customers and the pressures created from restaurant critics and journalists searching for both conformity and sensation. Hence, it is clear that all these different interest groups not always match the artistic aspirations of the chef. This problem is particularly difficult for young chefs, who yet have to prove their distinctive culinary style, while senior chefs seem to better cope with this strain, because they have already left their traces in culinary history (Leschziner, 2007; Stierand & Sandt, 2007). Building on the work of Scott (2001, 2004), it can therefore be argued that

culinary innovation is a balancing act between conformity and consensus and conflict and change.

Surlemont and Johnson (2005) further note that the restaurant industry in general, but haute cuisine in particular, produces goods to be experienced and thus it is asked to signal trust, because customers fear the cost of a bad experience. Both Muller (1999) and Surlemont and Johnson (2005) remind us that *experience* goods may only be assessed during or after the experience. A major problem is therefore the information asymmetry that often exists between restaurant and the average consumer, who may not be able to read the quality signals of the restaurant's culinary repertoire (Ackoff, 1989; Mishra, Heide, & Cort, 1998). In other words, guests have by nature a high degree of uncertainty in the haute cuisine segment, because their risk of consumption increases due to high prices. In addition, word of mouth recommendations are only conditionally available as the trading area of haute cuisine restaurants is either super-regional, national and in some cases even international. Moreover, the average guest's sensory ability is generally not sufficient to discern differences across a range of haute cuisine restaurants, let alone restaurants from different levels (Lüth & Spiller, 2003).

Consequently, restaurant guides became indispensable consumer aids and crucial marketing tools to reduce consumer uncertainty (Snyder & Cotter, 1998). In other words, information is very costly and imperfect, and the evaluation of quality is subjective so that consumers need the opinions of experts to define those parameters for them, and these expert opinions can be found in restaurant guidebooks (Chossat & Gergaud, 2003). Guides are therefore considered as means of increasing consumer trust and decreasing uncertainty inherent in experience goods (Shapiro & Varian, 1999). Burt and Knez (1996) speak for that reason of guides as a third party that disseminates trust-relevant information:

> *"First, the gastronomic market is by definition geographically scattered; you need to move around to consume, making information very costly to acquire. Second, evaluation is mainly subjective; the service we are considering here consists mostly of what economists call experience and credence characteristics, that is to say characteristics that are respectively discovered or not after the*

product has been consumed (e.g., quality of the ingredients, flavour of the preparation, etc.). On the other hand, service processes few search characteristics, while other characteristics can be ascertained during the search process prior to purchase, for example the restaurant setting. Basically, information about restaurants and cooks is largely imperfect. Therefore, the main problem facing consumers of gastronomy is how to obtain useful information" (Chossat & Gergaud, 2003, p. 128).

The most common and also most influential guidebooks are Michelin's Guide Rouge and the Gault Millau Guide. Accordingly, experts can be seen as Csíkszentmihályi's gatekeepers to the domain. These restaurant testers select from among a large number of chefs those who merit what Chossat and Gergaud (2003, p. 128) title the "grand chef" denomination, a term which can be compared to the "extraordinary chefs" term used in this thesis. The problem, however, is that guidebooks are private businesses and thus compete with each other in order to sell their books, which means that they have to be strategically secretive about their evaluation guidelines (Chossat & Gergaud, 2003). It is therefore not astonishing that the yearly battle to gain or maintain these Michelin stars can put pressure on chefs, which became very evident when Chef Bernard Loiseau shot himself in the head on 24 February 2003 at the age of 52 after he was degraded from three to two stars (Leopold, 2005). As a result, trust increases the reputation of a restaurant (Surlemont & Johnson, 2005), for example, through the visible sign of Michelin stars; but it also means that a restaurant has a high reputation volatility because it could lose a star (Svejenova, et al., 2007).

For guides to be considered reliable they have to build reputation. This reputation is normally gained by clearly stating the well-defined and objective criteria that are used for evaluation (Kramer, 1999; March & Olsen, 1989). In many industries that produce experience goods, gatekeepers such as guides transparently show these well-defined criteria. In the restaurant industry, however, this is not the case. The Michelin Guide especially is very secretive about its criteria used to evaluate a restaurant, but expects that chefs conform with these criteria if they wish to be promoted (Surlemont & Johnson, 2005):

> *"Central to the key features of this system is the 'mystique' culture and clandestine nature of Michelin which is an essential element of the Red Guide itself that contributes to preserve creativity in the segment. The policy of the guide is to categorically refuse to create and diffuse guidelines about the criteria that are necessary to advance in the Michelin star system. An aspect of this is that Michelin inspectors who test and rate the restaurants do so anonymously and visits are unannounced, so that Chefs simply do not know when they are serving the inspectors" (Surlemont & Johnson, 2005, p. 578).*

Surlemont and Johnson further argue that the secretive strategy of restaurant guides is good, because too much codification and such well-defined criteria may suffocate creativity and would basically lead to the 'MacDonaldization' of haute cuisine. However, what they lack in their argument is the problem that all guides rank and "measure" the technical and creative performance of chefs and thereby create an environment that seems to be contradicting the idea of preserving creativity. In the world of art, for example, art critics discuss a piece of art, but they do not rank and create an artificial comparison with the works of other artists. In summary it can be said that critics are important gatekeepers in the making of a restaurant because it is in the critics' power to decide which restaurants receive an entry in their guides (Sandler & Tschirhart, 1997). However, these gatekeepers pose pressures to comply with the conventions on the one hand, and to innovate on the other (Svejenova, et al., 2007). In such an environment, the reputation of a chef can rise very fast, but can also fall very fast when her/his creations are not valued anymore. This has been conformed by a study on French Michelin star restaurants. Particularly one star restaurants that lose their star lose their whole status of exclusivity and are often faced with competition from the entire restaurant market, resulting in drastic financial consequences (Snyder & Cotter, 1998).

2.8 Haute Cuisine Chef

In order to maintain this trendsetter status, haute cuisine restaurants heavily rely on talented chefs who provide their "skills and culinary excellence" (Johnson, Surlemenont, Nicod, & Revaz, 2005, p. 171). Accordingly, the competitive

advantage of such restaurants derives to a large extend from the national, and in some cases international, reputation of the chef, whose name is both a mark of individuality as well as a sign of the overall quality of the restaurant and its culinary repertoire (Lüth & Spiller, 2003). According to Balasz (2001, p. 136) there exist certain characteristics that make an extraordinary chef. She found out, for example, that "a strong knowledge base and the perfect mastery of the fundamental skills of their craft" is considered a fundamental prerequisite for these types of chefs. Furthermore, they are respectful of their traditional occupational values but also open to new things and would reject new developments only after they have personally inspected them. In other words, they are curious culinary omnivores (Stierand & Lynch, 2008):

> *"They tend to actively seek out new impressions, often in places where others would not bother to look. As soon as they visit other restaurants, they observe how their colleagues do their jobs, and what they do differently. They look at everything with the eyes of the restaurateur, and use different sources of inspiration that, on the surface, often do not have a direct rapport with cooking. Thus, part of the success of these chefs is determined by the fact that they do not reject anything that comes their way without taking a good look at it" (Balazs, 2001, p. 137).*

Furthermore, there is a certain paradox connected with the role of the chef. On the one hand, chefs require a lot of freedom and creativity to create something new, but once this new creation is finished, the daily reproduction of the creation is executed by the chef's team in a seemingly military manner following an unalterable set of precise rules. These rules are crucial to ensure a consistent high level of standards required at this level of the restaurant industry (Balazs, 2001). Thus, the haute cuisine chef is stuck between artist and business leader (Stierand & Lynch, 2008). As business leaders they must possess the ability to create a culture of excellence that encourages outstanding performance among their disciples (Schein, 1985). In other words, these chefs act as charismatic leaders, who inspire the thinking and commitment of their disciples through the creation of value that is evident by means of their knowledge, which they use to create culinary innovations that influence the

gastronomic tradition (Bennis & Nanus, 1985a; Bennis & Nanus, 1985b; Kets de Vries, 2001; Tichy & Devana, 1986; Zaleznik, 1977). This creates auras around these chefs that seem to be so fascinating and valuable for their disciples that these chefs are glorified as sons of the culinary heaven (Eisenstadt, 1968). This becomes even clearer when observing haute cuisine kitchens or by listening to reports from chefs. Gordon Ramsay, now a culinary master himself, writes in his autobiography about his time as disciple of the famous French Chef Joël Robuchon:

> *"It was the toughest kitchen in the world, but we were glad to be there… Robuchon got hold of a plate [of wrongly cooked ravioli], and threw it at me. It hit the side of my face. My ear was blocked with hot food, my face was burnt, and there was ravioli all over the place. I apologized, and started all over again" (Ramsay, 2006, pp. 108-112).*

Robuchon's furious outburst can also be interpreted as a consequence from the pressures that arise due to the high business risk in haute cuisine. If successful, haute cuisine restaurants can generate high returns, but, on the other hand, these high returns are required to finance the creative culinary playground on which the chef can create future innovations. This is why numerous chefs own their establishment, and those who run restaurants for investors do so with sole authority. But in both cases, this means a dual responsibility of managing the humdrum business concerns and the creative continuity of the business (Balazs, 2002). Some scholars refer to haute cuisine chefs as showmen or celebrities, but these terms seem to be intellectually rather dangerous. These chefs are exceptional culinary craftsmen who possess mastery skills and abilities, so the term culinary artist would be probably be more appropriate (Jones, 1996; Stierand & Lynch, 2008).

> *"When the chef as artist completes a work, something new — the work of art — has been brought into existence. What exactly is this new thing? This work of art? This creation? Is it not as important to discover a new dish, as it is a new star? We can accept that it is something personal since it has been shaped by a particular human being and since it is conceived of an urge to share, it ought to be acknowledged that it has a role to play in communication. But why should it assume its particular shape or form? …The artist therefore, feels compelled to*

create another thing in order to communicate which results in the artistic object. In this act of creativity the chef as an artist, uses raw materials in a special way so that the meaning of the meal as a whole, that is the integral meaning, is greater than the sum of the experiential meanings" (Hegarty & O'Mahony, 1999, p. 28)."

2.9 Other Studies on Culinary Innovation

Whilst there has been an academic interest in gastronomy and food in general (e.g. Clark, 1975a; Clark, 1975b; Ferguson, 1998, 2004; Ferguson & Zukin, 1995; Locher, Yoels, Maurer, & van Ells, 2005; Murcott, 1994; Wood, 1990), particular areas of interest appear to be very widespread:

Table 1: Other Culinary-Related Studies

Research topics	**Author(s)**
organisational and occupational identity	(Fine, 1996; Monin & Durand, 2003)
institutional and organisational change	(Durand, Rao, & Monin, 2007; Ganter, 2004; Monin, 2005; Rao, et al., 2003; Rao, Monin, & Durand, 2005; Svejenova, et al., 2007)
leadership of chefs	(Balazs, 2001, 2002)
external evaluation such as food critics	(Cotter & Snyder, 1998; Durand, et al., 2007; Johnson, et al., 2005; Snyder & Cotter, 1998; Wood, 1996)
employment skills of chefs	(Pratten, 2003)
customers' meal experience	(Hansen, Jensen, & Gustafsson, 2005)
aesthetics and culinary artist	(Fine, 1992; Horng & Lee, 2006)
language	(Fine, 1995)

celebrity phenomenon	(Gillespie, 1994, used the term 'Gastrosophy')
science and molecular gastronomy	(This, 2004, 2005; van der Linden, McClements, & Ubbink, 2008; Vega & Ubbink, 2008)
norms and copyrights	(Buccafusco, 2006; Fauchart & von Hippel, 2006)
occupation and role of the chef	(Jones, 2005; Murray-Gibbons & Gibbons, 2007)
socio-cognitive foundations of cuisine	(Leschziner, 2006)
historic analysis of chefs	(Rehn, 2006)
domain influence in haute cuisine	(Leschziner, 2007, used the term 'field')
technological innovation	(Rodgers, 2008)

Source: own table

The above listed studies were identified as being of little help to answer the research question and objectives of the current study. Only two empirical studies were identified that specifically focus on culinary innovation. These studies are: Harrington (2004a, 2004b) and Ottenbacher and Harrington (2007). The more recent study of Ottenbacher and Harrington (2007) entitled *"The innovation development process of Michelin-starred chefs"* is undeniably pioneering, being the first on the topic of Michelin-starred chefs. Yet, it is questionable if their following starting point, which is based on the previous study of Harrington (2004a, p. 36), is correct:

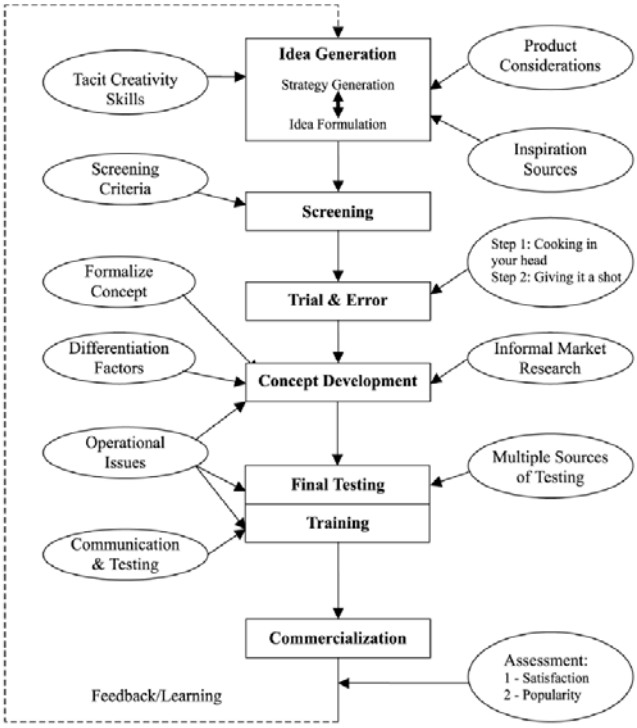
> *"Culinary innovations are generally product-oriented, but the innovation process also applies to innovations in service as both types lie somewhere on a service-product continuum. ...culinary innovations, culinary products and culinary*

product development are used interchangeably as all of these concepts reflect innovative food items consumed in a foodservice establishment."

In this narrowly defined view, Harrington effectively limits the concept of culinary innovation to a market-based consumption imperative as opposed to, for example, a creator-centred exercise. Rehn (2006), in contrast, provides a stimulating discourse on innovation as a manipulation of history and uses the example of the historic figure of Chef Antonin Carême, who changed the conventional way of thinking about food and thus created a form of culinary innovation. Moreover, Rodgers (2008) discusses the technological aspects of innovation with regards to food production. This is an important factor in the exploration of culinary innovation, because new technologies can be both influenced by chefs and can influence chefs in their practices and learning. Rehn and Rodgers challenge the conventional image of culinary innovation and inspire to think more broadly and more thoroughly about any ad hoc conceptualisations.

Moreover, Ottenbacher and Harrington (2007, pp. 447-455) present a linear seven-step innovation development process consisting of idea generation, screening, trial and error, concept development, final testing, training, and commercialisation. (Figure 1):

Figure 15: Innovation Development Process of Michelin-starred Chefs



Source: Ottenbacher and Harrington (2007, p. 448)

Step One

During the *idea generation* stage the chef decides on a product as the basis for her/his strategy or idea. Seasonality and product quality are thereby critical indicators. Then the chef uses his tacit skills in creative thinking by playing around with ideas aiming at a harmonious and flavourful composition and taste experience for the customer. Sources of inspiration are, among others, dining at a colleague's restaurant and cooking literature.

Step Two

During the *screening* stage the chef considers criteria such as seasonality, product quality, and "fit" with personal style of cooking. Other criteria that are considered, although to a lesser extent, are financial considerations like cost efficiencies, profitability, product cost, and chargeable prices, but also the balance of the dish in itself and as part of a menu, customer acceptance, and operational issues such as maintaining standards at maximum business levels.

Step Three

In the *trial and error* phase the chef cooks the idea in the mind and uses tacit knowledge to mentally play with different spices, textures and ingredients. Then s/he cooks elements of the dish typically several times and upon satisfaction combines them at the end. This step is iterative and almost simultaneous with the next step.

Step Four

During the *concept development* chefs use, for example, recipe-data files, written working instructions, presentation/arrangement instructions, photographs of the final dish, a rough theoretical plan, informal market research through conversation with customers or feedback from their restaurant managers, competitors' pricing and/or cooking trend analyses.

Steps Five and Six

The *final testing* is done on leading employees, such as the restaurant manager or sommelier, regular customers and friends. Chefs also test the sequence of how a dish should be eaten under real conditions including the atmosphere of the restaurant. Sometimes the *training step* and final testing step is reversed, but chefs explain the dish to their employees in the kitchen and service and might even cook the dish to demonstrate their expectations.

Step Seven

Finally the *commercialisation* happens when customers try the new dish and evaluation is received via direct conversational customer feedback and sometimes via the recorded number of sales for the dish.

Ottenbacher and Harrington (2007, pp. 445-446) refer to their model as an "innovation development process" and say that Cooper and Edgett (1999) define the innovation development process as "a formal blueprint, roadmap or thought process for driving a new project from the idea stage through to market launch and beyond." However, Cooper and Edgett talk about a new product development process, their Stage-Gate® innovation process. According to Cooper (2008), stages consist of a set of necessary or suggested best-practice steps that are essential to bring a project to the next gate. Gates, in turn, are "go/kill" decision points that serve as quality-control

checks and prioritisation decision points. Cooper (2008, pp. 215-218) argues however that a lot of people get the idea of Stage-Gate wrong because they think it is a functional, phased-review process, a rigid, lock-step process, a linear system, a project control mechanism, a dated, stagnant system, a bureaucratic system, a data entry scheme, a back-end or product-delivery process, and/or the same as project management.

Hence, several fundamental problems in Ottenbacher and Harrington's model can be seen. It seems to suggest that the process of culinary innovation is well-structured, but by following recipes only serial products can be made, not works of art. The creativity, which is the only necessary component of all innovations, is not modelled, only squeezed into the first box. Creativity is exactly what cannot be modelled in a well-structured way (Popper, 1968/2004, p. 8):

> *"... there is no such thing as a logical method of having ideas, or a logical reconstruction of this process. My view may be expressed by saying that every discovery contains «an irrational element», or «a creative intuition», in Bergson's sense."*

In this sense the model may be considered for the development part from R&D but not for the research part. The model also fails to account for the learning. A process of innovation, as any process that includes creativity, must be highly non-linear, with circular and iterative components, involving multiple feedback and feed-forward loops; in such processes learning occurs at various places and in the steps between the various complex relations. Furthermore, components of learning may come from outside the process involving other parties as well. In this model we have a single feedback loop from the very end to the beginning. However, it is suspected that extraordinary chefs are much more docile.

Furthermore, it is also very strange that the chef is supposed to examine the fit of her/his idea to her/his style — was s/he not there when s/he was having the idea? The whole personality of the chefs participates in creating those brilliant new dishes, so of course it is in harmony with her/his style.

2.10 Chapter Summary

This chapter reviewed relevant academic literature in order to acquire a better understanding of creativity, innovation and the world of haute cuisine. The literature review was not aimed at finding a theoretical framework along which lines data could be collected and analysed. The aim was to find a mental framework that would provide a broad but better understanding of such topics. The following areas were covered and discussed in detail: the section on understanding creativity showed that creativity can be compared to ill-structured problem solving because creativity is required to close the knowledge gap in order to solve the problem. Then the link between creativity and innovation was discussed by showing that creativity is a prerequisite for innovation. Next, the focus was then put on the creative individual and it was argued that knowledge and creativity always result from the mind of the individual. As mental framework for this discussion, Csíkszentmihályi's system model of creativity was identified as useful, because it provides a broad framework without steering the research into specific directions. In order to better understand the socio-cultural aspects of innovation, the literature also included the topic of idea validation and value creation.

Furthermore, after this general mental framework of innovation was established, the literature review continued in the domain of haute cuisine. Particular attention was given to the institutional culture of haute cuisine, the gatekeepers to the domain of haute cuisine and the haute cuisine Chef. Finally, other studies on culinary innovation were identified and the only relevant study in the context of this thesis discussed.

In summary, this literature review was helpful in establishing a mental framework that can now further inform the research framework for this study. The literature revealed a significant key characteristic: culinary innovation seems to be a systemic phenomenon and therefore is influenced by the individual and by the socio-cultural world. Hence, a suitable research framework has to account for this key characteristic.

3. RESEARCH FRAMEWORK

"Astonishment is the root of philosophy"
(Paul Tillich, 1886-1965)

The purpose of this chapter is to articulate the research philosophy, data collection and data analysis methods that were employed to achieve the aim and objectives of this study. Creswell (2007) states that all research should be anchored in philosophical and theoretical roots. These roots are paradigms or frameworks of scientific thinking based on fundamental beliefs and assumptions made about the nature of reality (ontology), the nature of knowledge about reality (epistemology) and the nature of ways of studying reality (methodology) (Kuhn, 1962/1996; Lincoln, 1985). The word paradigm can be traced back to the Greek *paradeigma* and the Latin *paradigma* meaning model, example or pattern (Stanage, 1987), which Denzin and Lincoln (2000, p. 157) understand as "a basic set of beliefs that guide action."

Before Kuhn (1962/1996) presented his conception of scientific paradigms, it was believed that scientific knowledge was continuously growing by just layering new knowledge onto existing ones. In fact, all disciplines, beginning with mathematics, astronomy and physics, have always started to build their knowledge base from philosophy. Each emerging discipline goes through what Kuhn calls a pre-paradigmatic state, in which philosophy provides the only way to come to results. In mature disciplines now and then a new view develops, and when strong enough challenges the dominant paradigm. Then a kind of pre-paradigmatic situation revives in which ideas are built again from the basics of philosophy and in which the new view aims for a scientific revolution while the dominant paradigm tries to defend its reign.

Kant (1781/1998), for instance, demonstrated how sound the existence of God can be proven by logic, but also how sound the nonexistence of God can be proven by another. This exemplifies how contradictory the logics of different paradigms can be in their conclusions while still being equally logical. Easton (1998) notes that the foundation for any knowledge claim has to start by explicitly outlining what is

known, and Checkland (1999b) highlights that only by declaring the epistemology of the research process the research becomes understandable for the outsider and, that only then can a knowledgeable debate follow. As a result, the implicit acknowledgement of the researcher's beliefs and assumptions is vital (Clarke & Clegg, 2000; Ritchie & Lewis, 2003) in order to see how a study contributes to new knowledge by understanding the differences in the contribution of knowledge that emerges from different paradigms (Astley & Van de Ven, 1983; Burrell & Morgan, 1979; Lincoln, 1985; Rao & Pasmore, 1989).

The philosophical framework adopted in this study can be described as interpretive and phenomenological and uses both general description and idiographic explanation. Because of the idiographic element in the study, the researcher is very much interwoven in all steps of the research process since it is the researcher's phenomenological attitude and interpretation as chef upon which all final knowledge claims are made. Furthermore, the idiographic and descriptive elements, as well as the fact that this study is the first qualitative exploratory study about culinary innovation, do not allow knowledge claims that apply to the whole of society as normally aimed through deduction. Neither can the real existence of this new knowledge be claimed through induction. But a real possibility for this new knowledge can be shown through abduction and the transparency of the research process. In other words, this study elucidates new knowledge that shows a real possibility to be also true and valid outside the scope of the research sample of this study.

First it is shown that positivism is an inappropriate paradigm for this study. Then discussed is why phenomenology is chosen as appropriate paradigm for this study, and the phenomenological concepts of subjective experiences, life-world and intentionality are explained. Second, the role of the qualitative researcher is considered. Third, abductive reasoning is presented and explained as suitable way of inference in phenomenological research. Fourth, reasons for investigating the extraordinary are given. Fifth, the methods of data collection used in this study are presented. Sixth, the methods of data analysis employed in this study are presented. Finally the trustworthiness of phenomenological data is discussed.

In consequence, this chapter sets the philosophical and methodological framework that guides the research. It therefore explains the methods used in this study from a purely theoretical angle and lays the foundation for Chapter 4, where the procedures of how these methods were used for data collection and data analysis are presented and discussed.

3.1 From Positivism to Interpretivism

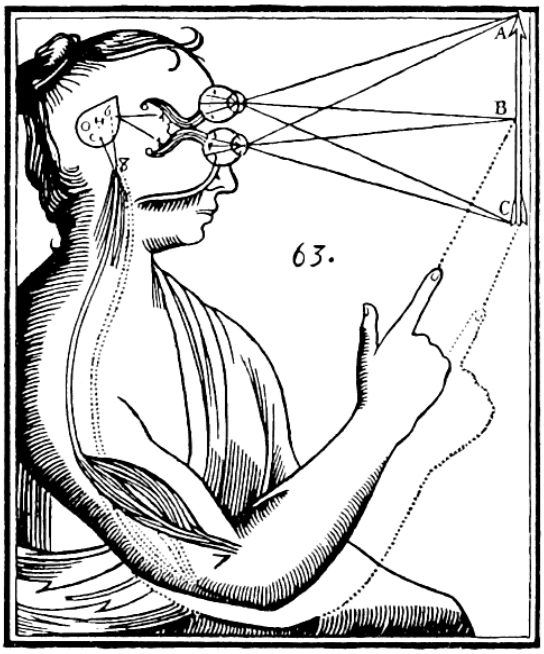
The purpose of this section is to show why positivism is believed to be an inappropriate paradigm for this study. Positivism is the dominant paradigm in business and management research (Petit & Huault, 2008), which Hussey and Hussey (1997) link to the fact that in business and management research data is used very specifically and for very well-defined problems. According to Kuhn (1962/1996), a dominant paradigm is a sign of a maturing discipline in which knowledge is typically saturated. During 'normal science', which is the reign of the dominant paradigm, it is determined which assumptions must be taken for granted, which methods are allowed, which problems are accepted and thus which questions are valid. For these reasons Kuhn (1962/1996, p. 52) says that a dominant paradigm "...does not aim at novelties of fact and theory and, when successful, finds none."

Giddens (1974) calls positivism a science of society that applies methods from the natural sciences to the social sciences and aims to establish causal laws and value-free results. Positivists are deeply anchored in the tradition of the natural sciences because of the inherent believe that the progress of the world can only be advanced by the natural sciences. This has created a technocratic and sometimes unreflectively scientistic culture in which the study of social, cultural and historical dimensions is seen as irrelevant and extra-scientific, because objectivity, the lifeblood of positivism, could be challenged (Schwandt, 2000). Positivists understand data as "existing independently and indifferently. Data about some phenomena are unconnected to the researcher, who is collecting them — they were there before he came and they will be there to be collected by some other researcher afterwards" (Fink, 2000, [paragraph 2]). Consequently, in positivism things are *noumena*, things in themselves unknown beyond human experience (Kant, 1781/1998). Positivists

follow thus a Cartesian ideal of a social reality that is independent and external and hence valid and reliable.

Undeniably, though, there are things like William Shakespeare's *Macbeth* and Henri Matisse's *The Dance*, things that clearly conform to human representations and that were not there before they were created by these artists. Plato and Aristotle had discussed this paradigmatic problem of the divide between the soul (which also includes the mind) and the physical body nearly 2500 years ago. Kant (1781/1998) later argued that objects could actually be seen as *phenomena*, meaning as objects of experience, and he also claimed that these things can be known *a priori*. Descartes continued to discuss the divide between body and mind and distinguished between the conscious and self-aware mind and the physical brain as the place of intelligence. Descartes illustrated this as shown in the following figure and said that inputs from the environment are transmitted via the sensory organs to the brain's epiphysis and then to the immaterial spirit:

Figure 16: Drawing from René Descartes



Source: Descartes (1596-1650) in *Meditations Métaphysiques*

Pólya (1957/1990, p. 92), however, criticised Descartes' idea and said that though he was a "great mathematician and philosopher, planned to give a universal method to

solve problems but he left unfinished his Rules for the Direction of the Mind." Pólya's statement clearly outlines the major problem positivism causes in the social and human sciences: nobody knows enough about how the brain produces consciousness. While this problem was realised, the dominance of positivism was too strong for other worldviews seriously to find any recognition.

In the middle of the 19th century Comte (1853) claimed that sociology, the science of man, is at the top of the positivist worldview and represents the crown of science; simply, because it explains the evolution of disciplines (Giddens, 1974, p. 1). Durkheim (1895/1964) went on to defend Comte's view and said that experience (i.e. empiricism) is the only way to acquire valid knowledge, and that logical analysis (i.e. rationalism) is at the supremacy to solve the practical problems mankind faces. In the early 20th century until World War II, these positivist ideas became stronger and were formalised in the so-called logical positivism by members of the Vienna Circle *(der Wiener Kreis),* a philosophical group called the Ernst Mach Society *(Verein Ernst Mach),* whose ideas quickly became in vogue in the academic world. Even qualitative research within the social sciences was dominated by positivism and many qualitative researchers followed the Cartesian ideal of a valid and reliable explanation of social reality that was understood as independent and external object. The subjectivity of the researcher, or what Durkheim called 'pre-notions' (i.e. pre-existing ideas or prejudices), was seen as harmful bias that had to be banned from scientific inquiry (Mottier, 2005).

But gradually the ahistorical and idealist tendencies of positivism were more and more criticised, for example, by members of the Frankfurt School, such as Horkheimer, Adorno, Benjamin, Marcuse and Habermas. They developed a critical theory in order to tackle the limitations of positivism (e.g. Adorno, 1969; Horkheimer & Adorno, 1988; Marcuse, 1967) and thereby turned back to the critical philosophy of Kant and Hegel in the hope of finding answers to how negation and contradiction, both intrinsic dimensions of reality, can be integrated into scientific inquiry. This return to Kant and Hegel was essentially a return to the belief that philosophy should have the obligation to criticise rather than justify knowledge in

order to expose the potential of knowledge rather than just accumulating it. Freedom and self-determination were regarded as real and central ontological influences.

Moreover, qualitative researchers, such as grounded theorists like Glaser, Strauss, Corbin, Miles and Huberman started to claim that all methods are flawed and that an entirely objective account of reality is impossible to achieve. Though, still anchored in a positivist tradition, their primary motivation was to raise the "scientificness" of qualitative research in order to be competitive with quantitative research (Mottier, 2005). Formalised methods of inquiry and a strict rejection of researcher bias were still seen as unchangeable rules. Human action was seen as meaningful and the life world *(Lebenswelt)* was acknowledged as an essential aspect for understanding, but the ways of understanding the subjective meaning of human actions, beliefs, and desires, had to be entirely objective (Schwandt, 2000).

Dilthey (1883/1989) claims that it is wrong to study human phenomena in the same way as natural phenomena, because human phenomena are understood through interpretation whereas natural phenomena are explained through observation: "we explain nature, humans we must understand" (Dilthey, 1883/1996, p. 144). He said that in the human sciences *(Geisteswissenschaften)* the aim is to gain a descriptive and interpretive meaning of human phenomena by exploring their patterns, structures, as well as experiential and textual meanings (Dilthey, 1883/1989). In other words, the physical sciences look at objects that are external to the researcher, whilst the social sciences look at action and behaviour produced by the human mind (Hussey & Hussey, 1997). The natural sciences aim to explain, whilst the social sciences aim to understand (Schwandt, 2000). The verification of social being depends on the interpretation of the researcher, which means that investigator and investigated are clearly interrelated (Hussey & Hussey, 1997). And as Weber (1924) notes, social systems are able to make predictions whereas physical systems cannot and therefore subjectivity is legitimate. Human self-consciousness and freedom of choice make it impossible for the investigator to draw a law-like account of the investigated mind. The only results that can be drawn are trends:

> *"...one can question the prerequisite of social reality studied as 'objective truth', since in fact what we believe to be 'the truth' seems to have changed over time.*

Furthermore, there is the question of the scientist's ability to exhibit objectivity when collecting data, since the specific ideas and beliefs predominant in the society to which the scientist belongs, will affect or even determine 'the kind of truth' he discovers" (Fink, 2000, [paragraph 5]).

Even though recent insights gained in quantum physics and chaos theory support that the world is not at all stable and law-like (Gleick, 1987; Lewin, 1993; Williams, 2000), the usefulness of positivism to solve problems in the natural sciences may be acknowledged, but its usefulness to solve problems in the human and social sciences must be questioned (Donaldson, 2003; Polkinghorne, 1983); an issue that von Hayek (1974, p. 2) asserted forcefully in his Nobel Prize Lecture in 1974:

"It seems to me that this failure of the economists to guide policy more successfully is closely connected with their propensity to imitate as closely as possible the procedures of the brilliantly successful physical sciences – an attempt which in our field may lead to outright error. It is an approach which has come to be described as the 'scientistic' attitude – an attitude which, as I defined it some thirty years ago, 'is decidedly unscientific in the true sense of the word, since it involves a mechanical and uncritical application of habits of thought to fields different from those in which they have been formed'."

3.2 Phenomenology

The purpose of this section is to show why phenomenology is chosen and seen as an appropriate paradigm for this study. Further, the phenomenological concepts of subjective experience, life-world and intentionality are explained. However, before engaging with this discussion it has to be mentioned that grounded theory is often seen as being similar to phenomenology. One reason may be that grounded theory is a more familiar approach within business and management research. As a methodological approach grounded theory is traditionally linked with sociology (e.g. Glaser, 1978, 1992, 1998; Glaser & Strauss, 1967; Strauss & Corbin, 1990), but also gained some recognition within organization studies (e.g. Brown, 1994a; Hunt & Ropo, 1995; Parry, 1998; Turner, 1981, 1988). As mentioned earlier in Chapter 3.1,

grounded theorists like Glaser, Strauss, Corbin, Miles and Huberman began to justify qualitative research methods, because they realized that all methods are flawed and that an entirely objective account of reality is impossible to achieve.

Yet, their paradigmatic positioning was (and is) still anchored in a positivist tradition and many (e.g. Goulding, 2005b; Mottier, 2005) say that the real motivation of developing a grounded theory was to raise the "scientificness" of qualitative research. In order to achieve this aim a methodological approach was needed "that could track and validate the process of theory building" (Goulding, 2005b, p. 295). This in turn means that (at least) for traditional approaches of grounded theory formalised methods of inquiry and a strict rejection of researcher bias are still seen as unchangeable rules. Although, human action is seen as meaningful and the life world is acknowledged as an essential aspect for understanding, but the ways of understanding the subjective meaning of human actions, beliefs, and desires, must be entirely objective (Schwandt, 2000).

Very recently Glaser still used the word *systematic* to describe the way one conceptualises within a grounded theory framework (Glaser, 2002, p. 3). Even the less radical grounded theorists such as Strauss and Corbin (1998, p. 12) say that grounded theory means that theory *"was derived from data, systematically gathered and analyzed"* and they continue by saying that *"a researcher does not begin a project with a preconceived theory in mind"*. The idea of starting without a preconceived theory is very different from the phenomenological concept of bracketing that will be explained later. Hence, this leads to the two major reasons why grounded theory was not chosen as an appropriate methodological approach. The first reason, rooted in my professional and academic experience, is that I cannot refrain from my preconceived theory of culinary innovation. The second, based on my epistemological believes outlined earlier, is that I do not believe that one can refrain from preconceived understanding. I even argue that one should not do so, because our preconceived understanding helps us making better sense of a phenomenon.

According to Giddens (1974), one of the main forms of interpretivism is phenomenology, and Goulding (2005a, p. 301) adds that in organisational research

phenomenology has had a long history among studies that aim "to develop an understanding of complex issues that may not be immediately implicit in surface responses." As noted earlier the purpose of the current study is to uncover and understand the complex meaning of culinary innovation as lived and experienced by extraordinary chefs, a topic that has widely been neglected in the academic literature. Thus, the current study follows the tradition of other phenomenological research in the fields of innovation, tourism and hospitality such as Steiner's (1995) study of an Australian innovation consultancy, Spivey, Munson and Wolcott's (1997) study on high-technology products, Ingram's (2005) investigation of tourists' experience of Australian indigenous culture, McIntosh's (2004) tourist appreciation of Maori culture, McIntosh and Johnson's (2005) study on understanding the nature of the Marae experience and Ryan and Higgins' (2006) study on the cultural tourist experience at the Maori Arts and Crafts Institute.

In interpretivism, the social world is regarded as subjectively experienced and the positivist view of the social world as a collection of external facts is clearly rejected (Mottier, 2005), because meaning is believed to be found within the social and cultural world (Herman, 1988, p. 45). Dilthey, for example, talked about *Geisteswelt*, Husserl about *Lebenswelt*, Heidegger about *Umwelt*, Schutz about *everyday world or common-sense world* and Wittgenstein about *form of life* (Mottier, 2005, p. 9). By referring to Weber, Mottier (2005) notes that the aim of the social sciences is to understand the subjective meaning of cultural artefacts and social practices through interpretation, because it is methodologically impossible to study social reality as an external object. Therefore, the researcher is always part of the life-world.

Phenomenology as a form of interpretivism started as a philosophical movement initiated by Edmund Husserl (Cohen, 1987; Koch, 1996; Kockelmans, 1994; Moran, 2000; Polkinghorne, 1983; Scruton, 1995; Spiegelberg, 1982) and was later re-cast by Martin Heidegger away from a philosophical discipline towards uncovering hermeneutic and existential dimensions (Finlay, 2008). Phenomenology is the study of phenomena (Pettit, 1969), its name derived from the Greek words *phainomenon* (appearance) and *logos* (reason or word) signalling the aim to understand and describe the essence of experience (Pivcevic, 1970). Husserl was inspired by his

mentor Franz Brentano, who worked on a descriptive approach of psychology in which mental acts were understood as intentional structures standing in an intentional relationship with an object (Moran, 2000). Husserl wanted to develop a phenomenological methodology, because he found that psychology had developed a scientific culture that he negatively termed psychologism. He criticised psychologists who used methods from the natural sciences to examine psychological phenomena in a positivistic and objective fashion and thereby blended out intrinsic human entities such as subjectivity and meaning (Spiegelberg, 1982).

3.2.1 Subjective Experiences

Husserl further argued that researchers who are only interested in correlating isolated external and physical stimuli with other isolated responses create highly artificial situations and therefore miss important variables (Jones, 1975). In order to consciously understand what an experience is like (Laverty, 2003), Husserl believed a person must co-constitute in a dialogue with the world (Valle, King, & Halling, 1989). This access to the structures of consciousness, however, is not possible through induction, generalisation or mechanistic causation but rather, through actively grasping the phenomenon (Polkinghorne, 1989). In other words, the phenomenologist must try to grasp the subjective dimensions of phenomenological experiences to come as close to the experience as possible.

Both modern hermeneutics (Gadamer, 1977/1997) and phenomenology (Smith, 2003) acknowledge the importance of subjective dimensions of experience in achieving meaning through interpretation. Indeed, these subjective dimensions of experience are the point of overlap between both domains (Dörfler, 2005). Lewis (1929a) called the subjective dimensions of experience "qualia." He argued that when people experience a phenomenon they can describe only one part in objective terms, because another part of the experience is always hidden in their consciousness and they can only access it through introspection and that is why they can describe this part of the experience only in subjective terms (Eliasmith & Mandik, 2004; Smith, 2007):

> *"There are recognizable qualitative characters of the given, which may be repeated in different experiences, and are thus a sort of universals; I call these 'qualia'. But although such qualia are universals, in the sense of being recognized from one to another experience, they must be distinguished from the properties of objects" (Lewis, 1929a, p. 121).*

Jackson (1982) says that if there are features of existence which differ from physical ones then such non-physical features can be called qualia. But the subjective character of experiences is not compatible with a logical, reductive, and analytic way of inquiry or the notion of finding causal relations to human actions (Nagel, 1974):

> *"It is not analyzable in terms of any explanatory system of functional states, or intentional states, since these could be ascribed to robots or automata that behaved like people though they experienced nothing" (Nagel, 1974, p. 436).*

In *What it is like to be a bat*, Nagel (1974, p. 439) underlines that, despite any amount of physical information, people cannot know what it is like to be a bat because they cannot imagine it. This experience can only be understood from the point of view of a bat; therefore it is more appropriate to ask what is it like for a bat to be a bat. Yet, in the current study the researcher is also a chef who explores the phenomenon of culinary innovation as experienced by other chefs. Of course, this does not mean that the experiences of other chefs will be fully known but that more about their *experiences* will be known.

Polányi (1983, p. 4) emphasized that due to the tacit dimension of knowing "we can know more than we can tell" and he asserted that "we know a person's face, and can recognize it among a million. Yet we usually cannot tell how we recognize a face we know…this knowledge cannot be put into words." Australian Aboriginal tribes, for example, cannot tell how many kilometres it is to the next tribal gathering, but through singing at a specific tempo they can control the distance and can find their destination over thousands of kilometres (von Sturmer, 1987). Often, however, these important aspects of knowing are forgotten by researchers, yet it is exactly these tacit and subjective experiences that should be recognized as essential inputs from reality where re-assurance for interpretation and inference can be found.

Polányi (1969, p. 160) says that "tacit knowing now appears as an act of indwelling by which we gain access to a new meaning. …since all understanding is tacit knowing, all understanding is achieved by indwelling." Following Polányi, the authors Douglass and Moustakas (1985) understand tacit knowing to be the precursor of inference and intuition that provides hunches and vague visions:

> *"Indwelling refers to the heuristic process of turning inward to seek a deeper, more extended comprehension of the nature or meaning of a quality or theme of human experience… The indwelling process is conscious and deliberate, yet it is not lineal or logical. It follows clues wherever they appear; one dwells inside them and expands their meanings and associations until a fundamental insight is achieved" (Moustakas, 1990, p. 24).*

Husserl aimed at securing a fundament for knowledge that could solve the problem of how "objects and events appeared to consciousness since nothing could be even spoken about or witnessed if it did not come through someone's consciousness", including someone's awareness as well as unconscious and preconscious processes (Giorgi & Giorgi, 2008, p. 26). Husserl, originally a mathematician, was by no means against natural science, but believed that a new way of scientific inquiry was needed in order to stay true to the actual phenomenon under investigation. He aimed at scientifically uncovering subjective experiences, which he argued provide real and valid meaning (Husserl, 1913/1931).

3.2.2 Life-World

Finlay (2009) notes that these days many different methods and techniques are labelled phenomenology, which provokes both controversy and uncertainty. Essential to all phenomenological research, though, is a rich description of the lived experience, respectively life-world, by which the researcher has refrained, at least at the outset, from adopting external frameworks that could blind the judgement about the phenomenon as it really is. Husserl wanted to "return to the things themselves" (Husserl, 1900/2001a, p. 2) thereby seeing the things as the world of experiences as lived; or in Merleau-Ponty's (1945/1962, p. ix) words:

"To return to the things themselves is to return to that world which precedes knowledge, of which knowledge always speaks, and in relation to which every scientific schematization is an abstract and derivative sign-language, as is geography in relation to the countryside in which we have learnt beforehand what a forest, a prairie, or a river is."

Husserl was accused of being idealistic, because he proclaimed that people could completely remove themselves from the outside world by just focusing on the inside of the body where the pure ego and consciousness resides (Moran, 2000; Spiegelberg, 1982). Husserl later realised that he had fallen into the Cartesian trap and that without life-world consciousness would be meaningless (Moran, 2000). In order to defend himself, Husserl gave a lengthy discussion of the notion of life-world to show the relationship of the person to it (Spiegelberg, 1982). He spoke of the life-world as a horizon that correlates the consciousness of the world with the objects of experiences of this world, and thus the life-world becomes the context of experiences (Husserl, 1936/1970). For example, people consciously and perceptually experience a house against a background, meaning a house is perceived within its context or horizon and only comes to have meaning through its background (Husserl, 1936/1970; Ihde, 1986):

Figure 17: Deserted House, Barossa Valley, Australia

Source: own figure (Summer 2007)

When the above house is taken out of its background it appears to be a rundown house, but as soon as it is placed back in its original background it changes its character and aesthetic.

Figure 18: Horizon and Deserted House, Barossa Valley, Australia

Source: own figure (Summer 2007)

Raymond Blanc, one of the participants in the current study, highlighted the importance of context with regards to food:

> *"First, I would like always to put food into a context. To me food ... food just for the sake of food, I don't want to talk about it. If you put it in the context of an environment that you design for the food, then the context of people, for the people who are cooking it, or the people who are enjoying it, then, to me, we can start talking about the food."*

In the end, every phenomenon and person becomes understandable only in the horizon (Kockelmans, 1994). The image of the house and its background is further helpful to understand the individual level of experience and the communal level of experience. The inside of the house might be experienced purely individually if the

inhabitant would never allow anybody else in the house. The background, though, is the field of communal experience and thus is inter-subjective. Here, individual perception and experience are altered by others, who also bring a wider range of perspectives through their opinions and experiences (Husserl, 1936/1970). In other words, the life-world is a person's foundation for life and is altered by communal re-interpretation (Kockelmans, 1994):

> *"[It is the] locus of interaction between ourselves and our perceptual environments and the world of experienced horizons within which we meaningfully dwell together" (von Eckartsberg cited in Garza, 2007).*

More figuratively, it is a world "that appears meaningfully to consciousness in its qualitative, flowing given-ness; not an objective world 'out there', but a humanly relational world" (Todres, Galvin, & Dahlberg, 2007, p. 55). The future of the life-world is an anticipated continuation from the past, which means that the life-world is past, present and future at the same time and hence a spatio-temporal world (Husserl, 1936/1970; Moran, 2000).

Phenomenologists believe that the life-world has definite essential and interlinked fractions that are lenses through which data can be viewed (Ashworth, 2003). According to Dahlberg, Dahlberg and Nystrom (2008, p. 37), the aim of phenomenological research is thus "to describe and elucidate the lived world in a way that expands our understanding of human beings and human experience." In doing so, the researcher experiences two challenges: "how to help participants express their world as directly as possible; and how to explicate these dimensions such that the lived world – the life world – is revealed" (Finlay, 2008, p. 2).

3.2.3 Intentionality

The very meaning of the word phenomenon is all that comes into sight in a person's consciousness and "the whole point of phenomenology is that we cannot split off the subjective domain from the domain of the natural world" (Moran, 2000, p. 15). This phenomenological concept is called intentionality (Finlay, 2008). It entails that consciousness is always directed at an object in or about the life-world.

Consciousness is always being conscious of something and thus people are in a relation to this something; it means something to them. Subject and object are mutually linked together in co-constitution. Husserl inherited the concept of intentionality from his mentor Brentano, who explained it as "reference to a content, the directedness toward an object or the immanent object quality" (cited in Spiegelberg, 1982, p. 39). Later, Husserl expanded the meaning of intentionality and declared that consciousness is always directed towards an object and that pure content is not enough to describe consciousness, because only an understanding of experience brings reality to the contents (Husserl, 1900/2001b).

Valle, King and Halling (1989) note that being conscious of an object is pre-reflective, but at the same time it is an unreflective perceiving of an object, because humans are initially unaware of how they perceive an object. Ihde (1986) therefore says that consciousness is correlated with the act of perception, but this act of perception can only be understood post-reflectively. Husserl termed the perceptual act of consciousness *noesis* and its ideal content *noema*. In other words, noema is the phenomenon or object-as-it-appears, respectively as-it-is-intended; whereas noesis is the process of being conscious of how the phenomenon was perceived (Husserl, 1913/1931). Thus, noesis depends on a person's cognitive constellation of values, beliefs, knowledge and biases (Spinelli, 1989). Consequently, the concept of intentionality is important for the current study in order to reflect on the participants accounts of lived experiences of culinary innovation as a means to discover the meaning of the processes and situations that cause these experiences (Wertz, 2005b).

3.3 Role of the Qualitative Researcher

The purpose of this section is to discuss the role of the researcher in qualitative research. Fink (2000) stresses that the qualitative researcher is very much interwoven in all steps of the research process since it is the researcher's interpretation upon which all decisions are made. She further notes that this personal involvement is an experience that is very complex to handle due to the specific character of data in qualitative research. Data and researcher are mutually dependent in that the researcher collects data in a process of interaction with a respondent. Moreover, the

nature of qualitative data entails that the sample size is small, but that a large amount of data is collected from each respondent to gather rich descriptions that can inform the problem-solving process in the quest in order to finally answer the research question. The small sample size also implies that the voice of each respondent has a much greater influence upon the final conclusions than in quantitative research. This means an increased responsibility for the researcher who interprets the experience of the respondents based on her/his textual analysis and the qualia that were captured in form of research notes.

Most qualitative approaches highlight the importance of avoiding imposing existing frameworks and predetermined understanding (Heath, 2006). However, when the investigator explores a phenomenon that is relevant to her/his professional life, then this can create problems in terms of distinguishing between what was imposed and what actually emerged during the inquiry in the field and later during the analysis. Morse (1994) states that researchers who have a personal link with the phenomenon always carry prior understandings derived from experience and almost certainly from some literature. This issue is of great relevance for the present study because of my background as chef in Michelin-starred restaurants. It would be untrue to say that I had no prior understanding of the life worlds of chefs and the experience of creating culinary innovations. Also my educational background in hospitality management and business economics would not help me to enter into the field with a blank mind, not knowing about the management and business aspects of running a Michelin-starred restaurant.

In this study data were collected through reviewing literature, phenomenological interviewing and capturing research notes in a research diary. Before the interview data were collected, the literature on creativity and innovation was reviewed. This literature came from different disciplinary roots, which helped to broaden the angles in order to establish a mental framework of creativity and innovation that would provide markers during the unpredictable walk through the phenomenological interviews. After the interviews were analysed the literature review was amended focusing now on the emerged themes. Thus the final literature review provides a

theoretical starting point for the final narrative in which the findings and conclusions are presented.

Kvale (1996) notes that interviewing is a moral enterprise, because the interviewer inevitably forms a relationship with the interviewee. The use of "personal empathy to make the respondents feel more at ease and therefore more willing to tell 'their story'" (Fink, 2000, [paragraph 37]) is common. In consequence, this means that in the process of understanding others the interviewer becomes unavoidably a political person, contextually and historically positioned, with conscious and unconscious biases, desires, feelings, and motives (Scheurich, 1995). Furthermore, interviews are often tape-recorded as in this study and thus have to be transcribed, but a transcription can by no means be an accurate copy of the original conversation (Kvale, 1996) so that the interviewer is probably "the only one who is able to use data with the proper caution" (Fink, 2000, [paragraph 42]). The relationship with respondents also increases the obligation to protect their voices from disloyal or unfair interpretations made by outsiders such as other researchers (Fink, 2000). Another major aspect is anonymity as Fink (2000, [paragraphs 38-39]) points out:

> *"The respondents in the qualitative study will not be anonymous to the researcher as they will be in the quantitative study. It must be expected that this lack of anonymity in the relationship between respondents and researcher strengthen the researchers' loyalty towards respondents. Therefore due to the technique of data collection, the qualitative researcher will probably feel more obliged to protect his data since data to him is in the shape of individuals of his acquaintance than the quantitative researcher will."*

In summary, the interviewer produces a pastiche of reality through her/his self-imposed power of authority as author of a final narrative (Atkinson & Silverman, 1997). Therefore, it is crucial that the interviewer is both reflective about what the interview achieves and how the interview is achieved (Holstein & Gubrium, 1995). In doing so, the interviewer might then be able not only to capture the *whats* of the others' lives but also the *hows* (Dingwall, 1997; Gubrium & Holstein, 1997, 1998; Holstein & Gubrium, 1995; Kvale, 1996; Silverman, 1993, 1997).

Fink (2000, [paragraph 43]) believes that qualitative data is "much more complex to analyse than numerical data", because "the result of both coding and analysis depends exclusively upon the researcher's interpretation of meanings hidden in data" and "no reference to exact means of interpretation" exists. Due to the nature of qualitative data, the researcher cannot use any statistical means to provide legitimacy for the findings and therefore valid arguments for findings must be given that represent the truth of the data. Consequently, as Kvale (1996, p. 253) points out, "the interview report is itself a social construction in which the author's choice of writing style and literary devices provide a specific view on the subjects' lived world." How and how much voice is given to a specific respondent or topic or how a respondent's particular context is understood and interpreted puts the researcher in a significantly influential role (Alvesson & Sköldberg, 2004).

3.4 Abductive Reasoning

The rationale for this section is to explain and present abductive reasoning as a suitable way of inference in phenomenological research. The phenomenologist seeks for a logical interpretation of what emerged from her/his discovery (Hartshorne, Weiss, & Burks, 1931-1958). Pennington and Hastie (1988) report, for example, that psychologists have found that law court juries decide on explanation-based evidence. Harman (1965) reports that abduction is common in ordinary life when people infer from another person's behaviour to this person's mental state. And Josephson and Josephson (1996, pp. 7-8) report that abduction is also used as a way of inference in science. They argue that Newton's theory of gravitation was so persuasive because it "was enhanced by its ability to explain not only the motion of the planets, but also the occurrence of the tides" and "Darwin presented ... the best hypothesis for explaining the biological and fossil evidence at hand." Josephson and Josephson (1996, pp. 5-6) further explain:

> *"Abductions appear everywhere in the un-self-conscious reasonings, interpretations, and perceivings of ordinary life and in the more critically selfaware reasonings upon which scientific theories are based. Sometimes abductions are deliberate, such as when the physician, or the mechanic, or the*

scientist, or the detective forms hypotheses explicitly and evaluates them to find the best explanation. Sometimes abductions are more perceptual, such as when we separate foreground from background planes in a scene, thereby making sense of the disparities between the images formed from the two eyes, or when we understand the meaning of a sentence and thereby explain the presence and order of the words."

Peirce, the founding father of abductive reasoning, said that there are three elementary kinds of reasoning in science: deduction, which is Aristotle's *synagoge* or *anagoge*; induction, which is Aristotle's and Plato's *epagoge*; and retroduction, which is Aristotle's *apagoge* that is usually referred to as abduction (Hartshorne, et al., 1931-1958). He related abduction to the conception of *Firstness*, induction to *Secondness*, and deduction to *Thirdness*, because he argued that reality should be expressed in "would-be" terms (Thirdness) and should include both "real existence" (Secondness) and "real possibility" (Firstness). Theories that see "will-be's" as representing reality as that which will be true, he regarded as nominalistic and thus unacceptable (cited in Staat, 1993, p. 131).

In other words, abduction is reasoning that produces theories and conceptions and therefore is Firstness. Induction is reasoning that produces an agreement (with or without quantitative modification) with an already known proposition; this agreement is seen as a preliminary result of a method that finally leads to what Peirce called truth of light and therefore it is Secondness. Deduction is reasoning that must produce a mathematical proof of whether the result is a single occurrence or a probability (i.e. statistical ratio) and therefore it is Thirdness. In abduction facts suggest a theory, but without force, and in that give room for new ideas (Hartshorne, et al., 1931-1958). Finally, abduction is a method of producing a general prediction without claiming to succeed in the special case or as a general rule. It is justified because it is the only possible means of regulating the future course of action in a rational way since induction from historic predictions provides strong evidence to continue to be successful in the future (Houser & Kloesel, 1992).

3.5 Reasons for Investigating the Extraordinary

This section aims to provide reasons why investigating the extraordinary is important and valuable. Of course, there is a certain degree of subjectivity involved in choosing who counts as extraordinary and who not. But as discussed in Chapter 2.1 and will be seen in Chapter 4.1 the interviewed chefs have influenced the culinary domain through their creative work.

To continue, academic inquiries in the Western world typically try to achieve generalisable statements; these are truths that apply to the complete population of something. Even if this is not true for some radical branches of interpretivism, most of the Western world of science pursues general truths. In business research, for example, academics desire truths that apply to all businesses, or at least to all businesses in a certain sector or of certain size, or to all accountants, or to all controllers and so forth. However, what researchers are mostly interested in is a set of characteristics of a specific kind of knowledge, for instance, accounting knowledge. Because accounting knowledge as such cannot be accessed and questioned in an interactive verbal exchange, researchers try to examine many accountants instead. In the best cases, they will also examine a number of non-accountants, trying to find the defining differences. This scenario can be applied to any kind of knowledge business researchers want to examine. The aim is always to achieve a representative sample that is a subset of the members of a population from which conclusions can be drawn and that apply to the whole population. But it is not this population researchers are interested in, not the accountants and not the controllers, but the knowledge and the innovation in these domains.

Then researchers typically go on to find out how to choose such representative samples. There are various techniques for sampling but essentially the idea is to aim at some sort of average, but in there lies the crux. Regardless of the particular concept of average, the average does not exist. Dresses and shoes are not made only for the average person, because nobody would expect that such average sized dresses and shoes would fit anyone and everyone. But it seems that researchers somehow expect this from their ideas. Average accountants and average controllers do not

exist. This raises the question what would happen if researchers would examine the existing outliers instead of the non-existing average?

One reason for examining the outliers is that researchers are often interested in things that are not average at all. As March et al. (1991) observed, the really important things in the life of an organisation are really rare. Mergers and acquisitions happen infrequently in the lives of most organisations, military organisations hardly ever fight battles, and airlines seldom record fatal accidents. Yet, organisations want to focus on these instances either to make good use of these rare opportunities or to avoid the catastrophes, seldom though they occur. These events are by definition outliers, and in such cases researchers are specifically interested in these outliers. Thus examining the average, if it would be possible, would take them nowhere. March et al. (1991) suggest increasing the richness of experience and to construct and examine "hypothetical histories", that is imagining the alternative outliers.

But examining outliers is not only useful in cases when the interest is in the outliers themselves. Examining outliers also proved extremely useful in some other disciplines, for instance by providing the vast majority of the knowledge in psychology, a domain that deals with mentally ill people. When some mental faculties of a patient are not functioning properly, psychiatrists just isolate that ill-functioning mental faculty and examine it. For example, Damasio (1994, pp. 34-51) studied his patient, Eliot, who had no awareness of his emotions and, in spite of having full command of his analytical mind, became incapable of working or even living together with other people. Damasio thus learned that without emotions people's knowledge is of little use; e.g. when making decisions: Eliot was able to reason, endlessly listing pros and cons for the various alternatives but was unable to reach a decision.

To summarise, in the first case the outliers themselves were of interest; in the second case, investigating the outlier revealed a more *general* knowledge beyond the scope of the outlier. The first case is simple: researchers are actually investigating what they are interested in, only this happens to be outliers. In the second case, the outlier is different, in the sense of mentally not functioning properly, which makes certain peculiarities particularly exposed to examination. The problem that derives here

concerns the validity of the knowledge obtained this way. March et al explicitly state that no proper claims can be made about validity. In other words, no conclusive argument can be given that would guarantee validity. But it seems that those organisations which follow the ideas described by March et al. are more successful. It would also be difficult to provide conclusive evidence on the role of emotions as observed by Damasio, even though virtually all psychologists agree that it is valid.

This suggests that even if observing the outliers may be a good way of obtaining ideas, it cannot account for validity. But is this any different for the average? This question can be answered by revisiting the problem of induction. The essence of this problem is that no number of observation guarantees validity. A typical example is that, regardless of how many white swans can be seen, this does not guarantee that there are no black swans. In deduction, the hypothesis comes first which is then tried in order to verified (at least according to traditional positivist approaches) by comparing it to instances of reality. In order to be valid knowledge, one would be required to examine all instances of reality so to see all swans. Induction, by contrast, works backwards, from particular instances to a general statement, and is supposed to produce knowledge that is by definition valid. This would, however, again only be true if one has seen all the swans. So the problem of induction applies to both induction and deduction. Russell (1912, 1948), Popper (1968/2004; 1979) and many others since then, solved the problem of induction by denying its power of proof. Popper tried to save deduction by introducing the conception of falsification in place of verification but that has in turn been refuted by Kuhn (1962/1996) and Lakatos (1978).

In fact, the problem of induction is caused by the outliers; i.e. if all would be average, the general rule would not depend on the variation of instances. Pólya (1957, pp. 192-193), however, uses this same fact to recognise a further significance of outliers:

> *"Extreme cases are particularly instructive. If a general statement is supposed to apply to all mammals it must apply even to such an unusual mammal as the whale… extreme cases are apt to be overlooked by the inventors of generalizations. If, however, we find that the general statement is verified even in*

the extreme case, the inductive evidence derived from this verification will be strong, just because the prospect of refutation was strong."

In turn, it can be argued that the importance of examining the extraordinary is more important than what role they may play as outliers. Csíkszentmihályi (1997) and Gardner (1993) were both interested in cognitive aspects of creativity. Csíkszentmihályi and his collaborators interviewed 91 extraordinary creative people and Gardner and his group processed the whole lives of 7 extraordinary individuals who brought about the modern era by their creations. Gardner (1995) used the same approach to reveal the cognitive aspects of leadership; this time he examined the lives of 10 extraordinary leaders. He (Gardner, 1997) also used the same approach trying to understand the making of extraordinariness. With hindsight it can also be seen that in fact Maslow (1968, 1970) examined extraordinary people to uncover the essence of self-actualisation. In all of these studies the authors define the extraordinary in different, although not in contradictory ways. For Csíkszentmihályi and Gardner the extraordinary is the one who makes a difference in a domain; for Maslow the extraordinary circumscribes self-actualising people. Both ways can be connected through Csíkszentmihályi's (2002) conception of the flow experience.

The common factor in these studies is that by examining the extraordinary the authors draws conclusions about the topic of their research; i.e. validity beyond the extraordinary. This is similar to the previously mentioned case of obtaining psychological knowledge from psychiatry. But there is an important difference: in that case, some disorder caused some mental characteristics to be more exposed to investigation so that researchers would gain knowledge about those particular characteristics. In the present study, however, a better understanding of the complex phenomenon of culinary innovation is achieved in its entirety by examining 19 extraordinary chefs. Why this works can be explained through Polányi's (1962a) conception of personal knowledge.

Polányi suggests that the personal knowledge overcomes the objective-subjective dichotomy by focusing the interest on the phenomenon itself. A similar idea is outlined by Maslow (1966) as the Taoist conception of science. The idea can easily be understood by going back more than two millennia to the Agora and joining the

group of disciples around Socrates. In the world of Platonic ideas there are ideas that are the pure absolute categories that can only be approximated but never achieved in the real world. There are, however, some instances that come very near to the idea – this is the extraordinary. The extraordinary chefs come near to the idea of culinary innovation, the extraordinary creatives come near to the idea of creativity, and the extraordinary accountant comes near to the idea of accounting knowledge. This is true in metaphoric sense but, starting from the viewpoint of flow, it can be seen that it is very nearly true in literal sense as well because in flow the "concentration is so intense that there is no attention left over to think about anything irrelevant, or to worry about problems" (Csíkszentmihályi, 2002, p. 71).

3.6 Methods of Data Collection

The following section describes the data collection methods employed in this study. The researcher conducted interviews with 19 extraordinary chefs from the UK, France, Spain, Austria and Germany that were conversational, in-depth and phenomenological in style. All these interviews were digitally voice recorded and then transcribed with the free downloadable transcription software *F4* (http://www.audiotranskription.de/english/f4.htm). In addition, the researcher maintained research notes before and after the interviews in order to capture additional information and valuable subjective experiences. These research notes consist of three different types of notes: observational notes (i.e. statements of events; little interpretation; pieces of evidence); theoretical notes (i.e. controlled attempts to derive meaning; starting to interpret); and methodological notes (i.e. notes on the researcher himself and also on the data collection process). A detailed account of the data collection procedure is given in Chapter 4.

3.6.1 Conversational Interviews

Interviewing is the dominant data collection method in qualitative research because conversation is the universal means by which people learn about phenomena in the world (Kvale, 1996). Thus, interviewing is considered to be the most powerful and common method to understand the reality of others — despite the fact that words,

whether spoken or written, remain ambiguous (Fontana & Frey, 2005). According to Kvale (1996, p. 5), the purpose of the qualitative research interview is "to obtain description of the life world of the interviewee with respect to interpreting the meaning of the described phenomena." The interviews carried out for this study can be described as conversational, informal, (van Enk, 2009, p. 2) and phenomenological (Thompson, Locander, & Pollio, 1989). Typical for this kind of interviews is the relatively small number of open-ended (Kvale, 1996) pre-planned questions aiming at an emergent dialogue and a discovery of the interviewee's unique experience with the phenomenon (Thompson, 1997; Thompson, et al., 1989). Rather, the pre-planned questions used in the current interviews were themes than fixed questions that emerged from reviewing the literature prior to the conduction of the interviews. These themes are presented in Chapter 4.5.

The reason for not having a rigid catalogue of pre-planned questions is that at the beginning of a phenomenological study it is often unclear what is to be studied so that interviewing in such a fuzzy situation should therefore aim to uncover and improve the understating of the phenomenon. In other words, "the fuzzier the research question is, the less structured the interview should be" (Kwortnik, 2003, p. 119). This also means that the traditional positivist perception of interviewing as a neutral scientific method of asking questions and receiving answers was entirely neglected because, as Scheurich (1995, p. 241) claims, "the conventional, positivist view of interviewing vastly underestimates the complexity, uniqueness, and indeterminateness of each one-to-one human interaction." In fact, interviewing never was but a contextually, historically, and politically bound process between two (or more) people whose active verbal exchange collaboratively creates a story (Fontana & Frey, 2005; Holstein & Gubrium, 1995).

In this study, interviewing is seen as a transpersonal process in which the interviewer aims to explore the meaning the interviewee attaches to the lived experience of culinary innovation. This understanding of interviewing is grounded in an understanding of understanding that believes that *Verstehen* exists in a participative discourse, which forms the logic of questions and answers (Bernstein, 1983; Grondin, 1994; Taylor, 1991). Sense-making is therefore believed to be a process

that is depended on the time and context of understanding (Aylesworth, 1991) and the unity of words:

> *"The human word puts the dialectical relationship between the multiplicity of words and the unity of the world in a new light. Plato recognized that the human word is essentially discursive — i.e., that the association of a multiplicity of words expresses one meaning; this structure of the logos he developed dialectically. Then Aristotle demonstrated the logical structure of the proposition, the judgment, the syllogism, and the argument. But even this does not exhaust the matter. The unity of the word that explicates itself in the multiplicity of words manifests something that is not covered by the structure of logic and that brings out the character of language as event: the process of concept formation" (Gadamer, 2004, p. 426).*

Understanding others also improves the understanding of oneself. Yet, within this self-reflexive process the interviewer may even answer questions asked by the interviewee or allow that personal feelings influence the interview. These are all practices that are considered as capital offenses to interviewing by more traditional approaches (Fontana & Frey, 2005). The belief that only a well-structured approach to interviewing can lead to a true picture of reality is a clearly scientised illusion (Fontana & Frey, 2005), because nobody knows enough about what to find out and nobody can predict with certainty what the activities of everyday life of people are or how order in their everyday life is produced. Conversational interviewing should thus be disciplined, reflective and reflexive so that the interviewer and finally the reader can hear and feel the meaning emerging.

The fact that I am the interviewer and also researcher analysing the interview transcripts and research notes and that I was a chef in Michelin star restaurants, is seen as an advantage for the communication during the interviews and for the subsequent analysis. However, being an interviewer and researcher with a chef's background interviewing and analysing the accounts of other chefs demands rigorous reflection and reflexivity. The explicit acknowledgement of the paradigmatic assumptions as discussed earlier as well as the way of inference is thus regarded as

essentially important, because being an ex-chef means to some extends to be part of the chefs' life worlds.

3.6.2 Research Notes

Kvale (1996) notes that interviews have to be recalled because the non-verbal information of the participants, such as the atmosphere during the interview or the interaction between interviewer and interviewee, is crucial for the act of interpretation. Research notes compel the researcher to critically rethink each interview (Caelli, 2001). In order to be able to recall this information, the researcher can work with research notes to retain the gathered data (Lofland & Lofland, 1999). While maintaining a research diary with research notes requires discipline (Groenewald, 2004), it also involves "luck, feelings, timing, whimsy and art" (Bailey, 1996, p. xiii). The format of research notes used in the present study was borrowed from Schatzman and Strauss (1973, pp. 95-107) and looks as follows:

Table 2: Research Notes Template

Name of Note	**Content of Note**
Observational Note (ON)	Statements of events; little interpretation; piece of evidence;
Theoretical Note (TN)	Controlled attempts to derive meaning; starting to interpret;
Methodological Note (MN)	Note on researcher her/himself; note on the data collection process;

Source: own table

From this format it can be seen that research notes are already part of the data analysis, because the researcher already engages in some degree of interpretation (Morgan, 1997). But as Groenewald (2004, p. 16) notes:

"It is very important that the researcher must, to the greatest degree possible, prevent the data from being prematurely categorised or 'pushed into the researcher's bias' about the phenomenon."

An example of a typical research diary entry is provided in Chapter 4.5.

3.7 Methods of Data Analysis

The following section describes the methods of data analysis employed in this study. Before engaging with the phenomenological analysis of the data, a suitable method had to be chosen from among an array of phenomenological variants. Among these variants, Giorgi's descriptive phenomenology was seen as the most appropriate for answering the study's aim and objectives. The 19 transcribed interview texts were analysed following the conceptions of the phenomenological reduction and the search for essences. It quickly became clear that each phenomenological study is unique and therefore requires unique attention and an adaptation of the methods of analysis. In particular the debate between general description and idiographic explanation was identified as potential point of attack from academic criticism, but with increasing engagement with the topic of phenomenology the more I realised that it is not a matter of either black or white, but rather a matter of making the analysis process as transparent as possible. A detailed account of the analysis process is presented in Chapter 4.6.

3.7.1 Choosing a Phenomenological Data Analysis Method

According to Marshall and Rossman (1999), phenomenology is not only the study of lived experiences, but also the study of ways in which these experiences can be understood and how they develop a worldview. In the social sciences phenomenology has had a long but often confusing and controversial history (Rehorick & Taylor, 1995). In recent years, many variants of Husserl's methodological ideas emerged, of which one of the most influential is that of Giorgi from the Duquesne school. Giorgi started in the seventies with his concept of a descriptive phenomenology for psychology by building heavily on Husserl's ideas.

Giorgi also aims at the conscious essences of phenomena and their essential structures. In addition, Porter, Clinton and Munhall (1992) point out that Giorgi's method is especially suited for the analysis of text, such as transcribed interviews.

The second stream is more hermeneutic in nature and highlights the importance of the researcher's perspectives of interpretation. Examples include the Dallas approach (Garza, 2007), Critical Narrative Analysis (CNA) (Langdridge, 2007), Reflective Lifeworld Approach (Dahlberg, et al., 2008) and Interpretative Phenomenological Analysis (IPA) (Smith & Osborn, 2008). A third stream is Moustakas' heuristic approach in which "the researcher's role in self-reflection towards producing a creative synthesis to explicate lived experience is brought to the fore" (Finlay, 2008, p. 3). Finally, a fourth stream is found in Finlay and Evan's (2009) Relational Approach, in which the researcher uncovers the data in a process through a dialog with other researchers.

At first sight, many of these phenomenological variants could methodologically fit the current study, but by looking at their essential aims and intentions it becomes clear that only Giorgi's descriptive phenomenological method fits with the current research aim, research question and research objectives. The aim of this study is to develop a phenomenological model of culinary innovation. In order to achieve this aim the following central research question is employed:

What is the lived experience of culinary innovation from the perspective of extraordinary chefs?

In finding an answer to this question the following objectives were employed:

1. *To explore and understand the lived experience of becoming and being an extraordinary chef.*

2. *To explore and understand what is of the essence to extraordinary chefs in the process of creation.*

3. *To explore and understand the social and cultural influences impinging on the innovation process of extraordinary chefs.*

Finlay (2008, p. 4) provides the following comparison between these phenomenological variants, which are here rephrased for the purpose of the study on hand to find out which variant is most suitable:

Table 3: Comparison of Phenomenological Variants

Variant	**Research Question**	**Aim**
Descriptive	What is the lived experience of culinary innovation?	To identify the essential or general structures underlying the phenomenon of culinary innovation.
Heuristic	What is my experience of culinary innovation?	To produce a composite description and creative synthesis of the experience of culinary innovation.
Lifeworld	What is the lifeworld of one who is engaged with culinary innovation?	To focus on existential themes such as the person's sense of self-identity and embodied relations with others when experiencing culinary innovation.
IPA	What is the individual experience of culinary innovation?	To capture individual variations between co-researchers. Thematic analysis would involve some explicit interpretation on the part of both co-researcher and researcher.
Critical Narrative	What story or stories does a person tell of their experience of culinary innovation?	To produce a narrative (perhaps from just one person) and to show how the narrative was co-created in the research context.
Relational	What is it like to be a culinary innovator?	To focus on the co-researchers' self-identity and 'creative adjustment'.

Source: own table

From this brief outline of the main methodological variants it became clear that Giorgi's descriptive phenomenological method is the most useful basis for exploring the lived experience of culinary innovation, because it aims at the conscious essences of culinary innovation and its essential structure. This aim of identifying essential or general structures comes closest to the conception of inter-subjectivity that is

employed in Csíkszentmihályi's (2006) system view of innovation where innovation is embedded in a socio-cultural system.

3.8.2 Descriptive Phenomenology

Giorgi (2006, p. 354), it will be recalled, builds his methodological ideas on the original ideas of Husserl. He articulates Husserl's (1913/1983) philosophical method through the following three steps:

1. The researcher must first take on the phenomenological attitude.
2. The researcher must then look for an occurrence of interest in the phenomenon and then exercise in free imaginative variation so as to find out the essence of the phenomenon.
3. And at the end the researcher carefully describes the discovered essence.

Giorgi (2006, p. 354) further notes that, "if one applied the above method directly, without modification, one would be doing philosophical analyses." As a result, he says, "[m]ore is required to make the method scientific." In order to do so, he (Giorgi, 1985) proposes that researchers should adopt a disciplinary attitude within the framework of the phenomenological attitude. By this he means the following:

> *"[I]f one is a nurse, then a nursing attitude should be adopted and if a psychologist, then a psychological attitude is required, and so forth. The adoption of the disciplinary attitude brings the proper sensitivity to the analysis and it provides a perspective that enables the data to be manageable. The data will always be richer than the perspective brought to it but it is the latter that makes the analysis feasible. Without the strict application of a delineated perspective one can be pulled all over the lot" (Giorgi, 2006, p. 354).*

In one of his early works, Giorgi (1985) proposes a four-step method to analyse phenomenological interview data. He (ibid, p. 10) emphasises that the purpose of his method is to gain a "consistent statement" about the lived experience of the participants, but he (ibid, p. 25) stresses that the "conventional understandings of ...

science must be bracketed in order to allow for the possibility of the more radical understandings to emerge." The following explains his proposed four-step method:

1. The entire text of an interview transcript must be read to reach a "sense of the whole" (Giorgi, 1985, p. 10) which forms the basis for the second step of the analysis. Giorgi recommends not making this first general understanding explicit.

2. The transcripts have to be read over and over again in order to uncover the meaning units, which are the "spontaneously perceived discriminations" within the interview data (Giorgi, 1985). Meaning units are creative products of the researcher's involvement with the text and thus these subjective meaning units are dependent on the context and exist "only in relation to the attitude and set of the researcher" (Giorgi, 1985, p. 15).

3. The meaning units are rephrased by transforming the language of the participants into particular terms that do not compromise the essence of the data (Giorgi, 1985). Then all data that are relevant to a particular meaning unit are compared and categories of that particular meaning unit are defined. Giorgi recommends that, in order to find a name for each meaning unit, the researcher has to be reflective and imaginative, but true to the essence of data. Then the categories of the meaning units are identified by comparing data that describe "concrete experiences" (Giorgi, 1985, p. 17).

4. The meaning units are now synthesised so as to disclose the emerging insights that derived from the analysis. In other words, a synthesised narrative of the meaning units is presented that reflects the participants' experiences. Giorgi advises sharing the synthesis with other researchers in order to receive valuable "confirmation or criticism" (Giorgi, 1985, p. 19), but he also says validating the results is only in the primary researcher's ability (Polit & Beck, 2008).

In a later work, Giorgi (1994, p. 206) provides a kind of manual for his method which consists of three interconnected rules:

1. *Description:* The phenomenon under scrutiny has to be described exactly as it presents itself, neither adding to nor deducting from what is particular and given.

2. *Phenomenological Reduction:* The description must proceed within the attitude of the phenomenological reduction. This demands the following from the researcher:

    a. Bracketing and respectively extricating from all pre-existing knowledge and theories about the phenomenon

    b. Holding back existential agreement about the phenomenon.

3. *Search for Essences:* After having achieved the description within the attitude of the phenomenological reduction, the researcher starts the procedure of free imaginative variation. This means that the dimensions of the phenomenon are varied until its invariant, respectively essential, characteristics emerge. Then these characteristics and their interrelationship are described, which then are evident from the structure of the phenomenon.

To continue, it is important to explain what is meant by the attitude of the phenomenological reduction and by the search for essences through imaginative free variation.

3.8.3 Phenomenological Reduction

In the attitude of phenomenological reduction "the researcher aims to 'bracket' or suspend previous assumptions or understandings in order to be open to the phenomenon as it appears" (Finlay, 2008, p. 2). Giorgi (1994, p. 212) circumscribes it as follows:

> *"The reduction means that one tries to bracket all past knowledge or theories about the phenomenon being researched that are relevant to the research question, and that one takes the phenomenon precisely as it presents itself without saying that it exists precisely as it presents itself; and after the analysis*

of the data, as a human- science researcher, one may posit that the phenomenon exists in the way it presented itself. Thus, an existential variation of phenomenology is possible. Also, what the reduction offers, without a guarantee, is that a fresh and different way of experiencing a phenomenon is possible that may be relevant for gaining new intuitions about the phenomenon being researched."

Merleau-Ponty highlights that it is a phenomenological device, a means to an end, not an end in itself. It is a device to "discover the spontaneous surge of the lifeworld" (Merleau-Ponty cited in van Manen, 1997b, p. 185) with the aim of "re-achieving direct and primitive contact with the world" (Merleau-Ponty, 1945/1962, p. vii). Finlay (2008), however, suggests that this concept is widely misinterpreted and misunderstood as a need to be unbiased and objective. Instead, it is the effort to be open to see the lived world and the phenomenon in a different light, not as it apparently is, but how it is experienced or as Giorgi (1994, pp. 212-213) originally said:

"Within the reduction, one simply refrains from positing altogether; one looks at the data with the attitude of relative openness: I wonder what the outcome will be here? But the openness is relative and circumscribed so that not everything under the sun has to be bracketed..."

Husserl (1913/1931) talked about three forms of bracketing: the epoché or phenomenological attitude; the phenomenological psychological reduction; and the transcendental phenomenological reduction. First, the epoché describes the mode in which the researcher refrains from explanations, scientific conceptions, theories and knowledge so as to "return to the unreflective apprehension of the lived, everyday world" (Finlay, 2008, p. 3). In the epoché the researcher takes a critical position where nothing is taken for granted (Zaner, 1975) and must "put out of play" any influence of beliefs, values, or knowledge about the phenomenon (Husserl, 1936/1970, p. 237). In other words, it is an abandoning, abstention, refraining from judgment (Husserl, 1913/1931, 1936/1970; Moran, 2000) and not taking for granted what is known (Merleau-Ponty, 1945/1962). Second, the phenomenological psychological reduction requires only the researcher (Giorgi, 1997), suspending "the

belief in the existence of what presents itself in the life-world. Instead the focus is on the subjective appearances and meanings" (Finlay, 2008, p. 3). In other words, the researcher brackets the world, but not the empirical subject so as to experience and thematise the natural attitude of the person in all its mundanity (Giorgi, 1997; Husserl, 1936/1970). Third is the transcendental phenomenological reduction, which is "a more radical version of the epoché where a 'God's eye view' is attempted" (Finlay, 2008, p. 3). However, this variant of reduction is criticised for being idealistic (Ihde, 1986) and unrealistic and therefore tends to be rejected in contemporary research (Finlay, 2008). This criticism stems from the fact that Husserl developed this variant from a pure philosophical standpoint by arguing that it allows the philosopher to be "above his own natural being and above the natural world" (Husserl, 1936/1970, p. 152).

3.8.4 Search for Essences

Giorgi (1985) explains imaginative free variation as a reflective engagement to unravel the essence of the phenomenon by discovering which dimensions and qualities are essential and which are just incidental. Later he goes on by saying:

> *"The term essence is perhaps unfortunate, but it means nothing other than the search for an invariance that will render a host of variables more intelligible in the realm of meaning. To use imaginative variation to achieve this goal is not to avoid the actual, but rather to be sure that possibilities that have not been actualized will contribute equally to the invariant. When facts are considered they are taken up as examples-that is, as possibilities that are actualized, but which could have been actualized in other ways" (Giorgi, 1994, pp. 214-215).*

Moran (2000) continues by saying that Husserl believed that through imaginative free variation the researcher is able to substitute parts of her/his original intuition in a way that the essence of a phenomenon becomes visible and all superfluous disappears. Free variation aims at opening up new characteristics of the experience and its invariant but intrinsically essential dimensions:

"Starting from this table-perception as an example, we vary the perceptual object, table, with a completely free optionalness, yet in such a manner that we keep perception fixed as perception of something, no matter what. Perhaps we begin fictionally changing the shape or the colour of the object quite arbitrarily... In other words: Abstaining from acceptance of its being, we change the fact of this perception into a pure possibility, one among other quite 'optional' pure possibilities – but possibilities that are possible perceptions. We so to speak, shift the actual perception into the realm of non-actualities, the realm of the as-if" (Husserl, 1931/1999, p. 70).

3.8.5 Between Description and Interpretation

In one of his earlier works Giorgi (1975) states that his method is neither exhaustive nor exclusive and that he does not intend to create a new paradigm. However, it seems that Giorgi became defensive about his method over time and started to criticise the ways other researchers have used and varied his method by saying that their applications are not "sound" enough to be considered scientific or phenomenological (Giorgi, 2008, p. 34). Giorgi's main reasons stem from the difference in argumentation of what is meant by description and interpretation and how much of each should be employed. According to Giorgi (2008), his phenomenological method was developed to elucidate the nature of a phenomenon in a more normative and scientific tradition. He advises interviewing as a minimum three participants, because their differences make it easier to distinguish the experience of the individual experience from the more general experience of the phenomenon:

"At least three participants are included because a sufficient number of variations are needed in order to come up with a typical essence."(Giorgi, 2008, p. 37).

Finlay (2009) notes that Giorgi allows interpretations to inform his analysis, but does so in his aim to elucidate the general level of a phenomenon, Giorgi generalises all idiographic details. Finlay goes on by saying that it is clear that all phenomenology is

descriptive since phenomenology aims at description rather than explanation, though several researchers make a clear distinction between descriptive phenomenology and interpretive, respectively hermeneutic phenomenology. In descriptive phenomenology (i.e. inspired by Husserl) the aim is to disclose essential general meaning structures, though always by staying close to what is given in all its complexity and richness. Idiographic interpretations (respectively idiographic explanation in this thesis) may therefore be circumscribed in descriptive phenomenology as "making assertions which are supported by appropriate intuitive validations" (Mohanty, 1983, cited in Giorgi, 1986, p. 9). In contrast, Finlay (2009) says that interpretative, respectively hermeneutic phenomenologists (i.e. inspired by Heidegger, Gadamer and Ricoeur) believe that understanding is always embedded in the world of language and social relationships and thus cannot escape from its historicity. For Heidegger (1927/1962, p. 37) "the meaning of phenomenological description as a method lies in interpretation." For him interpretation is not happening in addition or beside, it is part of the very foundation and inevitable structure of being-in-the-world. In other words, as soon as a thing is experienced, it has already been interpreted.

In line with Finlay (2009) the opinion is that description and interpretation form a continuum where each study may be more or less interpretive or descriptive. This argument stems from the ideas of Gadamer and Ricoeur. Gadamer has distinguished between interpretation that points to something (i.e. interpretation for phenomenological description) and interpretation that points out the meaning of something by using an external framework (e.g. in psychoanalytic interpretation). And Ricoeur (1970) has distinguished between what he called the "hermeneutics of meaning-recollection" that aims for an increased understanding of the phenomenon and the "hermeneutics of suspicion" that requires deeper interpretations in order to challenge the phenomenon's surface accounts. Therefore, Langdridge (2008, p. 1131) is probably right in saying that in phenomenological practice there are no clear cut boundaries between interpretation and description, because "such boundaries would be antithetical to the spirit of the phenomenological tradition that prizes individuality and creativity."

Similar to Langdridge, Holloway (1997) notes that researchers, who apply a phenomenological approach are disinclined to use prescribed techniques, since, according to Hyncer (1999, p. 144), "that would do great injustice to the integrity of [the] phenomenon." Of greater importance than any rigid order of analytical steps is a final narrative that makes transparent that the researcher went through a learning process and finally felt confident to have understood the phenomenon "from the perspectives of people involved" (Welman & Kruger, 1999, p. 189). Van den Berg (cited in van Manen, 1997a, p. 41) rephrased as follows:

> *"[Phenomena] have something to say to us — this is common knowledge among poets and painters. Therefore, poets and painters are born phenomenologists. Or rather, we are all born phenomenologists; the poets and painters among us, however, understand very well their task of sharing, by means of word and image, their insights with others — an artfulness that is also laboriously practised by the professional phenomenologist."*

Goulding (2005) says that the only legitimate sources of data in phenomenology are the experience and views of participants that have experienced the phenomenon under study. Therefore, respondents are purposively sampled because they must have lived the experience, and the interview is used as the primary instrument of data collection. Intense reflection is a vital part of analysing phenomenological data; "but above all, the primacy of the subjective experience is felt to be crucial" (2005a, p. 303). Language is central, and words are references of reality that are often experienced in the same way by others who inter-subjectively share the same meaning. Deutschmann (2007) supports this argument and says that the phenomenological reality of the world is subjective, but society creates a kind of consensus about the subjective meaning of reality. This is similar to Popper's (1968/2004, p. 22) conception of "inter-subjective testing" and Polányi's (1966, p. 72) "principle of mutual control", both of which are resembled in Csíkszentmihályi's (1997, p. 28) systemic view of creativity.

As a result, it can be argued that a phenomenological analysis can bring out general themes that represent the inter-subjective essences of the phenomenon. To elucidate these essences, however, the meaning units that together from a general theme must

stay true to the accounts of the participants; and therefore, as Wertz (2005a, p. 175) notes, "'interpretation' may be used, and may be called for, in order to contextually grasp parts within larger wholes, as long as it remains descriptively grounded." Hence, the problem of phenomenological analysis is not so much anchored in the distinction between description and interpretation but rather in showing transparency in the presentation of the findings so that the reader, even if s/he disagrees with the interpretation of the data, can clearly follow how the researcher went from raw data to final narrative. Chapter 4.6 presents the analysis procedures in detail as it was employed in this study.

3.9 Trustworthiness of Phenomenological Data

LeCompte and Goetz (1984, p. 31) stress that qualitative research attracted much criticism in the more traditional world of science, because it was unable "to adhere to canons of reliability and validity." Creswell (2007, p. 197) argues that as a result some authors use positivist terms in an attempt to "facilitate the acceptance of qualitative research in a quantitative world." Yet, Ely, Anzul, Friedman, Garner and Steinmetz (1991, p. 95) discount such behaviour as pure defence and say that "the language of positivistic research is not congruent with or adequate to qualitative work." This opinion is also supported by Cutcliff and McKenna (1999). Stimulated by this debate, Lincoln and Guba (1985, p. 300) developed qualitative equivalents to the quantitative terminology of verification. They introduce credibility, transferability, dependability and confirmability as pendants for the quantitative terms of internal and external validity, as well as reliability and objectivity, in order to demonstrate the trustworthiness of a qualitative study. They further argue that credibility can be achieved through prolonged time in the field and triangulation of methods, data sources and investigations; by transferability through thick descriptions; by dependability through auditing the research process and through showing that results are subject to instability and change; and finally by confirmability through establishing the value of data and through auditing the research process.

Furthermore, Eisner (1991) uses the term credibility instead of the quantitative term validity and argues for the introduction of standards into qualitative research such as structural corroboration, referential adequacy and consensual validation. In order to establish structural corroboration, Eisner (1991, p. 110) says that the researcher, similar to a detective, has to support the interpretation by multiple types of data and consider different interpretations and disconfirming evidence so as to establish a persuasive and "compelling whole." In referential adequacy, the researcher must be open for criticism in order to help the interpretation to illuminate and to bring it to more complex and human levels of understanding and perception. Finally, in consensual validation the researcher is asked to seek "an agreement among competent others that the description, interpretation, and evaluation and thematic of an educational situation are right" (Eisner, 1991, p. 112). Sharp and Green (1975) criticise that the lack of formulas for validity in the social sciences forces the researcher to be self-aware at the epistemological, theoretical and empirical level. Hence, Lather (1991, p. 66) argues for a vigorous self-reflexivity in the research design as the best available tactic; by referring to Heron (1981) and Polányi (1966/1983) he states:

> *"Currently paradigmatic uncertainty in the human sciences is leading to the re-conceptualizing of validity. Past efforts to leave subjective, tacit knowledge out of the 'context of verification' are seen by postpositivists as 'naive empiricism'. Inquiry is increasingly recognized as a process whereby tacit (subjective) and propositional (objective) knowledge are interwoven and mutually informing."*

The epistemological outcomes of phenomenology cannot be presented objectively in a positivist sense, but Crotty (1996, p. 169) offers an alternative criterion that "consists in the very 'Aha!' we give when we finally describe what is of the essence. We have the sense that, at last, the description fits. We feel gripped by the phenomenon understood in the way we are describing it." Crotty's 'Aha!' is also confirmed by Hayllar and Griffin (2005) by saying that it resembles Buytendijk's 'phenomenological nod', which Van Manen (1990, p. 27) describes as follows:

> *"[It is] as a way of indicating that a good phenomenological description is something that we can nod to, recognizing it as an experience that we have had or*

could have had. ... In other words, a good phenomenological description is collected by lived experience and recollects lived experience — is validated by lived experience and it validates lived experience."

Wolcott (1990, p. 136) holds a similar opinion saying that "validity neither guides nor informs my work. What I seek is not unrelated to validity, but 'validity' does not capture its essence and is not the right term." He is in search of critical themes and aims to write credible interpretations, which reflect his learning and understanding. In that respect, Cronbach (1980, pp. 103-105) adds that "the job of validation is not to support an interpretation, but to find out what might be wrong with it. ... To call for value-free standards of validity is a contradiction in terms, a nostalgic longing for a world that never was." And Harmon (1989, p. 88) concludes that the phenomenological research paradigm is "very rigorous in [its] own right and challenge[s] the researcher to be intellectually honest and self-aware in using [it]."

In support of honesty and self-awareness in phenomenological research, Polkinghorne (1989, p. 57) demands the researcher ask whether "the general structural description provide[s] an accurate portrait of the common features and structural connections that are manifest in the examples collected" and offers five questions that he urges phenomenologist to ask when reflecting upon the validity of their findings (Polkinghorne cited in Creswell, 2007, p. 208):

1. Did the interviewer influence the contents of the subjects' descriptions in such a way that the descriptions do not truly reflect the subjects' actual experience?
2. Is the transcription accurate, and does it convey the meaning of the oral presentation in the interview?
3. In the analysis of the transcriptions, were there conclusions other than these offered by the researcher that could have been derived? Has the researcher identified these?
4. Is it possible to go from the general structural description to the transcriptions and to account for the specific contents and connections in the original examples of the experience?

5. Is the structural description situation specific, or does it hold in general for the experience in other situations? (Moustakas, 1994, p. 57)

To conclude with a positivist question, one could ask whether idiographic findings, such as those gained from phenomenological research are valid. With regards to this thesis the answer can be given by quoting Tsoukas (1989, p. 557):

> *"Idiographic studies do have an epistemologically valid position, and this stems from the distinction between (a) causal laws and empirical generalizations and (b) real structures, actual events, and experienced events. Theoretically, explanatory idiographic studies deal with necessity, namely with the workings of real social structures and their causal capabilities, irrespective of their individual manifestations in the domain of experience. Thus, causal powers are externally valid, but their activation is, and thus their effects are, contingently determined. Empirically, idiographic studies help elucidate the specific, contingent manner in which a certain mix of causal powers has been formed and activated."*

3.10 Chapter Summary

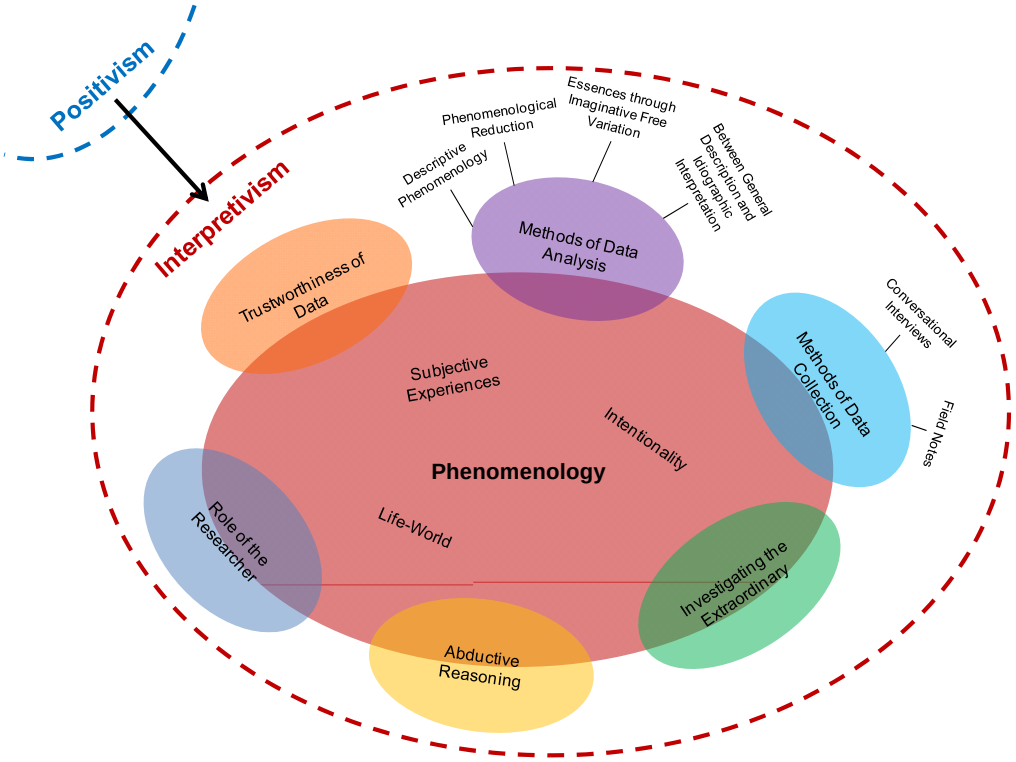
The chapter articulated the research philosophy, data collection and data analysis methods that were employed to achieve the aim and objectives of this study. Since all research should be anchored in philosophical and theoretical roots, it is vital that the fundamental beliefs and assumptions made about the nature of reality (ontology), the nature of knowledge about reality (epistemology) and the nature of ways of studying reality (methodology) are acknowledged. This acknowledgement is crucial in order to see how a study contributes to new knowledge by understanding the differences in the contribution of knowledge that emerges from different paradigms.

Because of the idiographic element in the study I am myself very much interwoven in all steps of the research process, because it is my phenomenological attitude and interpretation as chef upon which all final knowledge claims are made. Furthermore, the idiographic and descriptive elements (as well as the fact that this study is the first qualitative exploratory study of culinary innovation) do not allow knowledge claims that apply to the whole of society as normally aimed through deduction. Neither can

the real existence of this new knowledge be claimed through induction, but a real possibility for this new knowledge can be shown through abduction and the transparency of the research process. In other words, this study elucidates new knowledge that shows a real possibility to be true and valid outside the scope of the research sample of this study.

It was discussed why phenomenology is chosen as appropriate paradigm for this study, and the phenomenological concepts of subjective experiences, life-world and intentionality were explained. Abductive reasoning was presented and explained as suitable way of inference in phenomenological research, and reasons for investigating the extraordinary were given. Then the methods of data collection and the methods of data analysis used in this study were presented. Finally, the trustworthiness of phenomenological data was discussed. As a result, this chapter sets the philosophical and methodological framework for the current study which can be visually portrayed as follows:

Figure 19: Research Framework



Source: own figure

4. DATA COLLECTION & ANALYSIS PROCEDURES

"We would be in a nasty position indeed if empirical science were the only kind of science possible" (Edmund Husserl, 1859-1938)

The purpose of this chapter is to present the data collection and data analysis procedures as they emerged during the course of the research process. First, it is explained why a preliminary purposive sampling technique was used and from which sources this sample was drawn. Second, the purpose and outcome of the pilot interview is discussed. This directly links to how the remaining participants were accessed by using a self-developed technique that was further termed *gatekeeper-induced purposive snowball sampling (GIPSS)*. Fourth, the actual planning and organisation of the field trip is introduced. Fifth, the process of interviewing and collecting research notes is described. Sixth, the transcription and analysis process is explained. Seventh, a note on the actual presentation of the findings in this thesis is presented.

4.1 Preliminary Purposive Sampling

According to Hycner (1999, p. 156), "the phenomenon dictates the method (not vice-versa) including even the type of participants." Thus, a type of purpose-based sampling was chosen for the current study because of the lack of previous studies, so necessitating starting from a limited understanding of the phenomenon (Kwortnik, 2003). Moreover, interviewees were required that could "purposefully inform an understanding of the research problem and central phenomenon" (Creswell, 2007, p. 125). Welman and Kruger (1999) acknowledge purpose-based sampling as the most significant form of non-probability sampling. Identification and selection of primary participants were thus based on the researcher's judgement of which chefs "have had experiences relating to the phenomenon to be researched" (Kruger, 1988, p. 150) and would hence be useful for the purpose of the research (Babbie, 1998; Schwandt, 1997). The sample was drawn from three sources:

1. The Michelin Guide was chosen as it is considered as the most authoritative and widely recognized benchmark for the identification of chefs (Ferguson, 1998; Karpik, 2000) and is believed to be neutral towards different styles of cuisines (Durand, et al., 2007; Rao, et al., 2005).

2. The S. Pellegrino World‘s 50 Best Restaurants (Restaurant Magazine, 2008) list was chosen, because it employs several regional and national panels that are made up of a diverse range of voters from the restaurant industry, including practicing chefs who can judge the innovativeness of other chefs from a domain perspective.

3. The guest chefs list of the Austrian restaurant Ikarus (Hangar-7, 2009) was included. The Ikarus restaurant is under the auspices of the *Chef of the Century* Eckart Witzigmann, a title awarded by the French Gault Millau restaurant guide that was only awarded three more times namely to Paul Bocuse, Joël Robuchon, and Frédy Girardet. Witzigman and his executive chef Roland Trettl choose guest chefs on the basis of recommendations from other renowned chefs, which makes this sampling source an interesting addition in support of the domain’s perception of a chef’s innovativeness.

While it would have been the easiest to defend by choosing all chefs from the Michelin Guide, it would have been probably less rewarding in terms of finding out that ranking and awards do not always reflect the extraordinariness of a chef that is that their work influences the culinary domain. What became very clear in talking to the 19 chefs in this study is that there are major issues with the media and restaurant testers and that their verdicts often do not resemble the opinions of chefs about the extraordinariness of another chef. Consequently, these three sources were used as anchors to justify the sample and to make sure that the chefs are widely known and that their work is recognised by the wider socio-cultural system. But my intrinsic motivation for choosing exactly these 19 chefs interviewed was guided by Gardner’s (1998) reasons for investigating the extraordinary:

1. I am fascinated by the 19 chefs represented in this study and just wanted to interview them about their lived experiences of culinary innovation. This fascination is rooted in my professional background as chef.

2. The philosophies and work of these 19 chefs are obviously influential (as can be seen, for example, that these chefs are listed in the three sources, and also by reading the trade's press) and created much of the good, but also much of the bad (depending on the viewpoint) in the culinary world.

3. And finally, a better understanding of these extraordinary chefs is vital because the insights hopefully gained during the interviews may lead to answers how a sense of responsibility can be better united with talent, and this is of crucial importance "*if we are to have a world civilization—and, more particularly, one that strives towards fairness and peacefulness—we must understand as much as we can about individuals of unusual promise and achievement" (Gardner, 1998, p. 16).*

4.2 Conducting the Pilot Interview

After possible participants were identified from the three sources and on grounds of the aforementioned reasons for investigating the extraordinary, a pilot interview was conducted. Access to Chef Harald Wohlfahrt was made possible by Matthias and Sebastian Finkbeiner, sons of the proprietor of the hotel in which Wohlfahrt works. Both sons were former students of mine at the International University of Applied Sciences Bad Honnef - Bonn, Germany, and Matthias was also a former colleague at the Brenner's Park-Hotel & Spa in Baden-Baden, Germany. The interview was scheduled for 6 March 2008 at 9:30. It was certainly exciting to finally start the primary data collection but even more exciting to meet in person one of the greatest chefs in the world. In this phase of the research it became very clear that the image of the disengaged, objective and cool researcher does not and cannot exist, and if it should exist machines should be employed that do the primary data collection instead. Nobody can disengage from the feeling when being one step away from

discovering antibiotics or when meeting individuals whose auras immediately signal the extraordinariness.

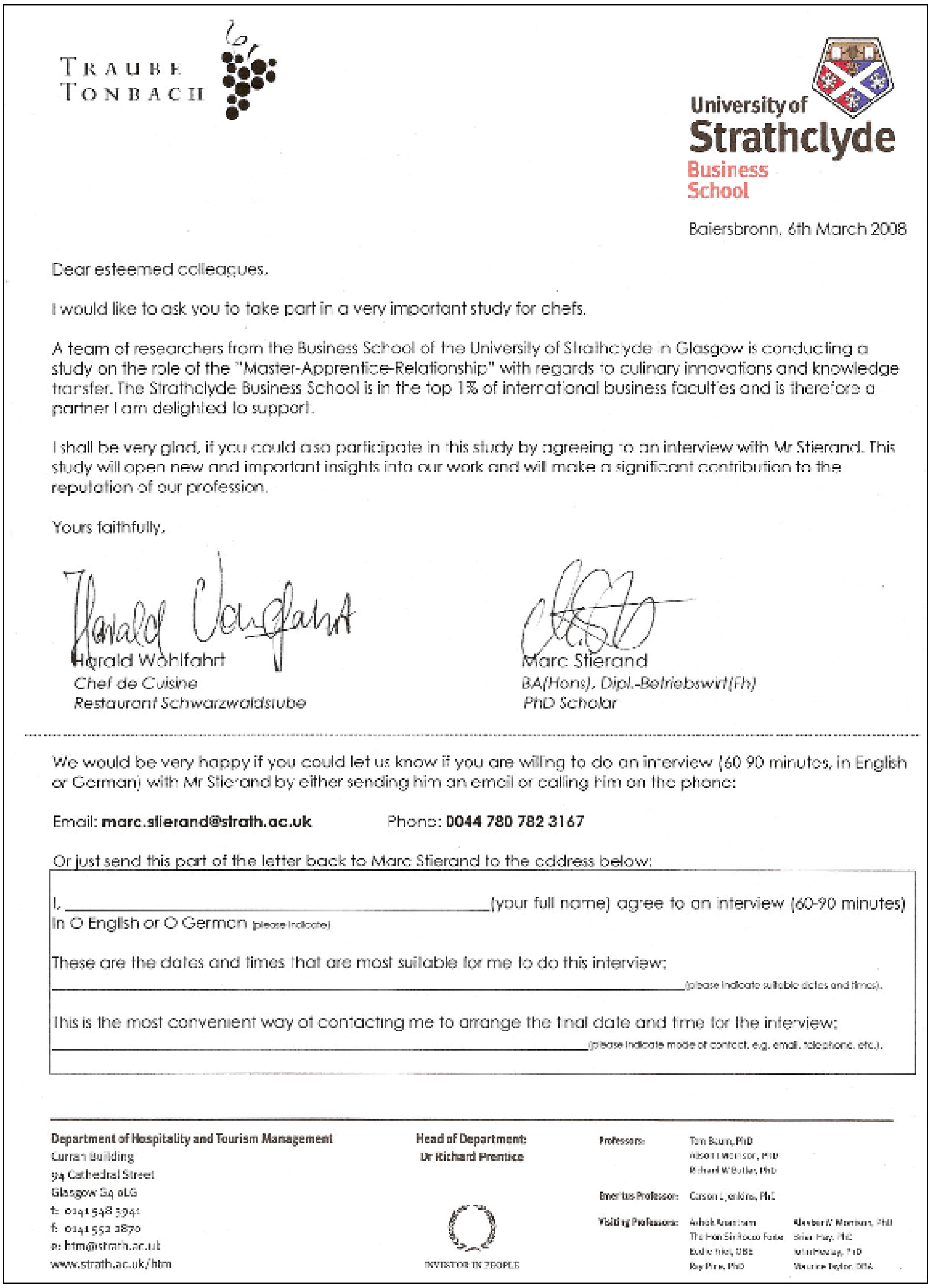
After the pilot interview with Chef Harald Wohlfahrt it became clear that the academic terminology used during the interview had to be translated into the language of chefs, because social groups tend to confer particular meanings to everyday words. Foucault, for example, understood by "government" not only the administration of a country, but particularly self-government (i.e. self-discipline) and the government of the family (see Foucault, 1976). According to Wittgenstein (2001), each "language game" needs its own rules in order to be meaningful to its participants. This means that words are only meaningful in the context of the system of meanings to which they belong, so that the final aim of *Verstehen* (i.e. understanding) is to understand these systems of meanings (Giddens, 1993; Habermas, 1988; Outhwaite, 1975). In addition, I also sensed that the natural flow of the conversation should be the main guide in order to let new themes and aspects of culinary innovation emerge. These lessons informed the remaining 18 interviews that followed.

4.3 Gatekeeper Induced Purposive Snowball Sampling (GIPSS)

Starting the study by interviewing Chef Harald Wohlfahrt was fortunate and of great strategic value, because of Wohlfahrt's reputation. His restaurant *Schwarzwaldstube* has been awarded with three stars for the last 18 years under his auspice and he was also named one of the ten best chefs in the world by the New York Times in 1994 (FAZ.NET, 2009). This meant that beside the richness and deep insights this interview has provided, it was of strategic value in order to create a special form of "snowballing" due to Wohlfahrt's reputation and gatekeeper position in the international domain of haute cuisine. Snowballing is normally a technique to increase a sample by asking one participant to suggest to others to participate (Babbie, 1995; Crabtree & Miller, 1992). These participants are sometimes called gatekeepers (Bailey, 1996; Holloway, 1997), because they are "someone with the formal or informal authority to control access to a site" (Neuman, 2000, p. 352). A special form of snowballing was achieved, because Wohlfahrt kindly signed a letter

of support. This letter, which can be seen in Figure 20 was originally written in German, then translated into English and French and sent via email to chefs Wohlfahrt had mentioned during the pilot interview as being of importance to this study (given they were listed at the three sources mentioned in Chapter 4.2).

Figure 20: Letter of Support signed by Chef Harald Wohlfahrt



TRAUBE TONBACH

University of Strathclyde Business School

Baiersbronn, 6th March 2008

Dear esteemed colleagues,

I would like to ask you to take part in a very important study for chefs.

A team of researchers from the Business School of the University of Strathclyde in Glasgow is conducting a study on the role of the "Master-Apprentice-Relationship" with regards to culinary innovations and knowledge transfer. The Strathclyde Business School is in the top 1% of international business faculties and is therefore a partner I am delighted to support.

I shall be very glad, if you could also participate in this study by agreeing to an interview with Mr Stierand. This study will open new and important insights into our work and will make a significant contribution to the reputation of our profession.

Yours faithfully,

Harald Wohlfahrt
Chef de Cuisine
Restaurant Schwarzwaldstube

Marc Stierand
BA(Hons), Dipl.-Betriebswirt(Fh)
PhD Scholar

We would be very happy if you could let us know if you are willing to do an interview (60-90 minutes, in English or German) with Mr Stierand by either sending him an email or calling him on the phone:

Email: **marc.stierand@strath.ac.uk** Phone: **0044 780 782 3167**

Or just send this part of the letter back to Marc Stierand to the address below:

I, ______________________(your full name) agree to an interview (60-90 minutes) in O English or O German (please indicate)

These are the dates and times that are most suitable for me to do this interview:
______________________(please indicate suitable dates and times).

This is the most convenient way of contacting me to arrange the final date and time for the interview:
______________________(please indicate mode of contact, e.g. email, telephone, etc.).

Department of Hospitality and Tourism Management
Curran Building
94 Cathedral Street
Glasgow G4 0LG
t: 0141 548 3941
f: 0141 552 2870
e: htm@strath.ac.uk
www.strath.ac.uk/htm

Head of Department:
Dr Richard Prentice

INVESTOR IN PEOPLE

Professors: Tom Baum, PhD; Alison Morrison, PhD; Richard W Butler, PhD

Emeritus Professor: Carson L Jenkins, PhD

Visiting Professors: [illegible]; The Hon Sir Rocco Forte; Eddie Friel, OBE; Ray Pine, PhD; Alastair M Morrison, PhD; Brian Hay, PhD; John Heeley, PhD; Maureen Taylor, OBE

Source: own figure

Upon receipt of the first few positive answers from chefs who wanted to participate, more emails were sent out to other chefs, now also including the names of the new participants. This helped to generate further encouragement that would motivate more chefs to participate. Over time, the list of participating "big names of the trade" became longer, and longer and it became easier and easier to encourage new chefs to participate. In total, 36 extraordinary chefs from the UK, France, Spain, Austria and Germany were contacted via email to which eight did not reply, five refused to participate and 20 agreed to participate. (Detailed profiles of the 19 interviewees can be seen in Appendix 1). Unfortunately, one chef had to cancel the interview appointment because of TV commitments which meant that finally a total of 19 chefs were interviewed. These 19 chefs were made up of three chefs from the UK, four chefs from France, three chefs from Spain, two chefs from Austria and seven chefs from Germany. This ratio does not indicate any preference for the chefs' countries of residence but was only a convenience sampling strategy that allowed the researcher to conduct these 19 interviews in the shortest amount of time and with the lowest financial investment possible. The following table lists all chefs that were contacted, the names of their restaurants, locations and their participation decisions:

Table 4: Contacted Chefs and their Participation Decisions

Name of Chef	Restaurant, Town, Country	Participation
1. Gérald Passédat	Le Petit Nice, Marseille, France	refused
2. Heston Blumenthal	The Fat Duck, Bray, UK	agreed, but then cancelled because of TV commitments
3. Juan Mari Arzak	Arzak, Donostia, Spain	no reply
4. Elena Arzak	Arzak, Donostia, Spain	no reply
5. Santi Santamaria	Can Fabes, Sant Celoni, Spain	no reply
6. Alain Senderens	Senderens, Paris, France	no reply
7. Marc Veyrat	La maison de Marc Veyrat, Veyrier du Lac France	no reply
8. Pierre Gagnaire	Pierre Gagnaire, Paris, France	refused
9. Klaus Erfort	Gästehaus Erfort, Saarbrücken, Germany	no reply
10. Christian Bau	Victor's Gourmet-Restaurant Schloss Berg, Perl-Nennig, Germany	refused
11. Gordon Ramsay	Ramsay, London, UK	refused

12.	Michel Roux	Le Gavroche, London, UK	refused
13.	Marco Pierre White	Marco, London, UK	no reply
14.	Alain Ducasse	Alain Ducasse au Plaza Athénée, Paris, France	no reply
15.	Harald Wohlfahrt	Schwarzwaldstube, Baierbronn, Germany	agreed
16.	Dieter Müller	Dieter Müller, Bergisch-Gladbach, Germany	agreed
17.	Nils Henkel	Dieter Müller, Bergisch-Gladbach, Germany	agreed
18.	Vivek Singh	Cinnamon Club, London, UK	agreed
19.	Heinz Reitbauer	Steirereck, Vienna, Austria	agreed
20.	Roland Trettl	Ikarus, Salzburg, Austria	agreed
21.	Heinz Winkler	Residenz Heinz Winkler, Aschau, Germany	agreed
22.	Hans Haas	Tantris, Munich, Germany	agreed
23.	Joachim Wissler	Vendôme, Bergisch-Gladbach, Germany	agreed
24.	Jean-Georges Klein	L'Arnsbourg, Baerenthal, France	agreed
25.	Juan Amador	Amador, Langen, Germany	agreed
26.	Adoni Luis Aduriz	Mugaritz, Errenteria, Spain	agreed
27.	Michel Troisgros	Maison Troisgros, Roanne, France	agreed
28.	Joan Roca	El Celler de Can Roca, Girona, Spain	agreed
29.	Ferran Adrià	El Bulli, Roses, Spain	agreed
30.	Michel Bras	Maison Bras, Laguiole, France	agreed
31.	Sébastien Bras	Maison Bras, Laguiole, France	agreed
32.	Fergus Henderson	St. John's, London, UK	agreed
33.	Raymond Blanc	Manoir aux Quat' Saisons, Great Milton, UK	agreed

Source: own table

To agree on a sufficient number of respondents in a qualitative study is much harder than for a quantitative study. Since the data in a phenomenological study is in-depth information, only a limited number of respondents is needed, because too many respondents can distract the researcher from getting an understanding of each individual (Fink, 2000). Kvale (1996, p. 101) advises the qualitative researcher to talk to "as many subjects as necessary to find out what you need to know." But, as Gillis and Jackson (2002) note, the number of respondents must be big enough to lead to saturation and speak of a participant number of five to 15 participants. However, this number is strongly depending on the thoroughness and quality of the

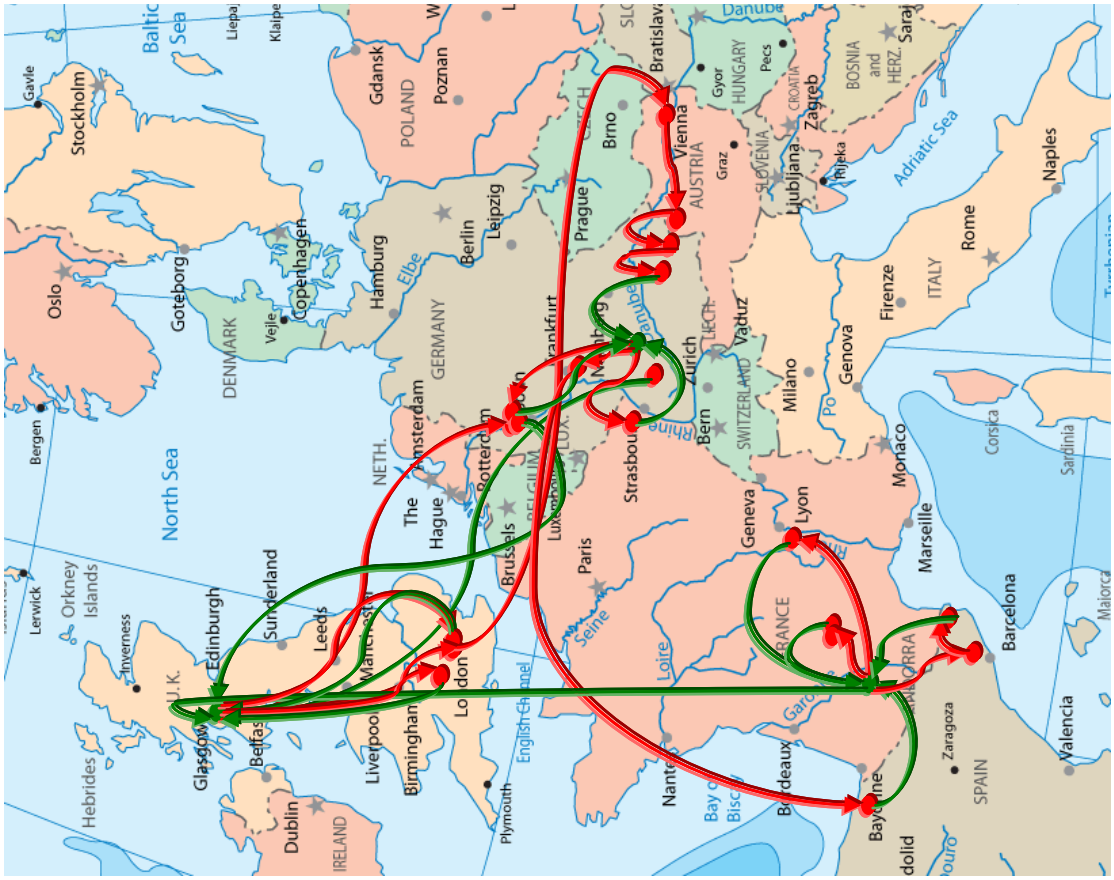
participants' accounts. Saturation gives confidence to the researcher that all possible data have been attained (Jackson & Verberg, 2007). With regards to the number of existing extraordinary chefs, the German numbers given earlier in Chapter 2.6 might give an idea of how many of these types of chefs exist in the world. In Germany 88,012 restaurants were recorded in 2008 (DEHOGA, 2008 excluding other types of catering businesses) from which only 188 have held one Michelin star, 18 have held two Michelin stars, and 9 have held three Michelin stars (Vogt, 2008). In addition, many of the interviewees are the most famous of the extraordinary chefs, and it is important to note that it was considered impossible to get into these places by many people I have spoken to and from whom I have received comments. Yet, these chefs did not only agree, but actually participated in the study and in most cases even took more time than initially planned.

4.4 Planning and Organising the Field Trip

Besides the self-developed Gatekeeper Induced Purposive Snowball Sampling (GIPSS), a convenience sampling strategy was used that allowed the researcher to conduct these 19 interviews in the shortest amount of time, and also meant that the financial investment could be kept as low as possible. Online gadgets such as Google Calendar turned out to be of significant help in planning the field trip. Of course, many emails were written, sometimes one or two were sufficient to finalise an interview date and in other occasions numerous emails were needed. After all 19 interviews were finally scheduled, the focus was then on the financial aspects of organising the field trip in the most cost effective way. Fortunately, I was able to undertake some research work for the very recently deceased Professor Richard Prentice and his colleague Dr Kevin O'Gorman, who also agreed his being the interpreter for the interviews with the two Spanish chefs Ferran Adrià and Joan Roca. In addition, I convinced the now closed Department of Hospitality and Tourism Management at Strathclyde Business School to finally contribute £1,000 from their hardship fund to this study.

Figure 21: Field Trip Map and List of the 19 Interviewees

1. **Harald Wohlfahrt**, Schwarzwaldstube, Baiersbronn (Germany), Michelin: 3, World Rank: 35
2. **Dieter Müller**, Dieter Müller, Bergisch-Gladbach (Germany), Michelin: 3, World Rank: 62
3. **Nils Henkel**, Dieter Müller, Bergisch-Gladbach (Germany), Michelin: 3, World Rank: 62
4. **Vivek Singh**, Cinnamon Club, London (UK), Michelin: n/a, World Rank: not ranked
5. **Heinz Reitbauer**, Steirereck, Vienna (Austria), Michelin: 2, World Rank: 59
6. **Roland Trettl**, Ikarus, Salzburg (Austria), Michelin: 1, World Rank: 81
7. **Heinz Winkler**, Residenz Heinz Winkler, Aschau (Germany), Michelin: 3, World Rank: 68
8. **Hanz Haas**, Tantris, Munich (Germany), Michelin: 2, World Rank: 47
9. **Joachim Wissler**, Vendôme, Bergisch-Gladbach (Germany), Michelin: 3, World Rank: 34
10. **Jean-Georges Klein**, L'Arnsbourg (France), Michelin: 3, World Rank: 73
11. **Juan Amador**, Amador, Langen (Germany), Michelin: 3, World Rank: not ranked
12. **Adoni Luis Aduriz**, Mugaritz, Errenteria (Spain), Michelin: 2, World Rank: 4
13. **Michel Troisgros**, Triosgros, Roanne (France), Michelin: 3, World Rank: 25
14. **Joan Roca**, El Celler de Can Roca, Girona (Spain), Michelin: 2, World Rank: 26
15. **Ferran Adrià**, El Bulli, Roses (Spain), Michelin: 3, World Rank: 1
16. **Michel Bras**, Maison Bras, Laguiole (France), Michelin: 3, World Rank: 7
17. **Sébastien** Bras, Maison Bras, Laguiole (France), Michelin: 3, World Rank: 7
18. **Fergus Henderson**, St. John, London (UK), Michelin: 1, World Rank: 16
19. **Raymond Blanc**, Manoir aux Quat' Saisons, Great Milton (UK), Michelin: 2, World Rank



Source: own figure

4.5 Conducting the Interviews and Collecting the Research Notes

Kvale (1996) and Holloway (1997) mention the need for informed consent in order to ensure ethical research. While at the beginning of a phenomenological study it is often unclear what is to be studied, the aim of interviewing is to uncover and increase understating of the phenomenon (Kwortnik, 2003). Thus the actual research question was not finalised until all interviews were conducted and analysed, which meant that the central research question could not be asked by the researcher — a situation that Groenewald (2004) and Kvale (1996) do not regard as deception. Bailey (1996) notes that deception may stop respondents talking about some insights, but the communicated honesty of the researcher, paired with guaranteed confidentiality, minimises suspicion and increases the chance of receiving sincere responses. Hence, before each interview the participants were asked to read, fill out and then sign the following 'information release form', which provided the necessary freedom to let the research problem emerge responsibly by protecting the respondents from misusing the content of the interview (and also find in Appendix 2 the university's ethical review form necessary for conducting these interviews):

Figure 22: Information Release Form Template

Exploring Culinary Innovation of Elite Chefs

Marc Stierand
Strathclyde Business School

Information Release Form – English

I, _____ agree to the following:

( ) Voice recording of the interview

( ) The recording can be used freely for illustrations and publications and my name can be mentioned

( ) Images of innovation relevant artifacts

( ) These images can be freely used for illustrations or in publications

Date Fergus Henderson Marc Stierand

Source: own figure

Table 5: Detailed Interview Schedule

Name of Chef	Date and Time of Interview	Country	Room of Interview	Additional Information	Interview with Translator	Length of Interview
Harald Wohlfahrt	6 March 08; 9:30	Germany	Lounge	We had coffee		00:46:24-6
Dieter Müller	4 June 08; 9:30	Germany	Lounge	Invitation to a 19-course amuse bouche menu with corresponding wines		01:23:05-6
Nils Henkel	4 June 08; 11:00	Germany	Lounge			01:04:07-1
Vivek Singh	17 June 08; 11:00	UK	Bar	Invitation to a 3-course menu with corresponding wines		01:00:11-2
Heinz Reitbauer	18 June 08; 16:30	Austria	Restaurant	Offered me his "food cards"		00:54:14-9
Roland Trettl	21 June 08; 10:00	Austria	Staff Room	Invited me and my friend Florian Aubke (who offered to be my driver from Austria to Germany) to a 5-course menu with corresponding wines at the Chef's table in the kitchen		01:13:35-3
Heinz Winkler	22 June 08; 9:30	Germany	Lounge	Offered me a glass of Champagne after the interview and a more informal chat		00:57:52-2
Hans Haas	22 June 08; 15:00	Germany	Restaurant	Offered me a home-made Apricot Jam		00:55:37-1
Joachim Wissler	24 June 08; 10:00	Germany	Bar	We had coffee		00:46:26-0
Jean-Georges Klein	28 June 08; 11:00	France	Hotel Terrace	Invitation to a 12-course menu with corresponding wines and chatted with me afterwards about my experience		01:24:45-1
Juan Amador	30 June 08; 15:00	Germany	Restaurant	We had coffee		01:14:19-5
Andoni Luis Aduriz	1 August 08; 11:00	Spain	Bar	Offered me a whole menu, but because of time constraints I had to refuse. He offered me instead a cold lunch with special products he wanted me to taste	Live translation by the restaurant's Sommelière Linda (Canadian)	01:37:59-9
Michel Troisgros	3 August 08; 10:00	France	Restaurant	We had coffee		00:47:15-8
Joan Roca	6 August 08; 11:30	Spain	Lounge	Gave me and my colleague a tour through the kitchen and wine cellar and invited us to a 18-course menu with corresponding wines	Live translation by Dr Kevin O'Gorman (British)	01:16:38-1
Ferran Adrià	7 August 08; 15:00	Spain	Restaurant	We had coffee	Live translation by Dr Kevin O'Gorman (British)	01:07:53-1
Michel and Sébastien Bras	8 August 08; 10:00	France	Kitchen Office	I had coffee		01:07:24-9
Fergus Henderson	27 August 08; 15:30	UK	Restaurant	Offered me a Fernet Branca		00:45:01-3
Raymond Blanc	1 September 08; 10:00	UK	His Office	Invited me to be his guest for lunch choosing whatever I felt like eating. I chose 3 courses à la carte and had corresponding wines.		00:56:09-3

Source: own figure

At the beginning of each interview all participants were provided with background information about the study. In addition, it was mentioned at the start of each interview that I am also a chef and that I have worked in Michelin-starred restaurants. This information helped to build a sense of trust and community with the participants and opened the door for a conversation between chefs. This allowed the conversations to go much deeper than it would have been the case if I had not been a chef, because specialist terms could be used without explanation and complex topics and situations for which terms might not exist could be explained by giving examples that both the participant and I have experienced in our professional lives as chefs.

Next, the interview started without telling the chefs about the themes of the interview beforehand. The reason for this was to guarantee an unprejudiced and unrestricted flow during the interview by allowing a conversation to emerge in which the participant has the freedom to talk about themes and topics that he considers to be important to the topic of culinary innovation, rather than imposing themes. However, it would be naive to believe that conversational interviewing means going into an interview without having any prior ideas about themes and topics. The following list of questions was used as a tool to keep the interview vehicle on this road of naturally evolving questions and themes:

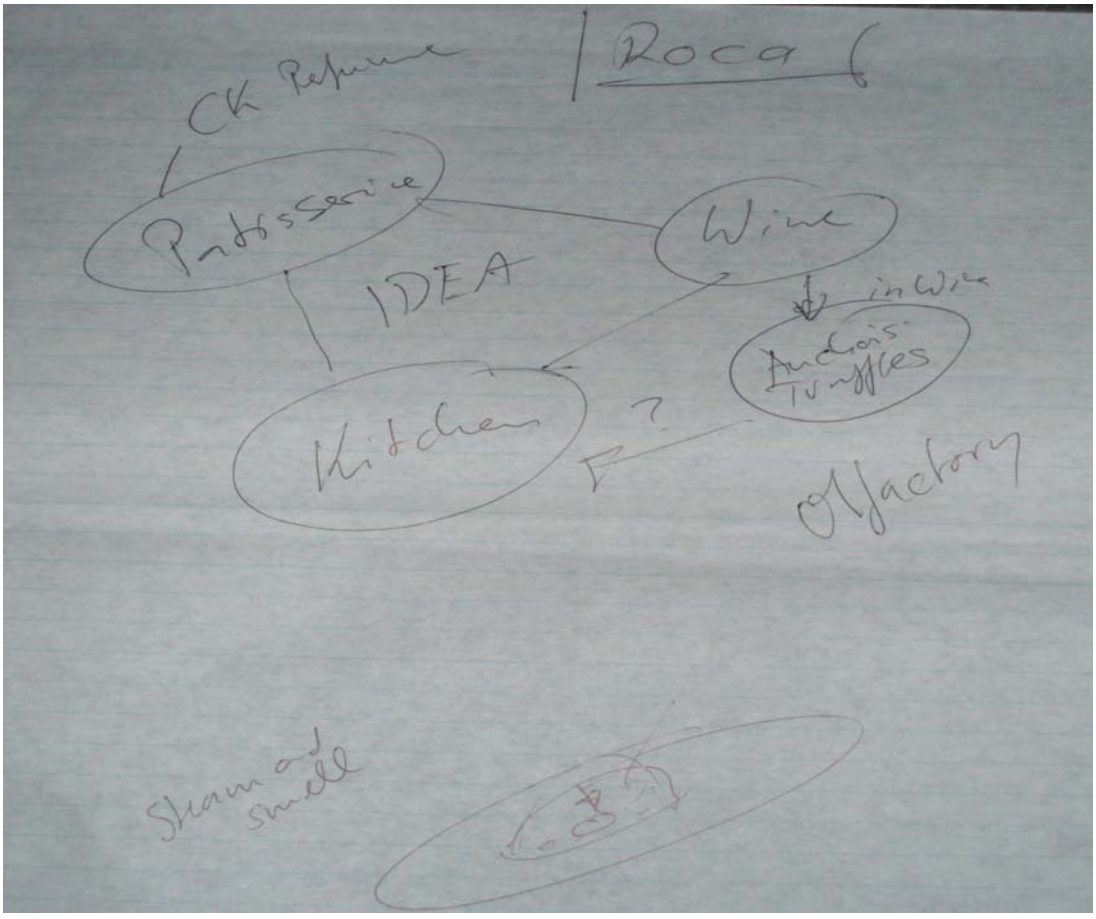
Table 6: List of Interview Themes

- Culinary innovation (what is it? Is it always better? …)
- Innovator today/past
- Examples of innovations (specific creations, dishes, concepts, …)
- Trends (e.g. molecular gastronomy)
- Creating (schemas, routines, …)
- Education/role models

Source: own table

The first interview showed that the academic language had to be translated into the language of chefs, because social groups tend to confer particular meanings to everyday terms and phrases. Words are only meaningful in the context of the system of meanings to which they belong so that the final aim of understanding in this thesis is to understand the chefs' systems of meanings (Giddens, 1993; Habermas, 1988; Outhwaite, 1975). Due to my professional background as chef, I was able to translate the academic language into the language of chefs, which facilitated a conversation (rather than a question-answer-routine) through which new ideas emerged and others were re-visited or rejected. In other words, meaning was not discovered but mutually negotiated between participant and myself during the interview and later between myself and my master Viktor Dörfler. An example of how meaning was negotiated with Chef Joan Roca can be seen in the following illustration:

Figure 23: Negotiating Meaning with Chef Joan Roca



Source: own figure

If the illustration would be presented without any explanation, it would be very difficult for the reader to make any sense out of it, because what is missing is a part of the experience that can only be described in subjective terms. This means that meaning can only be achieved by capturing the wider interview experience, such as the personal impression of the participant, dinner invitations and tours of the restaurant complex (to mention only a few). In order to remember these experiences, the interviewer kept a research diary in which these impressions were recorded and reflected upon after each interview:

Table 7: Example of Research Notes

Harald Wohlfahrt	
Name of Note	**Content of Note**
Observational Note (ON)	Statements of events; little interpretation; piece of evidence; • Waited in the lounge and could listen to a meeting he had with someone else; he also directly had a meeting after my interview; very busy; • He was very calm and professional during the interview; • Ambiance was like expected for a luxury hotel in the Black Forest; too bourgeois for me;
Theoretical Note (TN)	Controlled attempts to derive meaning; starting to interpret; • He compares himself to a professional sportsman, because of the daily pressures and hard work, but also with a musician, because he plays with spices like a musician with notes; • He does not see the guides as a big problem, but I had the feeling that he is also very well connected with them;
Methodological Note (MN)	Note on researcher her/himself; note on the data collection process; • It was ok as a first interview, but the academic terms have to be translated next time into the language of chefs; • I was quite nervous at the beginning, but at the end he motivated me by saying that the study is very important and interesting;

Source: own table

This process of inquiry was difficult to execute; i.e. it would have been much simpler to apply a widely accepted well-structured tool to collect data in a detached impersonal way. However, due to the openness of this process of inquiry, it offered rich insights into the lives of 19 extraordinary chefs and, being personal rather than impersonal, also offered me an immensely rich personal experience, which was both enjoyable and also hugely valuable.

4.6 Transcribing and Analysing the Interviews

Fink (2000) notes that the value of transcribing is often not directly apparent, but after rereading the transcript, as it was the case in the present study, it was possible to dream back to the time and place of the interview to recapture the qualia. Thus, Kvale (1996, p. 165) stresses that transcribing is already part of the analysis process as:

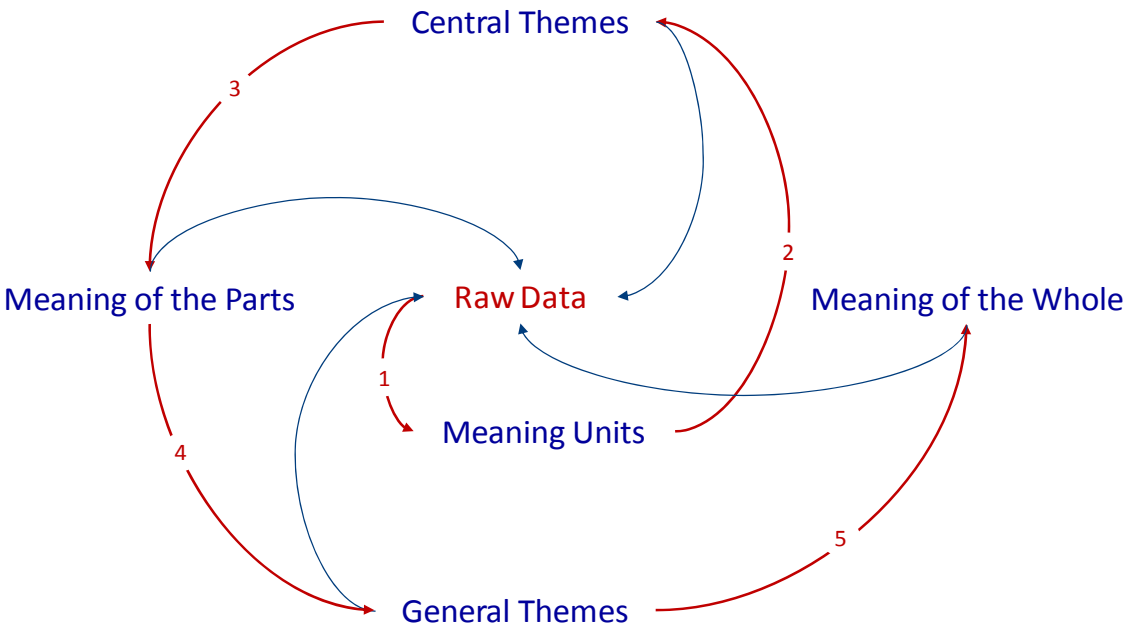
> *"Transcripts are not copies or representations of some original reality, they are interpretative constructions that are useful tools for given purposes. Transcripts are decontextualised conversations, they are abstractions, as topographical maps are abstractions from the original landscape from which they are derived."*

To continue, it was mentioned earlier that a descriptive approach to phenomenology was applied as proposed by Giorgi (1985). Giorgi and Giorgi (2008, p. 26) note that Husserl's aim of phenomenology was to secure a platform for knowledge that could solve the problem of how "objects and events appeared to consciousness since nothing could be even spoken about or witnessed if it did not come through someone's consciousness". This not only includes awareness, but also unconscious and preconscious processes. In order to better understand the phenomenon of culinary innovation than just through spontaneous grasping in everyday life, it has to be studied more thoroughly, while the way culinary innovation appears in everyday life must serve as a guide in order not to transform the original phenomenon beyond recognition. To overcome this difficulty, 19 extraordinary chefs were interviewed in their natural environment (i.e. their restaurants) and asked to describe their lived experience of culinary innovation. Even though it was clear that each situation and experience would be different from chef to chef, the aim was, as proposed by Giorgi

and Giorgi (2008, p. 29), to use the differences in situation to build "higher-level invariable relationships" between the chefs and the situations so as to describe the phenomenon.

To overcome this objective-subjective divide, Polányi's (1962a) conception of personal knowledge was applied by purely focusing the interest and attention on the phenomenon itself. Therefore, truth through interpretation was achieved by having gone into a state that Csíkszentmihályi calls flow. In flow, the "concentration is so intense that there is no attention left over to think about anything irrelevant, or to worry about problems" (Csíkszentmihályi, 2002, p. 71). The following model presents the process of how the interview transcripts were analysed by maintaining the quality of the original descriptive accounts (presented in Chapter 5) of the 19 interviewed chefs:

Figure 24: Model of Descriptive Analysis (First Layer Analysis)



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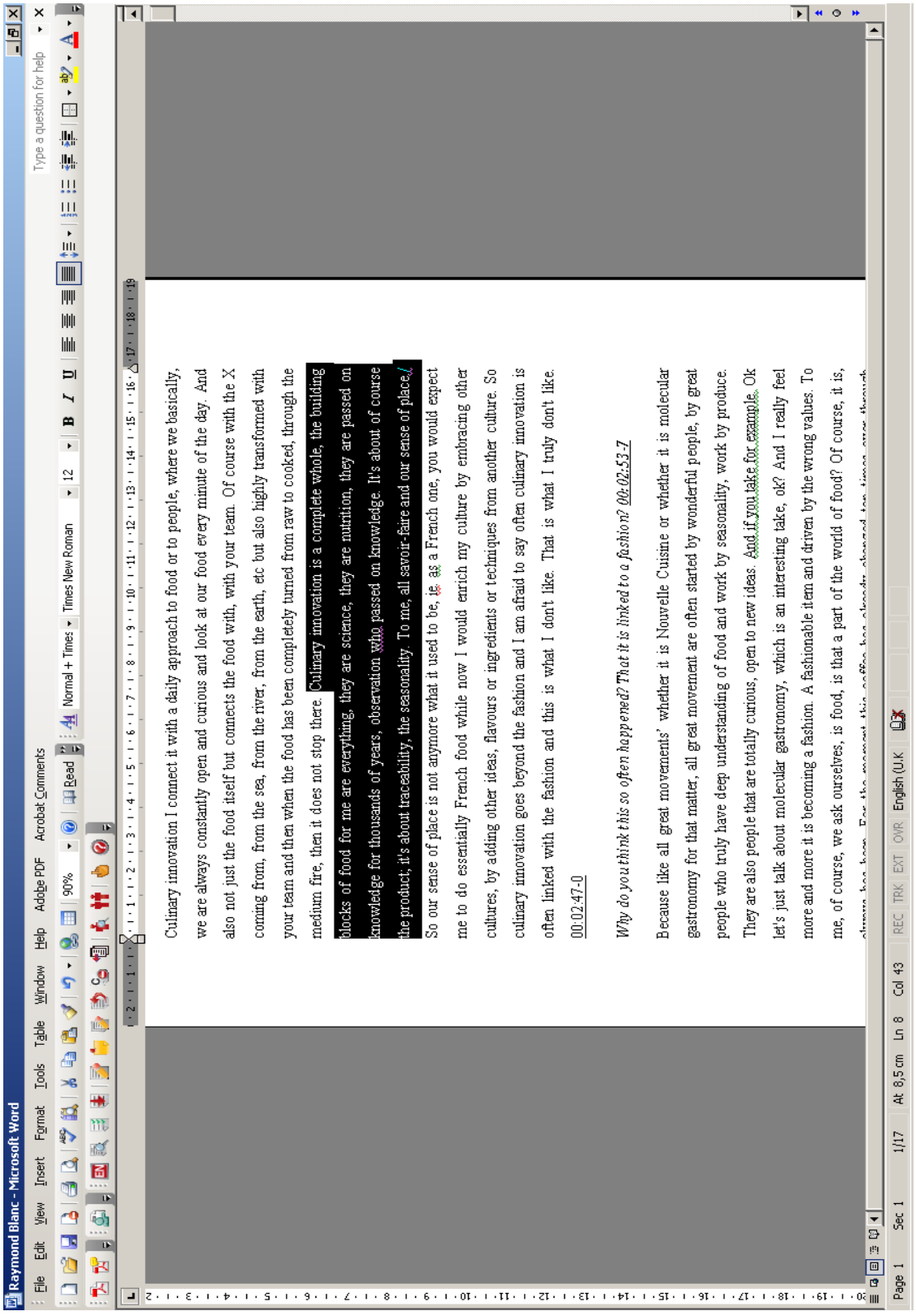
Furthermore, the UK Economic and Social Research Council (ESRC) recommends that students should acquire the skills to use qualitative data analysis software (Bringer, Johnston, & Brackenridge, 2004). However, only some researchers have

faith in these software packages; most are sceptical (Knoblauch, 2000) and many still ignore it (Flick, 2002). Those who use software in qualitative research are often interested in the efficient management of large amounts of data (Fielding & Lee, 1998) and its time saving potential (Bourdon, 2002). The software-deniers, on the other hand, see it "as a threat to some kind of methodological purity, distancing the researcher from the data or imposing some rigid and foreign framework on the analytic process" (Bourdon, 2002, [paragraph 1]).

In the present study the qualitative research software NVivo 8 was used for data management and structuring, such as classifying, sorting and arranging data. The thematic analysis, however, was done by hand because thematic analysis requires creativity and computer programs cannot do the qualitative analysis for the researcher (van Manen, 2002). According to Morse and Richards (2002), qualitative data analysis programs are revolutionary in that they help the researcher to demonstrate methodological congruence by providing a level of transparency that is rarely if ever seen in manual methods, because it would be too labour intensive. However, this cannot be confirmed in the present study because the actual working screen of NVivo8 is too busy and cramped and thus is an obstacle to feeling the data. Hence, it was decided to use NVivo8 as storage and data organisation tool.

To continue, Giorgi's (1985) first three steps of his proposed four-step method were followed. Initially, the first interview transcript was read and re-read in order to get a feeling for what was really said (i.e. what was implied between the lines), so as to get a sense of the whole. Then the meaning units were identified, which Giorgi reminds us are the spontaneously perceived discriminations within the interview data. From a technical viewpoint this was achieved by going over the electronic file of the interview transcript and placing a forward slash (/) after a sentence or a section that was felt to be a meaningful unit as the following example shows:

Figure 25: Example of a Meaning Unit



Source: own figure

Then the "Convert Text to Table" option in Microsoft Word was used to create a three column table which included the "raw data" meaning units and one column for the rephrased "meaning units" (step 3 of Giorgi's method) as well as one column which was termed "central themes". This can be seen as follows:

Table 8: Manual Analysis Sheet

Raw Data: Raymond Blanc	Meaning Units	Central Themes
We are always constantly open and curious and look at our food every minute of the day. ...And also not just the food itself but what connects the food with your team. Of course with the X coming from, from the sea, from the river, from the earth, etc but also highly transformed with your team and then when the food has been completely turned from raw to cooked, through the medium fire	In order to innovate you and your team need to be open, curious and to a certain degree obsessed with food and with all elements that are linked to food, from the sea, river, earth, from the raw to cooked through the medium fire.	Innovation is learning and requires curiosity, obsession, knowledge, sensibility and continuity
Culinary innovation is a complete whole, the building blocks of food for me are everything, they are science, they are nutrition, they are passed on knowledge for thousands of years, observation, passed on knowledge. It's about of course the product; it's about traceability, the seasonality. To me, all savoir-faire and our sense of place.	Culinary innovation is a complete whole consisting of the building blocks of science, nutrition, passed on knowledge and observation, product, traceability, seasonality, savoir-faire and sense of place.	
like all great movements' whether it is Nouvelle Cuisine or whether it is molecular gastronomy for that matter, all great movement are often started by wonderful people, by great people who truly have deep understanding of food and work by seasonality, work by produce. They are also people that are totally curious, open to new ideas.	All great movements are started by great people who are curious, open to new ideas and have a deep understanding of food, seasonality and produce	
I think, that is what I teach my young people: Always! Always! Open your eyes! Open your brain! Open your heart! Open your instinct! Ok, and look at everything you do even if you did it a thousand times: how can I do it better, always...you know? That's the first thing I teach my young people.	It is important that young chefs learn with open eyes, open hearts and always reflect and ask how can things be done better even if they have done them a thousand times before	
Though, our sense of place is not anymore what it used to be, ie. as a French one, you would expect me to do essentially French food while now I would enrich my culture by embracing other cultures, by adding other ideas, flavours or ingredients or techniques from another culture.	People's sense of place has expanded and foreign cultures are embraced, which widens the pool of ideas through foreign flavours, ingredients and techniques [Aduriz said something about this as well]	Globalisation and travelling widens the pool of ideas
So I think travelling, visual, but always searching, but searching not in the way of ah today I am going to make a dish. That never happens. To me it never happened. It is opening your mind and being in the world of food, if you are outside of the world of food, I find it difficult to create.	Travelling is thereby a great help to find inspirations, but one has to feel inside the world of food to be able to create.	
Is food, is food an art? Of course it is, it can become an art, a craft essentially that can be elevated to an art form.	Food is essentially a craft that can be elevated to an art form	The mastery of the craft is the prerequisite to make art

Source: own table

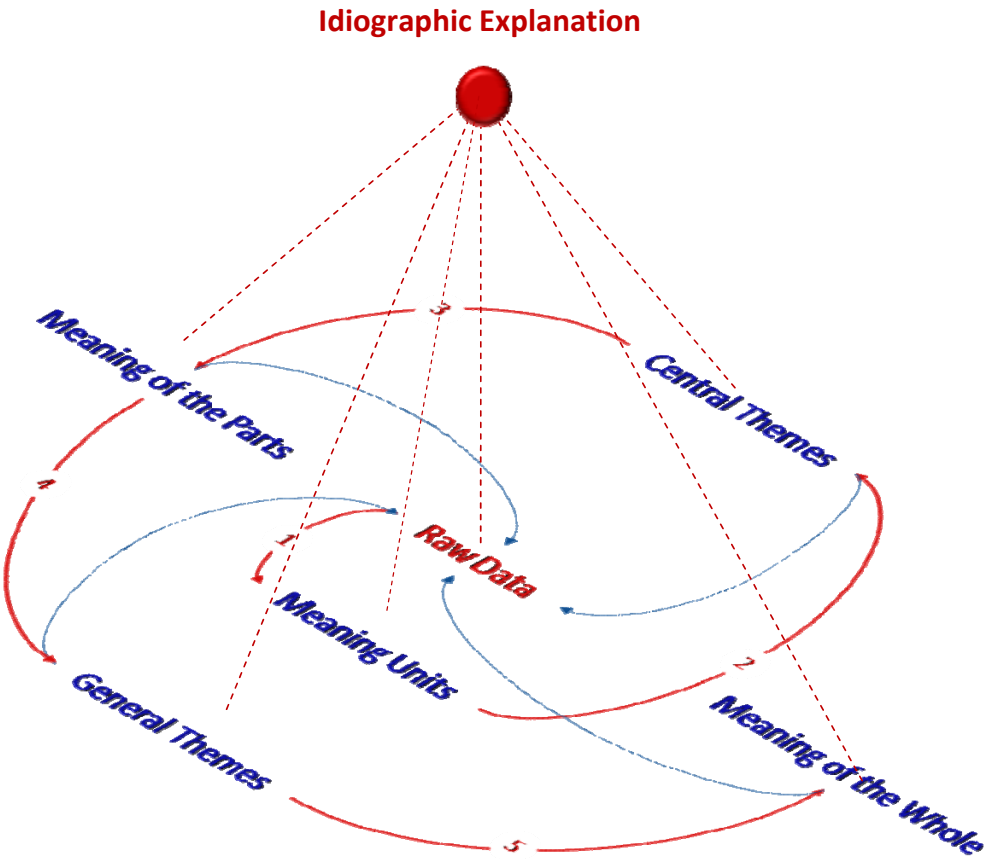
As already mentioned, only step 1, 2, and 3 of Giorgi's four-step method were followed. Step four in this thesis was the identification of central themes, which meant that the meaning units of one interview that content-wise relate to each other were clustered under one central theme. One interview had therefore several central themes consisting of several meaning units. After this step all central themes, including their corresponding meaning units, were copied into NVivo8 and step five of the analysis. This basically was the same routine then in step four, but with the difference that now all central themes, including their corresponding meaning units, from all interviews, were gathered under several "general themes".

The result, which is a reduction from raw data into meaning units into central themes and finally into general themes, entails by nature a certain degree of interpretation, but the findings are still a true descriptive representation of the data (the central themes code list can be seen in Appendix 3). But because I am a chef and because I had this rewarding experience with these extraordinary creators I felt that a purely descriptive findings would not do enough justice to the potential the data holds. Therefore, the decision was made to split apart from Giorgi's purely descriptive approach and elevate the descriptive findings to a higher level by providing a thick idiographic explanation in Chapter 6. This discussion entailed a much deeper insight into my personal sense-making and understanding of the chefs' accounts. Thus, it hopefully comes close to what was said earlier in Section 3.8.5 by referring to Welman and Kruger (1999, p. 189): that much more important than any rigid order of analytical steps is a final narrative that makes transparent that the researcher went through a learning process and finally felt confident s/he had understood the phenomenon "from the perspectives of people involved".

Another reason for presenting the findings in two layers stems from reading the findings sections of other qualitative studies. They sometimes read like a collection of direct quotes or an unrecognisable over-interpretation that now and then seems to cross the bridge between science and art. Therefore, it was decided to present the findings in two layers, from descriptive to interpretive (idiographic explanation), because it is believed this makes the analysis process much more transparent and the findings much more traceable. The following figure shows this final process of

analysis including the descriptive (first layer of findings) and the final idiographic analysis (second layer of analysis):

Figure 26: Model of Idiographic Explanation (Second Layer Analysis)



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4.7 Note on the Presentation of the Findings

Van Manen (1990, p. 27) describes a good phenomenological description as follows:

> *"...a good phenomenological description is something that we can nod to, recognizing it as an experience that we have had or could have had. ... In other words, a good phenomenological description is collected by lived experience and recollects lived experience — is validated by lived experience and it validates lived experience."*

In order to draw a rich picture of my lived experience in collecting the lived experiences of the research participants the notion of "thick description" is kept in mind. Thick description is a widely acknowledged term in qualitative research (e.g. Bogdan & Biklen, 2003; Creswell, 2007; Denzin, 1989; Denzin & Lincoln, 2005; Lincoln & Guba, 1985; Marshall & Rossman, 1999; Patton, 1990), but as Ponterotto (2006), Holloway (1997) and Schwandt (2001) point out, it is sometimes used in a way that reveals some kind of confusion about its actual meaning. Denzin (1989, p. 3) explains:

> *"A thick description ... does more than record what a person is doing. It goes beyond mere fact and surface appearances. It presents detail, context, emotion, and the webs of social relationships that join persons to one another. Thick description evokes emotionality and self-feelings. It inserts history into experience. It establishes the significance of an experience, or the sequence of events, for the person or persons in question. In thick description, the voices, feelings, actions, and meanings of interacting individuals are heard."*

Ponterotto (2006, pp. 542-543) refers to the work of Ryle (1971), Geertz (1973), Denzin (1989), Holloway (1997), and Schwandt (2001) and extracts the following essential elements of a "thick description":

1. "Thick description" involves accurately describing and interpreting social actions within the appropriate context in which the social action took place.

2. "Thick description" captures the thoughts, emotions, and web of social interaction among observed participants in their operating context.

3. A central feature to interpreting social actions entails assigning motivations and intentions for the said social actions.

4. The context for, and the specifics of, the social action are so well described that the reader experiences a sense of verisimilitude as they read the researcher's account. For Denzin (1989, pp. 83-84), verisimilitude refers to "truthlike statements that produce for readers the feeling that they have experienced, or could experience, the events being described." (pp. 83-84)

5. "Thick description" of social actions promotes "thick interpretation" of these actions, which lead to "thick meaning" of the findings that resonate with readers (Ponterotto & Grieger, in press). I like to use the metaphor of a tree to explain the interconnection of these three concepts. The "thick description" constitutes the roots of the tree that nourish and feed "thick interpretation," represented by the solid trunk of the tree, which in turn feeds the branches and leaves of the tree, which represent the "thick meaning." It is the branches and leaves that most capture the viewers' attention, as is the case with "thick meaning," which grasps the attention of the reader of the study.

Ryle (1971, p. 474) offers the example of a golf player practicing his swing at the driving range:

> *"A single golfer, with six golf balls in front of him [sic], hitting each of them, one after another, towards one and the same green. He [sic] then goes and collects the balls, comes back to where he [sic] was before, and does it again. What is he doing?"*

Ponterotto (2006, p. 539) then contrasts a thick description of Ryle's example with a thin description to show how a thick description engages in ascribing current and future intentionality to one's behaviour as well as how it absorbs and understands the context of the situation:

> *"The 'thin' description of this behavior is that the golfer is repeatedly hitting a little round white object with a club-like device toward a green. The 'thick' description interprets the behavior within the context of the golf course and the game of golf, and ascribes thinking and intentionality to the observed behavior. In this case, the golfer is practising approach shots on the green in anticipation of a future real golf match (which usually includes two or four players) with the hope that the practising of approach shots at the present time will improve his approach shot skill in a real match at some time in the future."*

However, what can be seen from the above example is that the thick description gives only one possible explanation of the intentionality of the golf player and the

context of the situation. Also, it is a very simple example to demonstrate the notion of thick description. Giving a thick description of 19 in-depth conversational interviews brings this task to a whole new level since much more care has to be taken in staying true to the participants' actual spoken accounts. Using thick description seems to be clear for studies engaged in participant observation because it was developed for ethnographic studies (Denzin, 1989; Geertz, 1973), but was then gradually applied to other qualitative research approaches without having figured out how it actually should be applied, for example, to long interviews (Ponterotto, 2006; Ponterotto & Grieger, in press).

Hence, it is argues that the term description seems to be wrongly used in this context, because Ryle's example is more an interpretation than a description. Hence, the term thick interpretation seems to be more appropriate, especially with regards to interview transcripts. Thus, before a final thick interpretation of culinary innovation is presented, it is necessary to present a transparent description to show how the central and general themes from the transcribed interviews were crystallised. Therefore, a new phenomenological analysis framework (please see Chapter 4.7) was developed in which first a transparent description of all research participants' accounts is given and which, by virtue of the nature of phenomenology, already entails a certain degree of interpretation. Then, on top of this transparent description, a thick interpretation is provided so that my sense-making and reasoning can be followed. Consequently, Chapter 5 gives a transparent description of the research participants' accounts entailing naturally some degree of interpretation, because central and general themes were extracted that emerged during the analysis. In Chapter 6 a thick interpretation of the general and central themes is given that clearly reflects my sense-making and reasoning of the research topic.

4.8 Chapter Summary

The chapter portrayed the data collection and analysis procedures that were employed and actually led to the final version of the research aim, question and objectives of this study. First, the use of a preliminary purposive sampling technique was discussed. The sample was drawn from the Michelin guide, the S. Pellegrino

World‘s 50 Best Restaurants list and the guest chefs list of the Austrian restaurant Ikarus. Choosing the chefs from these three sources was motivated by Gardner’s three reasons for investigating the extraordinary: a personal fascination for these chefs; their obvious influence on the domain; and the drive to understand how responsibility can be better united with talent. Second, the purpose and outcome of the pilot interview with Chef Harald Wohlfahrt was reflected upon. Thus after the interview, it became clear that the academic terminology that was used had to be translated next time into the language of chefs in order to gain a better mutual understanding. The pilot interview with Wohlfahrt was also used to develop a special form of snowball sampling, which was termed “gatekeeper induced purposive snowball sampling (GIPSS)”. Wohlfahrt kindly signed a letter of support, which was sent via email to chefs Wohlfahrt had mentioned during the pilot interview as being of importance to this study and given they were listed in the three sources mentioned earlier. Upon receipt of the first few positive answers from chefs who wanted to participate, more emails were sent out to other chefs now, also including the names of the new participants. This helped to generate further encouragement that motivated more chefs to participate. In total 36 extraordinary chefs from the UK, France, Spain, Austria and Germany were contacted via email and a total of 19 chefs finally agreed to interview. Then it was shown how the actual field trip was planned and executed so that 19 interviews could be conducted in the shortest possible time and at the lowest possible cost.

Moreover, the process of interviewing and collecting research notes was described. The issue of informed consent in order to ensure ethical research was discussed and it was noted that before each interview the participants were asked to read, fill out and then sign an ‘information release form’, which provided the necessary freedom to let the research problem emerge responsibly by protecting the respondents from misuse of their discourse. Further, it was highlighted that all participants were provided with a brief background to the study and that I am also a chef who has worked in Michelin-starred restaurants. This has helped to build a sense of trust and community and thus opened the doors for a conversation between chefs. Hence, it was noted that due to this mutual trust and sense of community, conversations went much deeper than they would have probably have gone with researcher without a

chef's background. Essential to the style of the interview was that participants were not informed about any potential themes in order to guarantee that there could be an unprejudiced and unrestricted flow of the interview by allowing a conversation to emerge in which the participant has the freedom to talk about themes and topics that he considers to be important to the topic of culinary innovation. In addition, it was also discussed that meaning can only be achieved by capturing the wider interview experience, such as the personal impression of the participant, dinner invitations and tours of the restaurant complex (to mention only a few). In order to remember these experiences a research diary was maintained in which impressions were recorded and reflected upon after each interview.

Farther, the transcription and analysis process was explained. It was shown that transcribing is actually already a part of the analysis process that helped to recall the time and place of the interview and so helped to recapture the qualia. Then it was mentioned that this thesis applied a descriptive approach to phenomenological analysis. In other words, to better understand the phenomenon of culinary innovation rather than just through spontaneous appearances in everyday life it has to be studied more thoroughly. At the same time, the way culinary innovation appears in everyday life must serve as a guide in order not to transform the original phenomenon beyond recognition. To overcome this difficulty, 19 extraordinary chefs were interviewed in their natural environment (i.e. their restaurants) and asked to describe their lived experience of culinary innovation. The expected variations of their accounts were used to build "higher-level invariable relationships" between chefs and the situations so as to describe the phenomenon. Then it was explained why a second layer of analysis was used that is more interpretive and idiographic in nature, than the first descriptive layer of the findings. It was noted that there were two reasons for undertaking this second layer of analysis. First, I am a chef and because I had such a rewarding experience with these extraordinary creators I felt that purely descriptive findings would not do justice to the potential the data holds. In other words, I wanted to present the reader with a much deeper insight into my personal sense-making and understanding of the chefs' accounts and reveal my personal learning process of understanding the phenomenon from the perspectives of the chefs involved. Second, by having read the findings sections of other qualitative studies the impression

emerged that they are sometimes like a collection of direct quotes or an unrecognisable over-interpretation that now and then seems to cross the bridge between science and art. As a result, it was decided to present the findings in two layers, from descriptive to interpretive, because I believe that it makes the analysis process much more transparent and the findings much more traceable for the reader.

Then a note on the presentation of the findings was provided. Hence, the notion of "thick description" was discussed and its wide use but also its possible misunderstanding was noted. As the notion of thick description has its roots in ethnography it was then decided that for the first layer of interview analysis in this thesis the term "transparent description", while for the second layer of interview analysis the term "thick interpretation" would be more appropriate to use. At the end, final reflection was completed and methodological findings made during the field trip and analysis process were outlined.

5. IDIOGRAPHIC DESCRIPTION

"It would be possible to describe everything scientifically, but it would make no sense; it would be without meaning, as if you describe a Beethoven symphony as a variation of wave pressure" (Albert Einstein, 1875-1955)

The following chapter presents the descriptive findings resulting from the phenomenological analysis of the interviews conducted with the 19 extraordinary chefs introduced in Chapter 4.3 and also by considering the research notes collected during the field trip. Unfortunately no female extraordinary chefs agreed to take part in the study and the interview with Michel and Sébastien Bras was a joint interview. Therefore, the following chapter uses the male form of chef, and most of the time the plural form, when referring to the statements made by Michel and Sébastien Bras.

To continue, because of the conversational and in-depth style of the interviews and the phenomenological nature of the research, the emerged themes (i.e. general themes) and sub-themes (i.e. central themes) do not constitute an exhaustive account of the culinary innovation phenomenon but are representative as being of essence to the phenomenon for the 19 participants. These themes naturally emerged from the raw interview data without consciously imposing any framework. Indeed, these themes form themselves a framework that is used as starting point for a discussion in Chapter 6 by including the literature previously reviewed and by consulting new literature that is concerned with the newly emerged themes. At the end of Chapter 6 these themes and discussion are used to present a phenomenological model of culinary innovation.

The following six general themes naturally emerged from the analysis and have the following significance for the phenomenon of culinary innovation:

I. *Learning and Becoming:* It is reported that in order to create culinary innovations a chef must go through a rigorous time of learning during which he becomes an extraordinary chef and develops his own characteristics.

II. *Being Extraordinary:* It is mentioned that culinary innovation can also occur in culinary domains outside Haute cuisine, but always requires an extraordinary chef. This theme presents some of the essential dimensions described as constituting an extraordinary chef.
III. *Culinary Creativity:* It is reported that culinary creativity is an essential part of culinary innovation and touches several aspects that make it exciting yet complex, because of its highly personal dimension.
IV. *Process of Creation:* In this theme the chefs report from their personal experience of creation and also of the appreciation that creations are harmonious, simple and deliver emotions regardless of the area in which they happen.
V. *Influences and Developments:* It is reported that culinary innovation, respectively the chefs who create such innovations, are influenced by culture, tradition, globalisation, technology and speed of development, in particular the emergence and development of the so-called molecular gastronomy movement.
VI. *External Evaluation:* It is further mentioned that culinary innovation is always exposed to external evaluation, and is the external perception of the novum that makes culinary innovation so complex and complicated. In other words, chefs face the evaluations of customers, restaurant guides and testers, other chefs, the media and food journalists, all of who evaluate a creation and decide whether a creation becomes an innovation or not.

The following table presents the naturally emerged general themes, including their central themes with their meaning for the phenomenon of culinary innovation:

Table 9: General and Central Themes and their Meaning

General Themes	**Central Themes**	**Meaning for the Phenomenon**
I. Learning and Becoming	I.1 Entering a Master-Apprentice Relationship	The master-apprentice relationship is reported as a common mode of acquiring tacit knowledge and skills necessary to become an extraordinary chef who can produce culinary innovations
	I.2 Developing Authenticity	Authenticity is reported to be evident through a chef's personality, creative signature, philosophy and critical reflection and is said to be crucial for becoming a competitive extraordinary chef
II. Being Extraordinary	II.1 Leadership Skills	Leadership skills are reported to be a necessary characteristic of an extraordinary chef, because a chef must be able to steer a whole team towards his aims
	II.2 Passion and Restlessness	Passion and restlessness are often mentioned characteristics of extraordinary chefs
	II.3 Sensibility	An extraordinary chef must have a high degree of sensibility to bring his creations to a level where they can become innovations
	II.4 Responsibility	An extraordinary chef has responsibilities to protect other people from creations that might have negative impacts
	II.5 Respect for the Creations of Others	Extraordinary chefs have great respect for the creations of other chefs, but find satisfaction only in their own creations
	II.6 Self-Reference	Extraordinary chefs work with self-reference as they are the only persons who can judge the value of a new creation

III. Culinary Creativity	III.1 Personal Creativity and Inspiration	The chef's creativity and inspiration is always personal and embraces many different facets
	III.2 Freedom and Protection	Creativity needs freedom, but the creativity that went into a new creation must be protected to maintain the creation's authenticity
	III.3 Art	In recent years culinary innovation and cooking touches the dimension of art, but it remains to be seen whether Haute cuisine will be widely acknowledged as art
	III.4 Perfectionism Kills Creativity	While creative chefs aim to create the perfect culinary experience, perfectionism is reported to be a killer of creativity
	III.5 Creativity and Business Operations	Creativity and business operations are reported to be two clashing dimensions for chefs and have to be carefully managed and separated
IV. Process of Creation	IV.1 Approaches to Creation	Chefs can only explain their process of creation through examples they have experienced
	IV.2 Objects of Creation	Chefs create new thing on different scope and scales and thus culinary innovation happens in many areas
	IV.3 Creating Emotion	To become an innovation, a creation must deliver an emotion
	IV.4 Creating Harmony	To become an innovation, a creation must be harmonious
	IV.5 Creating Simplicity	To become an innovation, a creation must be simple
V. Influences & Developments	V.1 Culture, Tradition and Globalisation	Chefs and, in consequence creations and innovations, are influenced by culture, tradition and globalisation
	V.2 Technology	Chefs are also influenced by new technologies

	V. 3 Speed of Development and Molecular Gastronomy	Chefs are recently faced with a high speed of development in the domain, particularly linked to the movement of molecular gastronomy
VI. External Evaluation	VI.1 Perception of the Novum	The perception of the novum decides whether a creation becomes an innovation or not
	VI.2 Customers	Major evaluators of the chef's work are customers
	VI.3 Restaurant Guides and Testers	Major evaluators of the chef's work are restaurant guides and testers
	VI.4 Other Chefs	Major evaluators of the chef's work are other chefs
	VI.5 Media and Food Journalists	Major evaluators of the chef's work are the media and food journalists

Source: own table

5.1 Theme I: Learning and Becoming

It is reported that in order to create culinary innovations, a chef must go through a rigorous period of learning during which he becomes an extraordinary chef and develops his own characteristics. The master-apprentice relationship is mentioned as a common mode of acquiring the tacit knowledge and skills necessary to become an extraordinary chef who can produce culinary innovations. The development of authenticity is seen to be crucial for becoming a competitive extraordinary chef and becomes evident through a chef's personality, creative signature, philosophy and critical reflection.

5.1.1 Entering a Master-Apprentice Relationship

To become a great chef today involves much more studying, because a chef not only needs a very profound technical knowledge but also knowledge about new techniques and the chemical and physical processes of cooking, which Henkel says is very difficult to acquire (Code 348). A chef does not have to be a specialist in all

fields as long as he knows from where to obtain the information (Code 343). Neither does he need to invent something that already exists, because there is nothing wrong in adopting it as long as a chef develops something of his own from it (Code 339). For instance, he says, most of the new cooking techniques were developed by Adrià, but he did not have a flash of genius when he developed them, because a chef is not a scientist and thus cannot come up with such ideas. Adrià simply closes his restaurant for half a year and works in his atelier with scientists on these techniques (Code 339). Similarly, Henkel notes that many chefs hire patissiers, because patisserie requires a different kind of expertise than cooking (Code 349).

Furthermore, Wohlfahrt says that the development of the guild lies in the hands of young chefs as it can be seen by the fact that 70 percent of the three star restaurants were opened in the last 10-15 years. The reason for that lies in the very nature of Haute cuisine where chefs, like professional sportsmen, have only a few years to exploit their success, because after certain age they lose the physical and innovative strength to maintain cooking at this high level (Code 296). Therefore the education of the young generation is crucially important. Wohlfahrt continues by saying that creating is first of all an intellectual work (Code 334) and Blanc remarks that he does not deny the value of knowing the classical rules of Escoffier, but believes that it is important in order to stand out by overcoming the institutionalised knowledge which puts boundaries on creativity (Code 322). Wohlfahrt agrees and stresses that autodidacts have shown to possess the ability to open entirely new ways because they are less concerned with the institutional culture and knowledge (Code 334). Thus Blanc advises novice chefs:

> *"to open your eyes, open your brain, open your heart, open your instinct! Ok, and look at everything you do even if you did it a thousand times. How can I do it better? Always!" (Raymond Blanc).*

Culinary work includes dimensions such as taste, touch, feel, sight and culture that present rich sources for ideas. However, these dimensions are difficult to understand, and consequently it is a long course of learning until a chef can exploit these dimensions for his ideas. Haas agrees and gives the example of sensing customer needs that he believes can be learned tacitly. He says a good waiter senses what the

customer needs and wants and acts upon it immediately (Code 219). Klein explains that cooking requires much tacit understanding and sensibility. He believes that this can be learned by going through a traditional master-apprentice relationship. In this relationship considerable communication, learning and understanding occur tacitly in increasing the apprentice's understanding of the master's ideas and way of thinking until he is able himself to produce creations that will be fully accepted by the master (Code 225). Henkel says that in the master-apprentice relationship the novice chef learns tacit skills and continuously develops alongside his master. The apprentice tacitly learns from his master a sense of taste, how to combine ingredients and the concept of harmony. And because the master still develops, the apprentice develops with him until he improves to a level where he can bring in his own ideas and finally becomes a master himself (Code 224).

According to Blanc, a master looks for an apprentice who is keen to learn and who helps him gain more freedom to create. The apprentice, on the other hand, looks for a master from whom he can acquire knowledge and skills. However, the process of learning in the master-apprentice relationship is mutual and both master and apprentice learn from each other (Code 218). Masters can create from intuition, because they have a huge pool of knowledge and experience. Thus it is not surprising that Haas also chooses his apprentices by intuition. Haas is not so much interested in the apprentice's merit and skills. "This I can teach him," he says, but he rather looks into the apprentice's eyes to see whether he has the potential to become a master himself. Once the apprentice is accepted, he is supported and compensated with knowledge and skills. Reitbauer, however, says that the crucial point is talent; but unfortunately talent is a gift, and a novice either has the talent to become a great chef or not. Thus a master can only advance this talent in a novice but he cannot force it (Code 233).

Haas remembers when, as an apprentice he never dared to ask how much he would be earning as long as he had something to eat and a roof above his head. His only aim was to learn as much as possible. At the end of his apprenticeship he hoped that the master would recommend him to another master where he could learn new things. He further explains that the networks that exist among many top chefs make it

much easier for apprentices to move from master to master (Code 221). Because of these networks, a special type of master-apprentice relationship exists which may be termed a 'wandering master-apprentice relationship'. Usually, the apprentice starts first to learn from a more classical oriented master and then progressively continues to learn from more creative or avant-garde oriented masters (Code 222) given that he is talented enough to progress to the next level (Code 227). This does not mean that avant-garde cooking requires more mastery than classical cooking, but it cannot be understood without the foundations of classical cooking. This is similar to a novice painter, who cannot paint a meaningful abstract painting without knowing the foundations of classical painting. To continue, for Haas it was an advantage to work with several masters, because it made it easier for him to find his own style and signature since he could compare the styles of the masters for whom he has worked. He says that the wandering master-apprentice relationship protects young chefs from jumping on each band wagon and trend that may come along because they have learned to reflect based on the different styles they have seen performed by their masters (Code 222).

Henkel describes how he chose his master Müller based on his excellent reputation as thoughtful and calm leader. But Henkel also says that Müller recognised his talent and thus accepted him as an apprentice and planned his future of becoming a master chef (Code 231). Wissler confirms that master chefs accept their apprentices according to their talent, and potential they see in them. Once accepted, the master will help and guide the apprentice to advance and work on a more intellectual and creative level (Code 237). Müller agrees with Henkel and Wissler, saying that the apprentice finds his master because he is impressed by the master's knowledge. He says that he was always an ambitious chef, but when he met his master Ernesto Schlegel, he experienced the birth of cooking (Code 232):

> *"Ernesto Schlegel, I still remember, was a strict boss... at the Schweizer Hof... he made the best entrecôte and fillet of beef in the whole of Switzerland. He would let it mature until it was smeary outside and then he peeled it and it was tender like butter. Or his consommé, I shouldn't tell you this, he made a consommé double*

and at the end he added turtle soup to intensify the taste. But it was delicious... for me this was an intensity of flavour that I have not known before" (Dieter Müller).

The major goal for the apprentice in the master-apprentice relationship is to reach the master's quality level of work. Wohlfahrt says that his master Eckart Witzigmann opened his horizon and was impressed by his search for perfection. As a young chef he looked up to him as a role model and absorbed all he could learn. But Wohlfahrt states that the longer he stayed with his master, the more he realised that the master's sense-making structures start to form a coherent whole, like a closed circle, and that the artistic parts always build on a deeply rooted fundament (Code 238). Moreover, early training to become a chef was important for Wohlfahrt because it offered him the chance to develop his obsession for food. He says that he has learnt from everyone because he has the ability to distinguish the good from the better. From untalented cooks he learnt how things should not be done and how carelessly food can be treated. He believes that every experience is important because it widens the horizon (Code 263).

Müller says that from the moment he found his master he wanted to learn and know more and more (Code 232). Trettl confirms that the master is always respected for his knowledge, but also for his charisma. He will always admire his master Eckart Witzigmann and for him he is untouchable (Code 235). Trettl says that Witzigmann is obsessed with cooking and just focuses his whole life on the preparation of food. This obsession made him incomparably good while at the same time he remained a truly humble and philanthropic person. This character quality, however, causes him problems, because people adulate him and thus are often shy and scared of him, so making him feel uncomfortable (Code 235):

"When I walk around with Witzigmann and we pass by a newsagent he has to go in to check whether he can find any new gastronomic or food and beverage magazines. And I go in the shop and buy the Playboy or GQ or a magazine about architecture, because this interests me more since I am cooking all the time. ...he just tops it... and always another recipe and each recipe is written five times until he is satisfied. He is just a monomaniac and this makes him so good" (Roland Trettl).

Henkel agrees with Trettl and notes that the apprentice has a life-long respect for his master, while the master's respect for the apprentice grows over time. Henkel experienced this with his master Müller, who progressively gave him more freedom to develop his own identity and also started presenting him in public as an important contributor to his own success (Code 223).

Masters, on the other hand, are important for apprentices because they are the only ones who can see the whole picture and can extract the essence, says Müller. The master can certainly be inspired by the apprentice and sometimes learn even new techniques the apprentice has acquired from another master, but the master is the only one who can extract the essence and thus give clear advice how the apprentice's ideas must be adjusted to become successful. Müller, in particular, mentions here that novice and master differ, in that the master knows the competitive environment and takes it into consideration in his cuisine (Code 244). Singh also confirms that the master is the only one who sees the big picture and thus is the final decision maker in the creative team. When Singh's team is involved in the creative process, he takes on the role of the moderator and final decision maker because he can see the relevance of the idea in the context of the final bigger picture that reflects his overall style of interpretation (Code 245).

Wohlfahrt says that a master aims to develop an apprentice into a master who can then lead and educate the next generation of novices. Wohlfahrt thinks a master is responsible for leading the way and to pass on his knowledge to younger generations so that they learn and reach new heights (Code 246). In order to test the potential of an apprentice, he makes him to his assistant and, if the apprentice can stand the pressure and provides Wohlfahrt with greater freedom to work on creations, he will develop him further. In consequence, apprentices need luck, but also the ability to take responsibility, to be able to organise, plan and lead staff in all areas of the kitchen and finally win the respect of the whole team. If a novice cannot identify himself with the way Wohlfahrt is working he is free to go, because Wohlfahrt has proven that his way of doing things is successful and he will not change this way without a good reason. But when the master-apprentice relationship is successful it means a life-long friendship, mutual support and help between master and student.

Today, Wohlfahrt is happy and proud that many of the novice chefs who went through his hands became masters themselves and lead today's Haute cuisine (Code 263). Müller agrees with Wohlfahrt saying that a master has the urge to share his knowledge and help young chefs become better (Code 243). He circumscribes the master-apprentice relationship in a way that could be approximately interpreted as a life-long brotherhood in which the apprentice wants to impress his master, though the master does not praise the apprentice and demands total commitment. The only recognition the apprentice receives is to be given gradually more difficult tasks and more responsibility (Code 226). The master also acts as a behavioural role model for the apprentice, where the apprentice observes and is also influenced by the master's private life. For example, Müller learned from his master's marriage that in order to become a great chef he would need the support of his wife because it is not a job with regular office hours (Code 226).

Unfortunately, the master-apprentice relationship also bears risks and drawbacks. Henkel says it is important that the apprentice does not become a pale copy of the master. It is clear that there will always be an element of his master's style in his cuisine because master and apprentice grow together and develop ideas together, but this does not mean that his cuisine is the same as that of his master. However, journalists and testers want to see clear differences in styles and customers become more and more demanding so it is important for the apprentice to develop a unique style of cooking (Code 240).

Trettl warns from his own experience that breaking out of the master-apprentice relationship means learning from mistakes. In other words, the apprentice can either follow the style of his master or try to gain distance and follow a way peppered with setbacks until he develops his own style (Code 241). Wissler even says that not going through a master-apprentice relationship is an advantage, because belongingness can influence the authenticity of a novice chef. The status of being an apprentice and being related to a famous master certainly gives easy access to and acceptance in the world of Haute cuisine. However a risk exists for those apprentices who do not develop their own character, personality and style because they will be criticised as pale copies of their masters. Therefore, having no particular role model in the process

of becoming a chef can be advantageous for a novice chef if he already has a strong personality, feeling, ability and intuition, because his visions and creations will be very distinctive and recognisable among hundreds of chefs (Code 242).

5.1.2 Developing Authenticity

Haute cuisine is very competitive, and even when a chef gets the chance to cook in the first league, it does not guarantee that he can defend his place. Thus it is vital, says Wissler, that chefs have strong values and build their own profile and authenticity in order to remain competitive (Code 261). Wohlfahrt adds that he always has to renew his image like a brand in order to stay competitive. Yet this does not mean that he follows trends. Wohlfahrt, for example, cannot identify himself with the cuisine of Adrià, but he acknowledges that Adrià has created a trend. The hyperbole surrounding Adrià's new style of cooking, however, is not reason enough for Wohlfahrt to change his own successful concept. For him it is very important that a great chef is his own trademark with a unique signature, character and personality (Code 262). Adrià agrees and says that in order to become a unique trademark, chefs must have a philosophy (Code 248). This is also confirmed by Winkler who says that cooking and creating is a matter of worldview and feeling. Therefore, haute cuisine is for him a life attitude and a constant determination to satisfy the customer. But Winkler also remarks that cooking is a matter of talent and compares a great chef with an opera singer (Code 260):

> *"Look, this is like with an opera singer. Either he can sing or he can't! It's that simple. You must get the preparation and cooking times right and then you just add a refined sauce" (Heinz Winkler).*

Reitbauer says that the more mature he became, the more altruistic he became because he learnt that by seeing the good aspects and capabilities in a person he is exposed to unique sources of learning (Code 256). He continues by saying that in his opinion a master stays true to his craft and guild and supports and respects his colleagues (Code 256). Winkler believes that masters often choose only difficult routes by aiming to achieve the seemingly impossible, which they finally only master

through exceptionally hard work and dedication — a quality, Winkler asserts, many young chefs have lost. Instead, they only look for sponsors rather than showing the will and strength to positively change the culinary scene. He says that at the beginning of his career he was constantly competing with other masters. This was demanding but also very exciting (Code 260). Müller agrees and describes it as a neck-and-neck race with the crème de la crème of the time (Code 255).

Haas continues by saying that remarkable chefs question the norms and ways of performing tasks and often find potential for improvements even in established areas that nobody else has ever questioned before. For example, Haas questioned why classical recipes of the Sauce Hollandaise always state that the butter has to be clarified. Haas found out by preparing the sauce with normal butter that the sauce is much tastier because the milk proteins, which are the tastiest and most valuable elements in the butter, are not destroyed through clarification. Another example by which Haas has overcome conventional beliefs was when he critically analysed the classical recipe of beef olives (Code 253):

> *"I looked at the dish of beef olives. Everybody knows them and everybody has eaten them a hundred times. They are always dry, because the meat is always dry. Then I replaced the traditional cut, which are slices from the topside, with the cheeks of the beef. And this is a sensation! Why? Because the cheeks have collagen, which makes them wonderfully tender and soft and when you eat it you suddenly realise what a difference it is. This dish exists since hundreds of years, but nobody before thought of doing it this way. Of course, it is more difficult to cut nice slices from the cheeks and you have to be a bit skilled to do it, but...why always topside? Because with the topside you just have to cut slices and this is very easy. It is easy! But nobody has ever thought how we can do the beef olives better. Topside is actually the worst cut you can take for this kind of preparation. And I think, when such ideas come up from time to time it is great, because they really entail a value." (Hans Haas)*

Roca says that masters who become gurus often overshadow the achievements of others. Many think that Adrià has created every new idea in contemporary cooking (Code 257) and that is why it is important that chefs explain and market their own

creations, says Henkel, but this can only work when the ideas are authentic and distinctive. This is extremely difficult and requires the hands of a master, because only a master can appreciate that his initial idea is still recognisable in the final creation (Code 254).

Blanc continues and explains that in living a life that is entirely dedicated to food, a master develops a deep knowledge and strong culinary philosophy. Adrià and Blumenthal, for example, are original in their own right because they have a deep culinary understanding and philosophy that is very difficult for others to understand, and that is why they are so poorly copied (Code 251). Wohlfahrt adds that it is important that a master never rests on his laurels and that he is open yet critical of new directions, possibilities, products and techniques (Code 263). He continues by saying that a novice chef needs different talents and characteristics to become a great chef, such as the self-fulfilling drive to work for beauty and intensity of flavour. The problem is that a young chef is occupied by proving that he can reach his aims. Achieving aims is very important, but it is also important to get to know one's own limits (Code 239). Experiencing the fulfilment of aims and one's own limits is a learning process. Amador, for example, reports that taking criticism was part of a learning process for him, but it helped him to stop being choleric. Now he is able to retain his staff for many years, which provides him with very rich intellectual exchanges, because of the growing competence of his long-serving staff (Code 230).

Klein says that an often occurring problem of young chefs is that they start with the technique and are often too occupied with the visual presentation of a dish. They add many ingredients that are meaningless instead of focusing on the essence and the taste. That is why dishes of novice chefs are often confusing. Great chefs instead prefer to divide their ideas over several dishes and not to squeeze them into one dish, because what is really important is only the taste. The technique is only apparent for professionals but remains invisible to the customer. Klein, for example, might focus on one dish on textures, in another on the contrasts of cold and acidity, and in another entirely on the product. Often, the more mature a chef becomes, the less extreme and complex the dishes become, and rarely consist of more than two or three products. On the other hand, Klein reports that at times he faces a different problem,

namely that of completely forgetting about the aesthetics of a dish, because he is too focused on perfecting the taste (Code 350).

Wissler adds that the acceptance level of external influences differs between novice and experienced chef. A young chef is much more easily trapped by external influences than a chef who has gone through a significant period of self-development. But experience and seniority, on the other hand, can also pose risks of statis, because the more experienced and charismatic a chef becomes, the more critically he analyses the risk of novelty in order to minimise potential mistakes (Code 229). Wissler says novices become masters through all influences they receive during their learning process, but only if they are ambitious and see cooking as self-fulfilment. Passion, openness and the 'own food' culture is especially central in the learning process. Wissler emphasises that it is essential for chefs in the development stage to look deep into their own food culture and learn how to make interpretations of their own national dishes (Code 236). Reitbauer adds that levels of risk-taking and extremism differ significantly between novice and experienced chef. Young chefs are overly motivated which sometimes leads to excessive creations or too many ingredients on a plate, but these mistakes are important for the learning process. Senior chefs, however, often want to secure high ratings and thereby sometimes face the big problem of creative standstill. Thus masters must be self-critical and should surround themselves with a team of young and challenging novices (Code 234).

5.2 Theme II: Being Extraordinary

It has already been mentioned that culinary innovation can also happen in culinary domains outside Haute cuisine, but this always requires an extraordinary chef. For the interviewed chefs, to be extraordinary means to possess leadership skills that enables steering a whole team towards his own aims. It also means having a high degree of sensibility to elevate creations to a level where they can become innovations. Moreover, it includes responsibilities in order to protect people from creations that might have negative impacts. It is further reported that extraordinary chefs have respect for the creations of other chefs, but find satisfaction only in their

own creations. That is why they also work with self-reference, for they are the only persons who can judge the value of a creation when it is new.

5.2.1 Leadership Skills

According to Blanc and Adrà, the discipline of cooking traverses a whole lot of areas such as economics, finance and so forth. Thus, chefs must be business men, farmers, educators and creators, with a basic understanding of nutrition, science and farming, knowing the good varieties of carrots and the good breeds of lamb (Code 247, 250). Amador goes further by stating that he is primarily a business man and that cooking is only a relaxing hobby for him. He considers it is certainly an achievement to be a traditional chef de cuisine who dedicates his life to the kitchen and achieves three stars (Code 390), but for Amador the real aim is to spread his cooking and business concept and still maintain three stars like Gordon Ramsay, Alain Ducasse and Jean-Georges Vongerichten. In order to achieve this Amador uses his leadership and motivation skills to retain the loyalty of his staff (Code 388). Klein agrees, saying that a chef must have good people and leadership skills. For him, a chef must be exact and hard working. But he must also be able to lead a team, particularly because both service and kitchen staff often think of themselves as being the best and greatest of humankind, and this therefore the chef must control in order to establish and maintain a harmonious flow (Code 390).

Müller advises that great chefs should never forget that they are also leaders and that their mood directly influences the staff and its performance (Code 391). Reitbauer agrees with Müller and stresses that a great chef is the centre of a restaurant and so his mood influences the mood and performance of the whole team. Hence, it is crucial that chefs control themselves and manage their teams by demand and not by shouting or abuse (Code 393). He sees himself as a leader of a creative team which he tries to steer in one direction (Code 392). And Haas also notes that great chefs tend to receive all the fame, and for that reason they have to take responsibility for protecting their teams when something goes wrong (Code 389).

Wohlfahrt stresses that to be a leader means to lead people and not to fire them, because each person that is employed should be needed. The better the image and name of the employer, the more likely it is that only applicants apply that have the necessary self-determination, skills and understanding required to fulfil the expectations of the chef. But it is essential to outline clearly to all potential employees what is expected of them. It was a long time before Wohlfahrt finally reached the image and name he has today. Young chefs see him as a role model and would sacrifice a lot in order to work for him. Wohlfahrt says that his employees observe him all the time which means that he has to perform consistently well, because only when he performs well will his staff perform well. In addition, he provides them with know-how, feedback and motivation. He states that it is important to treat staff as one would want to be treated, and to train and manage the staff in a way so that they perform everyday at the absolute limit and at the highest level of perfection possible. Thus for Wohlfahrt, delegation is the biggest art of leadership because it means transplanting their own power to other people so that they in turn work towards the same level of perfection (Code 394).

5.2.2 Passion and Restlessness

Singh notes that most culinary innovations are noticed because they occur at the highest level of gastronomy where resources are generally very good. However, there is also innovation at lower levels of gastronomy, although always initiated by an extraordinary chef (Code 258). Aduriz adds that a good chef is technically very good, but an extraordinary chef is a grand gourmet and passionate gastronome and, by chance, also a technically talented chef (Code 249). Haas replies by saying that culinary culture is always shaped by extraordinary chefs, who love to daydream about culinary art and who are never satisfied with what they have learned and always aim to extend their the boundaries (Code 252). Wohlfahrt reports that his drive for change is so strong that, as soon as he is finishes a creation, he thinks about a new one (Code 264). Also Troisgros acknowledges that he is never satisfied, persistently looks for improvement, constantly asks self-critical questions and always moves his cuisine forward like a musician who never plays the same melody exactly in the same way again. He is obsessed, and continuously thinks about food without

sometimes being aware of it (Code 259). Blanc adds that all great movements were started by extraordinary people who were curious, open to new ideas and had a deep understanding of food, seasonality and produce. These people can create culinary innovations because they bring the required curiosity, obsession, knowledge, sensibility and continuity that are needed to deal with the many culinary building blocks such as science, nutrition, passed on knowledge and observation, products, traceability, seasonality, savoir-faire and sense of place (Code 344).

5.2.3 Sensibility

Klein says that great chefs have a high degree of sensibility which is what distinguishes them from ordinary chefs. For example, the chef senses the weather and adapts the degree of acidity or temperature in a dish in order to make it fresher or richer (Code 162). And Wohlfahrt notes that the art of cooking lies in the sensibility of the chef in refining a product. He was already in contact with natural produce in his childhood when he developed the dream of becoming a chef, because he wanted to refine these natural products. Today there are no longer new products, because everything that people can eat has been discovered. There may be some new man-made breeds, but using them is not really the art of cooking, Wohlfahrt says. It is the command of the craft that enables a chef to perform art. For example, mastering the discrete dimensions of flavour combinations can be seen as a form of art. In this sense cooking is like music: while the musician uses different notes and lengths of notes, the chef uses different ingredients and spices. One might think sometimes everything has already been there, but there is always a new way to go (Code 163). For Aduriz, a chef who wants to become extraordinary must learn how to cultivate his sensibility because in culinary work there is a great deal of tacit knowing and understanding involved that cannot be learned from a book, but only through living it, experiencing it and sensing it. (Code 217):

> *"So if I go to China, it will have nothing to do with my own culture. You see something from 500 years ago from another world... culturally speaking you don't get it, but you interpret it! Even if you don't recognise it, you understand that*

there is a sensibility behind this... it might not be your culture, but you understand what's behind it. We have a receptor for universal sensibility."

5.2.4 Responsibility

Blanc says that chefs must feel responsible for gastronomy and ingredients. The gastronomic world is highly complex, but has been utterly irresponsible as has the consumer. People have lost the knowledge of their ancestors about nature and are disconnected from their own roots and own soul. While it is true that people live in a 'global village' where everything is accessible, it is important that chefs especially are responsible and apply realistic values such as seasonality, animal and environmental welfare and a small supplier radius which will provide them with less expensive, more beautiful, delicious, nutritious and fresher produce (Code 103). Henderson agrees with Blanc by emphasising that the common sense of seasonality, locality and respect for the whole animal is essential. Food should emerge from common sense by being seasonal and local, and by using the whole animal and products of best quality. Chefs should even do the butchery because it gives them more understanding of and respect for the animal (Code 106).

In order to fulfil this responsibility, Bras say, chefs need a relationship with producers and suppliers that is close and mutually respectful of each other's work. In rural areas especially people depend on each other, and thus it is crucial that suppliers and producers know exactly what level of quality is expected in the restaurant. At Bras' this seems to be no problem, because the producers and suppliers feel proud to show off the quality of their regional products in the restaurant (Code 104). But Michel Bras goes even further by saying that chefs have obligations not only for their producers and suppliers, but for tackling ecological problems and problems of hunger, obesity, and energy scarcity in the world (Code 105).

5.2.5 Respect for the Creations of Others

Müller notes that there is mutual respect among great chefs (Code 107). Wissler adds that the creations of colleagues can be inspirational but that their ownership must

always be respected. In other words, the ownership of colleagues' creations must be respected, even though chefs subconsciously remember creations when they develop a new or improved creation. Certainly, it is an honour when a dish is copied, but the copyist should pay homage to the creator by acknowledging that the dish is from someone else. This is, for example, common practice in France, says Wissler (Code 108). Amador agrees with Wissler, and says that for him it is not a problem to copy technical knowledge because it is important that technical knowledge is shared so that all can profit from it. He also does not have a problem when his signature invention, the foie gras ice cream is copied, because it cannot be done in any other way and it will always be recognised who invented it because it is an iconic creation (Code 64). However, chefs should respect the complex creations of colleagues, and even if they cook it completely differently, they should insert in the menu "in homage of" (Code 102).

The problem is, Wissler continues, that a successful creator engenders many imitators. Adrià, for example, has made a unique difference to cooking. He came up with a whole new approach to food and cooking which attracts many copyists (Code 108). Adrià also says that the ownership of creations must be respected because much personal commitment and many resources went into creations. He says that his cooking is always a reflection of himself which is demanding because he changes every day and so does his cooking. He needs a long process of disconnection in order to be able to stay at the highest level of creativity. This shows, how difficult it is and how much hard work goes into being in the vanguard. Thus just copying him "is an incredible manipulation" (Code 101).

However, it is in the nature of a great idea that it will be copied. In fact, the success of an innovation becomes evident from how heavily it is copied, says Henkel (Code 282). Singh therefore says that copies signal the trend that emerged from innovation, and the difficult task of the innovator is to embrace the fact that life is constant change and that innovators must, in order to stay ahead of the game, be already creating new things while the masses are still busy copying their old innovations (Code 284). Haas, on the other hand, says that the problem with copies is that they dilute the original idea by creating a blurred version of it. All great culinary

movements, for example, were initiated by great talented chefs who were then copied by chefs that were less able and who copied ideas without understanding them (Code 281):

> *"It is like at the times of the Nouvelle Cuisine. Why did it acquire such a bad reputation? At the end there were only three beans and five drops of sauce on the plate. This was not what the Nouvelle Cuisine was meant to be. It was all about how to handle and prepare fresh produce. Witzigmann and Winkler never cooked like that! ...but this is the reason why the Nouvelle Cuisine became such a bad reputation, because some people always have to jump on the bandwagon... and you know, the original is often good but each new copy becomes worse and worse until nobody knows at the end what the original idea actually was" (Hans Haas).*

Blanc agrees with Haas that copying is a problem caused by chefs that are less able. He says that extraordinary chefs aim to produce creations that are in harmony in all their complexities, while less talented chefs copy these creations to make money. Extraordinary chefs understand the changes in the world and create food that corresponds to the modern needs of people by adopting a responsible approach to creativity based on nobility, beauty, authenticity, values, likeness, seasonality and curiosity. But the hands of would-be-trendsetters and copyists create mockeries of food because they are less able and because they are driven by marketing. This can lead to a potential hazard, because young chefs increasingly lack the understanding of produce and chemistry (Code 280):

> *"It becomes a farce, because it is held in the hands, which are less able. The hands who don't love! The hands that don't care! The hands that are more driven by marketing than by the beauty, the nobility, the authenticity of that food!" (Raymond Blanc)*

Aduriz agrees with both Haas and Blanc in saying that innovations are misunderstood because of the lack of knowledge. People forget the actual idea behind the innovation and start copying without knowing or understanding the origins of the innovation (Code 279). Henkel adds that this differentiates

extraordinary chefs from untalented chefs. Creating an own idea is much more satisfying than copying (Code 283).

5.2.6 Self-Reference

According to Winkler, chefs in former times followed classical role models and cooked their repertoire, but the food was never good because nobody knew if it was done correctly and because a chef can only cook the cuisine he believes in. Today, he sees a problem in that customers want good, tasty food, but journalists always want something new, and these are absolutely two different things (Code 276). Wissler says that his aim is to be able to cook with self-reference and still attract customers. He thinks that the final stage a chef can reach, though with financial risk, is the level when he decides by himself what to cook and when he can be less considerate of the customer as he advances. He knows that he polarises customers and loses some of them during his creative journey, but he also attracts customers that adapt to his creations and style of cooking (Code 277). Amador, for example, argues that cooking at this level must be self-referential because customers mostly lack the knowledge to judge the chef's creations (Code 267). Reitbauer agrees, and admits that customers are already satisfied with his creations even when he feels that they are not yet in full harmony (Code 273). Adrià probably most clearly articulates that the biggest freedom in creative work is self-reference (Code 265). He says that he and his team have reached a point where they can do what they want. Their primary motivation is only creativity and the creation of experience. Of course, it is gratifying when customers like their creations but they would never sacrifice their creative aspirations to suit the customers, because customers have different tastes and often do not understand Adrià's language of cooking or they interpret something into it that is not there. The only creative barrier for Adrià is his own culture (Code 266):

> *"I am not going to cook a rat! But this is only for particular cultural reasons. There aren't strange dishes, there are strange people!" (Ferran Adrià)*

However many great chefs are not as fortunate as Adrià who has achieved a level where he can work entirely free. Henkel says that most chefs want to create and

present their understanding of harmony, yet they also have to consider humdrum financial factors (Code 271). For that reason chefs consider the customer in their creations, says Müller (Code 272). Reitbauer explains that he offers traditional dishes and a few more adventurous ones within a menu to see how the clientele reacts to his riskier creations. When they accept these riskier creations, he gradually increases the creativity thereafter. He challenges the customer but at the same time provides shelter through culinary reference points (Code 273). Winkler stresses that the problem is that chefs have to change in order to progress and to stay competitive. In the past chefs found a balance between change and tradition, yet today it seems that chefs cannot be extreme enough to compete with the speed of developments in the field (Code 276).

Bras argue from a different angle and say that chefs at the highest level of cooking are obsessed with creating the ultimate culinary experience that reflects novelty, aesthetics and intelligence, and only when they have achieved all this are they satisfied with their work (Code 268). But in the end, they continue, it is important that the chef is happy at what he is doing, and only then he can be his own point of reference. In order to be happy he has to do what he feels, and only then will the customer feel happy as well (Code 268). Henkel sees self-reference as a control mechanism, but his team also helps and forces him to critically question ideas and to develop them further (Code 270). Henderson says that he listens to other people's ideas as well but that over time he has learnt to trust his own ideas and intuition (Code 269). Troisgros agrees, saying that he cooks with self-reference because he has to receive an emotion from a creation, and only then he can communicate this emotion to the customer (Code 275).

Müller says that he always follows new ways, but not through sensation but through skill and optimised taste aimed at the customer. He therefore explored foreign countries and cuisines and brought back interpreted versions of his experiences that he knew would be appreciated by the customer back home in Germany (Code 272). Wohlfahrt notes that he is a self-referent who tries to translate his art in a way that pleases the customers, because they provide his financial existence. There are certainly new ways that can be followed because art creates new space, but the

question is always whether customers can identify themselves with a chef's form of culinary art. "Only the brave can change something, but the bravery is limited by the acceptance level of the customer." Some creations might be avant-garde and could be considered modern art but they will not provide a living (Code 278). This is why Roca notes that in order to create dishes based on self-reference, he must see his customers like "apprentices" because it is very difficult to lead customers to the point where they want to experience and accept the self-referential cuisine of a chef and say, "Ok we'll eat what you think we should be eating". It is essential therefore that creations are properly explained to the customer (Code 274).

5.3 Theme III: Culinary Creativity

It is reported that culinary creativity is an essential part of culinary innovation, touching several aspects that make it exciting yet complicated, because of its highly personal dimension. The chef's creativity and inspiration, for example, is always personal, and embraces many different facets. Chefs report that creativity needs freedom, but this creativity that went into a new creation must be protected to maintain the creation's authenticity. Culinary creativity also incorporates the aspect of art, but it remains to be seen whether Haute cuisine will be widely acknowledged as art. Furthermore, it is noted that creative chefs aim to create the perfect culinary experience but are aware that perfectionism kills creativity. And finally, creativity and business operations are seen as two clashing dimensions that have to be carefully managed and kept separate by chefs.

5.3.1 Personal Creativity and Inspiration

Blanc says that cooking entails creativity, excess and passion (Code 318), and Adrià highlights that, more than ever before, the chef's influence on the culinary scene is strongly linked to his personal creativity. The problem is, however, that creativity is immensely complex and cannot be measured (Code 314). Adrià also notes that while the process of developing a new idea is very difficult to explain, the process of creating something from a new idea can be explained. This is the reason he cannot say why he is creative but he knows that he is creative (Code 35). He continues by

adding that, until very recently, chefs felt embarrassed and uncomfortable in associating their work with creativity (Code 313). According to Blanc one reason was that chefs have unreflectively followed the words of Escoffier, who has captured creativity, excess and passion in his famous book "Le Guide Culinaire" and thus undermined the art in cooking and so created boredom among chefs (Code 318):

> *"Look at what Nouvelle Cuisine was meant to be: departure from Escoffier where he put all the cooking into a bible. That is why chefs drank a litre because they were so bloody bored. There was no excess for those people! There was no passion! We have lost everything! We have put creativity into a book, which completely undermines the art" (Raymond Blanc).*

Adrià notes that the wish to become creatively independent from Escoffier became apparent in the 1970s with the Nouvelle Cuisine movement, but really started off in the mid-1990s when he presented his book 'Los Secretos de elBulli' (The Secrets of elBulli). For the first time in the history of cooking, chefs started to critically rethink their creative roles (Code 313). However, even today there are still critical chefs like Winkler who argue that too much creativity might negatively influence the taste (Code 320):

> *"What did the Gault Millau write? Zero creativity, but everything was fantastic! Something like that. But this statement says everything: if the food would have been too creative it might not have been so good!" (Heinz Winkler)*

This rather cynical comment of Winkler reflects for Aduriz the competitive pressures that impinge on chefs to be strategically creative at all costs while it is sometimes forgotten that creative ideas not only have to be new but also valuable (Code 316).

Roca says that his ideas come from many sources and that he has different approaches how to create depending on the kind of creation. His first thought when he creates a dish for a menu, for example, is about the place and role of this dish within the menu (Code 328). But for him and his two brothers, ideas are always build on the four roots of their manifesto: wine, smell, tradition and balance of flavours (Code 56, 57, 58):

"We were thinking of ways to create something where you can put the smell inside a caramel ball and bring that to the table. Jorgi just came back from Poland where he was looking at marijuana pipes, obviously not for smoking marijuana, but as an electric pipe so you can actually keep the smell inside and then bring it to the table... the smoke I wanted to put inside the caramel ball was cepes. So it was mushrooms cooked on the grill and we caught the smoke and put it inside... the mushrooms from the grill were changed into an ice-cream. So, when the dish arrived, you would break the caramel ball, you get the smell and you eat a bit of the mushroom ice-cream."

Blanc mentions that for him the creation of a dessert is different from the creation of a savoury dish. For him desserts often emerge from visual stimuli or as dedications to a person he likes or is in love with. Savoury dishes, on the other hand, normally emerge through seeing, smelling and tasting products and finding harmonious combinations with other products that might reflect a certain atmosphere, such as the delicacy of spring (Code 323). Wohlfahrt reports that he often daydreams in the kitchen about what he has done so far with a product, and sometimes other products sneak into his daydreaming and he starts to create new things in his head (Code 334). Haas says that he also becomes inspired when he is working in the kitchen or when he is doing sport (Code 45). This is partly confirmed by Henkel who says that he needs fresh air and sport which helps him let his mind wander. But also Henkel's experience is important because it helps him to pull together all the strings in his head to create a recipe (Code 48). Others, like Henderson, say that they are inspired by season, locality and life and may just get an idea by watching a movie (Code 46). Singh, on the other hand, mentions that his most radical ideas were inspired by people outside his comfort zone and area of expertise, but that this only works when he has a free mind (Code 59). Finally Winkler says that books are a great source of inspiration for him, but often because he is tired of looking at his old creations he feels forced to create new things (Code 61).

Thus, Henkel says, creating is an intellectual and imaginative play with the sensory system in order to find different and exciting textures (Code 325). Müller notes that he mentally plays with different tastes (Code 50). Bras say that when they create a

dish, their experience, which is rooted in culture and history, draws an image in their minds of how the dish is going to look like and whether it will work out technically (Code 44). Reitbauer explains that his creations become tangible through reference points, discussion and aesthetics. Classical dishes are often the first reference points for Reitbauer because he thinks that it is not always necessary to change everything that is known, since replacing one ingredient can sometimes steer the creation in a completely new stylistic direction. After he has imagined all the different flavour combinations, he discusses his thoughts with his sous chef and together they try to create a tangible image of Reitbauer's imagination. At the end comes the aesthetic dimension, which is not important during the creation because Reitbauer and his sous chef know that they can always solve the problem of aesthetics (Code 54). Henkel also notes that there are different sources of inspiration for him. For example, a special type of vegetable can be an inspirational starting point, or visiting a colleague's restaurant (Code 49). Müller adds that an inspiration can also happen accidentally, as in the case when Müller went into the walk-in fridge and was angry because one of his chefs had put the crayfish next to the sweetbreads, before realising that this might be a fantastic combination for a new creation (Code 51). Therefore, innovation is not only a result of artificial creation, but can also be a result of discovery in to recognising the potential in something that is already created, says Aduriz (Code 37).

For Wissler, travelling is an important source of inspiration. He gathers many impressions during travels, saves them subconsciously and is able to remember them the next time he creates something; similar to the architect who travels to New York to visit some beautiful buildings and who is influenced by furniture, forms, materials or the just by the patina of a surface (Code 62). Blanc continues by saying that the globalisation and travelling widen the potential pool of ideas. People's sense of place has expanded and people embrace foreign cultures. People have access to foreign flavours, ingredients and techniques, but inspiration can only happen if someone can imaginatively go inside the world of food (Code 38). This is similar to Aduriz who says that there are essentially two ways to innovate. The first is through evolution, by actively innovating faster than others. The second is through involution, by being a little bit cautious yet still open and by standing still and letting the world around

move. Involution can therefore bring out innovations that are really original and that are not contaminated from outside (Code 321). Troisgros agrees with Aduriz and says that some chefs are globetrotters and some are "voyageurs immobiles", but it is the art of thinking and feeling while travelling that is important to find inspiration (Code 60). Bras say that chefs can of course be inspired by other countries, architecture and so forth, but most important is the focus on the essence (Code 41). For Bras, creative ideas can have an aesthetic, associative or intellectual dimension (Code 42), but chefs must always touch and smell the products because only their senses provide them with the necessary desire and inspiration (Code 43). Blanc, for example, can find inspiration by just wandering through his garden and smelling herbs:

"I was in the garden ...just before I went on holiday. I was tasting angelica, you know. And I said: my god, kidney and angelica. That's it! I smelled it many times before and I said what will it go the best with? And I know, now the season for angelica is finished, but next year I am going to do a fantastic dish, ok, with angelica, ok, which will compliment so perfectly well, ok, the kidney. So, a lot of dishes, sometimes it is about, you know, I mean 15 years ago, no 17 years ago, I did a dish called Confit de Salmon, which is, well before it was called molecular gastronomy, and I was doing a salmon cooked at 45 degree. ... I was looking for that different texture, ok, texture, and I wanted a dish, which would be like spring. A dish, which would have a delicate succession of flavours, rather than full on flavours, which summer will have and even more so in autumn, ok. So I was looking for that succession of flavours. That was perfect! Ok, to part-cook, ok, denaturing the proteins at 45 or 47 degree, ok, to cook them, slightly salted, ok, to make sure that the albumen seals inside, then lightly smoke and then confit at 47 degree for about 15 minutes. But you see, so I looked for new textures." (Raymond Blanc)

Figure 27: Vegetable Garden, Le Manoir aux Quat' Saisons

Source: http://www.orient-express.com/web/olem/vegetable_garden.jsp

For Blanc it is essential that ideas are not just better or new, but exciting. Creativity has many sources and can be triggered by produce, the motivation to improve old dishes, or it can be just a new version or a completely new idea (Code 39). Blanc says that for him, creations are a means to re-invent himself, and this is not limited to food and cuisine but can include new hotel rooms or gardens, a better working environment, a restaurant and service that is conducive to joy and celebration by tapping into the heart of the modern guest. Guests today are stressed, live competitive lives and often sacrifice their family life for their jobs. As a result, they do not want to have overcomplicated fashionable food that, according to Blanc, "feels to be so against humanity" (Code 40).

5.3.2 Freedom and Protection

Wohlfahrt stresses that creativity needs space to develop, a free mind and the freedom to do mistakes. Yet, this is often impossible in the day-to-day running of a restaurant. Sometimes he has several ideas in one week and sometimes no idea for a month because he cannot force his creativity. He says that creating is a continuous development over many years which aim to push the boundaries towards perfection (Code 334). For Aduriz, innovation is therefore the consequence of an obsessively followed process of creating (Code 315):

"Innovation is a consequence! You have to be an innovator in an obsessive way. I am not going to say: I want to be an innovator. Crazy! I am going to make my hair red and wear latex. So innovation has to give me the process, it is a way of doing things" (Andoni Luis Aduriz).

Wissler says that for him trial-and-error is a common way of learning when he creates. Today, cooking is similar to science in that it is a deep research into the different consistencies and textures in order to achieve various gastronomical experiences. It is clear, he says, that understanding all the new cooking techniques involves a lot of playing and experimenting and thus naturally means high failure rates. But working creatively must allow for mistakes. Chefs like Adrià constantly change and allow themselves the freedom to play around with things to reach the limits of what is possible. This might not always lead to a perfect gastronomical result, but is professionally very interesting and important for development (Code 333). Aduriz, however, distinguishes between creativity when creating and creativity during the service, which he calls improvisation. He says that he only accepts improvisation as a tool to "quick-fix" problems during the service since the results of improvisation will never be exceptional and only lead to average results at best (Code 317) because creativity cannot be controlled and standardised. As a result, the craft became a very important element in cooking because it is the only part in cooking that can be controlled and which acts as protection of the initial creative idea during operations (Code 317):

"We put the sauces in test tubes, we don't reduce them, we don't put salt so that you can't mistake them for anything. So at the moment we are putting them to the plate, you can't possibly put more or less and the temperature is controlled" (Andoni Luis Aduriz).

Reitbauer also mentions the importance of protection. He highlights the need to protect customers by selecting only those new ideas that are good and meaningful. Being different for the sake of difference is not enough; a chef must be able to answer *why* his creations are different. New ways like molecular cuisine, for example, are very important for the progress, but not everything new is positive. In their process of learning and creativity, chefs have to be selective in order to protect

their clients from negative trends which, in turn, also reflect the class of a restaurant (Code 53). Aduriz agrees and says that creative ideas must be new and useful, but that usefulness is sometimes not obvious just because it is new. Conversely, the usefulness of a part might not be useful for the whole, and therefore he always searches for the essential usefulness. In other words, innovation is at the frontiers of both being known and unknown and is often wrongly reduced to new products or technology since real innovation is actually in new knowledge (Code 336).

5.3.3 Art

Henderson says that to know when food becomes art is tricky, but he disagrees with chefs who relate art to complicated food. "Is Jackson Pollock more of an artist than Mark Rothko?" (Code 161) Henkel admits that most chefs say they are not artists, because cooking involves so much craft, but at a certain level, he says, it becomes very artistic (Code 128). Wissler stresses that anything new, inspirational and creative can only be of value if it is built on a solid understanding of the craft (Code 138). This is also confirmed by Blanc. But Blanc emphasises that cooking can be elevated to an art form, which means that the mastery of the craft is the prerequisite to make art (Code 124). Müller agrees, saying that cooking is first a craft and then a form of art that is expressed, for example, by the aesthetic presentation of food. Müller explains that he literally draws a picture when he has an idea, fine-tunes it over a couple of days and then finally paints the idea on the plate by using the colours of the ingredients (Code 131).

> *"Artistry has been laid in my cradle. I already painted as a child and the teachers always said that I would do an artistic job later. And what I have painted then I paint now on the plate" (Dieter Müller).*

The fact that Müller's creations look like paintings can impressively be seen by the following example:

Figure 28: Saltimbocca and Fillet of Mackerel by Dieter Müller

Source: http://www.boligo.de/kochbuecher.html

Klein continues by saying that the arrangement of dishes in a menu is similar to the arrangement of a music album, because within a menu it is important to gradually arrange the different dishes so that the taste sensation is harmonious (Code 130). Reitbauer adds that he sees the product as the star and the chef as the conductor because chefs are in constant search of suppliers with the best products since the quality of the products is the foundation, and the chef can only try optimising the product (Code 132). At the same time Reitbauer says that ingredients are for a chef what notes and tones are for a musician, because a chef cannot invent 150 new techniques per year but he can create new interpretations by using different combinations of ingredients (Code 133). Winkler notes that similar to a painter, one can actually see all the different periods a chef went through, but he believes that at the end only tasty cuisines will survive because people still like certain things that

exist since a long time (Code 136). And Wohlfahrt says he sometimes thinks that everything has already been created but then there is always a new way, because the art of cooking lies in the sensibility of the chef to refine a product. Cooking is like music. The musician has different notes and lengths of notes to create a melody and the chef has different ingredients and spices that he can combine in different ways as can be seen in the following photograph (Code 163):

Figure 29: Ferran Adrià in his laboratory kitchen elTaller

Source: http://www.starchefs.com/features/travel/eltaller/html/index.shtml

Adrià enters deep into this debate and says that cooking went from being a simple craft to a language of self-expression. Despite the fact that cooking is one of the oldest languages in the world, to consider cooking as a language is the most complex idea. When a chef creates a dish he speaks through the dish. However, before cooking became a language and way of self-expression for chefs, it was considered a craft focused on satisfying customers by cooking what people wanted to eat and not what chefs wanted to express. Prior to 1970, when the Nouvelle Cuisine movement started, cooking meant only to interpret and not to create something new. Today, the

highest level of cooking has nothing to do anymore with the cooking people do at home by following a recipe and adding a bit of love and care (Code 119):

> *"For me...it is like driving a Formula One car or an old Daimler. With the Daimler you cruise and enjoy the scenery...the only similarity, let's say between my home-cooking and what we do at elBulli is that both things go in my butt. It is very, very important, it is absolutely not like home-cooking and it is not familiar cooking" (Ferran Adrià)*

But Adrià says that there is still a discrepancy between chefs wanting to be artists and the public perception of cooking as art. For him, cooking is a language, but it is very complicated to define what art is, what cooking is and whether cooking is art. Artists speak their own language and so do chefs, but an artist is a person who wants to be an artist whereas it is unclear whether a chef wants to be an artist or whether an artist wants to be a chef. Cooking is not an art in itself, although more ancient than art, but it is important that cooking is next to art to be culturally accepted (Code 120):

> *"Why is it important that cooking is next to art? It is not art, but why is it important to be next to art? Because then it can enter the world of the culture... I am the only chef in the world who has two honours doctorates. So why has this not happened before? Because before cooking was not considered a culture! And for the press, until very recently, it was absolutely unthinkable that cooking could be part of culture." (Ferran Adrià)*

Blanc sees beauty as an intrinsic motivator. In other words, he wants to feel happiness through touching essence and excellence and through seeing beauty (Code 353). For Aduriz this creates tensions, because people cannot understand. If a creation is just beautiful, people ask whether beauty can really be the final end of a culinary creation or whether they can expect more. People cannot understand the connection between beauty and cooking because they connect beauty with art and emotions (Code 122). Nevertheless, for Michel Bras, cooking is art. He says that people have forgotten that cooking is art and that a chef, through his products and writing on his plate feels like a musician through his instrument or a painter through his brush (Code 127). Chefs give a part of themselves in each creation. A creation is

intimate, because it is linked to one's personal history, education, experiences and travels. Because of this intimacy Bras see their customers as friends (Code 125). In order to gain interest and respect, a chef therefore needs a unique signature that is rooted in the chef's history, culture and emotions. This is also the reason why Bras do not see a competition between French and Spanish chefs. Bras respect Adrià's approach to cooking because it is rooted in his history and culture (Code 126). Reitbauer agrees with Bras by noting that cooking is free of norms and therefore is art, but one that is subject to evaluation and thus requires professionalism, and that is why he sees Haute cuisine as a professionalised form of art (Code 134). In contrast, Trettl says that cooking is not an art, because art needs time and is timeless. For him cooking is a craft, but the public wants to see great chefs as artists. For that reason, and to stop any future annoying discussions about this topic, Trettl decided to become an artist (Code 135):

"A cook is a craftsman, but this bloody question made me to become an artist, because I said, you know, I have told them [the media] a hundred times that I am a craftsman, because I am a chef, but if you want... I simplify it, I become both... four years ago I started together with a photographer the 'CookArt', which is a project where I constructed a dish from two photographs of which one always shows a person... these photographs were shown at a gallery in Vienna and I charged ridiculously high prices and, of course, did not sell a single one. I didn't want to anyway, because I said I want to charge these high prices so that everybody leaves and says 'Trettl is crazy', but this would make me an artist... art is so banal!... I have just called it 'CookArt – the most ephemeral form of art', because for me art must affect and grow... for me, the instantaneous is not art. A piece of art becomes good when you still like it in ten years... Art needs time and I cannot give this time to a dish... all good chefs want to be creative, but this does not mean that they are artist. I believe I am an artist though my work with the 'CookArt' and through the 'FashionFood' [another project], because these photographs will exist in ten years. But, for the sake of argument, one could say that cooking is the most ephemeral form of art" (Roland Trettl).

Figure 30: Making-of "Volaile" by Roland Trettl / Helge Kirchberger

Source: http://www.helge-kirchberger.at/blogging/?p=199

Figure 31: One “Volaile” Photo by Roland Trettl / Helge Kirchberger

Source: http://www.helge-kirchberger.at/blogging/?p=377

Amador relates to Trettl and notes that the reality of a restaurant destroys the romantic image of cooking as a form of art. Art has something to do with the muse, tranquillity and inspiration, and the reproduction is done by others. But in a restaurant a dish is reproduced each minute, and this requires logistics, time management, concentration, discipline and the careful planning of each single dish. Thus cooking may be artistic in the creation process, but the rest is artisan craft at most (Code 123). However, Troisgros replies that the act of creation is always distinct from the actual production of the creation. He uses his team actually to duplicate his creations on a daily basis as is common among many famous artists (Code 386):

> *"You know in the atelier of Rodin, there was also duplication. He was not doing all the sculptures by himself. He had people working for him. Jeff Koons, which is known all over the world and so famous, he doesn't do it by himself. He goes to an atelier with many people. He has a marketing office, he has a business office. You know what is art today? What is artisan today? Where is the limit? I don't know! That's why I am a chef... I really don't know where the limit between the artisan and the artist is. I think I am both and I think I am a chef" (Michel Troisgros).*

Winkler says that chefs are artists, but pressures of daily life make them craftsmen. On the one hand, he feels like a restless painter who works in his own world. On the other hand, he feels like a chef and craftsman, not as an artist because of the humdrum business concerns and because he is also an entrepreneur who wants to earn money and who has to adapt to changing tastes and wants of the customer (Code 137). This feeling is also confirmed by Klein who says that he is split between his artistic aspirations and the demands of the market. Therefore, he needs close allies who control him in his artistic aspirations in order to be able to earn money and to keep the business going. He sometimes sees this as a limitation because he would like to do the wildest creations, but he knows as well that they would probably be rejected by the customer. Klein needs his family and close friends to give him critical feedback before a new menu is launched because he and his sous chefs tend to be fascinated by dishes that challenged them technically during the creation process. But the problem is that these technical challenges are not necessarily obvious or of

any interest to the customer. Consequently, Klein says that the customer mostly decides how artistic a chef can be. Professionals might find interest in the specific deconstruction of a classical dish because they can learn from and understand the technical challenges. But the customer will not understand it and therefore it is questionable to use it in the end (Code 129).

5.3.4 Perfectionism kills Creativity

Both Klein and Wohlfahrt mention the problems of aiming for perfectionism. Klein says that perfectionism kills the personality in a chef's cuisine by killing all edges, contrasts and extreme constructions of taste. Wohlfahrt says that sometimes cuisines touch perfectionism like the cuisine of Robuchon (Code 3). He reports that he went to Robuchon's restaurant 'Jamin' over a period of four years to observe his development, because he was fascinated by the level of perfection at which Robuchon cooked. But Wohlfahrt also recognised that there was no longer room for creativity, and Wohlfhart believes that this was the reason why Robuchon had to close his restaurant (Code 4). Klein agrees and notes that perfectionism is impressive but that too much is not good because the creations become too static. In fact, he says that everything extreme is not good, citing some recent interpretations of molecular gastronomy. For Klein everything extreme tends to lose the harmony and essence (Code 3). The following picture shows one of Robuchon's signature dishes: a cauliflower cream with caviar. The presentation of the dish confirms how precise and perfect Robuchon's way of cooking was:

Figure 32: Cauliflower Cream with Caviar by Joël Robuchon

Source: http://www.omaha-rounders.com/anniversary/DSC03399.JPG

5.3.5 Creativity and Business Operations

In order to reach the culinary Olympus, chefs report that they have followed a rather unconventional and seemingly anti-business approach. Bras say that success in the culinary field cannot be achieved by having a business mindset but by showing sincerity, fraternity and dedication. They strongly hold that chefs have to believe in their own approach and must stay honest to their own values and emotions, and then success will come automatically. Because of this emotional attachment and strong personal link with their restaurant, Bras see their business not as a place of work but as their family home and the customers as guests of their family. Michel Bras says that the sincerity of the food, the fraternity with the staff and feeling of thrill by living this dedication to food on a daily basis are the fundamental reasons why they are successful (Code 366). Haas agrees by saying that his aim was always to cook proper food, and money and success were never a question which is why his success

came automatically (Code 370). And Reitbauer stresses that financial factors are absolutely unimportant in the process of his creations because money is no necessity for good gastronomy, but only people and products (Code 368).

Adrià stresses that El Bulli is not a restaurant, but an experience that is run like a workshop. It is a new classification and more like the Formula 1 where each season is different and that in between seasons, people work on the next best menu. Thus, it has nothing to do with cooking at home (Code 377). Henkel says that Adrià's concept of the creative workshop and the disconnection of the creative process from the operations is an ingenious idea (Code 381). Also Amador mentions that it is important for a chef to disconnect from the daily operations to maintain a free mind for his creative work and to be protected from being totally overworked (Code 379). Klein agrees, because creative minds have an aversion to things like operational quality control because their minds are occupied with new ideas. Klein says that for him the worst thing is controlling staff when he introduces a new menu, but it is necessary because people tend to be bored by routine work and so try to find shortcuts which destroy the precision required to cook his creations. He insists that creative people need a free mind, and that is why they dislike pressure and worries.

5.4 Theme IV: Process of Creation

In this theme the chefs report from their personal experience of creation and from the importance that creations are harmonious and simple and deliver emotions, regardless of which area in which they occur.

5.4.1 Approaches to Creation

Innovation today forms the basis of tradition tomorrow, and thus creating is always positive despite the value of the actual result, because creating means always to search for the better says Singh. Pushing the boundaries through innovation is the only way to remain relevant since standing still means going backwards (Code 329). For Aduriz there are essentially two ways to innovate. The first is through evolution, by actively innovating faster than others. The second is through involution, by being

a little bit closed yet open and by standing still and letting the world around move. Involution can therefore give birth to innovations that are really original and that are not contaminated from outside (Code 321):

> *"Everything that is current goes to one side...in terms of ideas it is like the evolution in Australia: it stays static; they have their own rules of play. So, to innovate what is also important is the speed. I think sometimes before I see things I have to travel. Now, I can stay right here, still, and the things come to me. One way of travelling is by not moving. Now there is an excess of information and really what we have to do is to throw out everything and stay with just a little bit. It is too much otherwise. So the whole world is moving and they run so much that everything expires. So there are ideas and concepts that have a universal base. And so, now, just like 100 years ago, and 100 years from now, they will still be valid, but everything we consume will just be thrown out and everything will be new...The sensation of advancement is really superficial. This is a problem of the society we live in." (Andoni Luis Aduriz)*

Amador notes that he distinguishes between three creative approaches: first, one has just an idea, but this is not reliable; second is the interpretation of an existing dish, either a classical or from the own repertoire; and third is the use of a new technique (Code 90). Adrià continues by explaining that there are different levels of creativity derived from mixing up things, which is not very complicated, to looking at opening new directions, which is very difficult. He adds that there is a difference between interpreting within an existing concept and creating a new concept, because the latter requires a new language to communicate the new creative emotion that emerges from it. Vanguards like him work very differently from the creators who only recreate tradition that is interpreting things that are already known (Code 36). Within this spectrum of mixing up things and opening up new ways, there are seemingly endless ways in which chefs can bring creativity to their creations. For example, the reduction of fat and playing with acidity are tools to create exciting emotions by which the consumer feels comfortable to continue eating, because of the perceived lightness of the food says Reitbauer (Code 326). This shows that cooking is an intrinsically intellectual activity. Troisgros tells that he plays like a painter with

shadow and light, but he just applies it to taste in order to create unexpected experiences that invite him to discover hidden flavours and to ask questions. Or he sometimes plays with ingredients that share a common story that might not be visible to the ordinary person but which can be felt intuitively because the ingredients fit together harmoniously (Code 330):

"Lait caillé, which is a work on the fermentation of the milk. It's like making cheese but I make it as flat as a leaf. It took me months and months to do it. When I was young I was the only one in my family to eat the skin of the milk. You know when I was young we had raw milk and when you boil the raw milk the fat is making this skin on top. The only one to eat it was me. There was no competition between us. Everyone hated it. So I tried to find this again but the milk is not what it used to be. To find raw milk is difficult today. And I tried to understand what happens with the milk. So I worked along the way of doing cheese. It means that you add lab-ferment from the lamb or from artichokes; it depends. But instead of doing that like making a cheese in a big pot, I make it very flat like a leaf... I developed this technique and this makes like leaves of milk. Like that, which is very tasty and these things I call lait caillé or caillé de lait. I can do anything with that, but I do work with mousseron, which are small mushrooms, growing in spring only in the fields where the cows are living and staying. In the other one, they don't." (Michel Troisgros)

Wissler believes that dishes should be intelligent and reflect the cultural roots of the chef. They should be exciting interpretations of classical dishes, with an optimised taste (Code 331). In similar vein, Bras underline that by just looking into the past, chefs can see that many culinary innovations have been forgotten but which can be brought back to life through creativity (Code 324). Thus, dishes can be deconstructions of classical dishes by focusing on how certain products were combined in a traditional dish and then interpreting this dish in a completely new way says Wissler (Code 332):

"One of my nicest dishes is made from white truffles and brings together all the basic components of traditional truffle dishes but in an entirely new interpretation. You have spinach mixed with parsley; then you have ham; third,

you have egg yolk; fourth, you have beurre noisette; and fifth, you have the white truffles. And all this is in a glass ...I think this is one of the few times I serve something in a glass, because here it makes sense. On the bottom is a jus of Jabuco ham. I make a clear jus from the bones and leftover cuts of the ham. Then I gelatinise this jus that it just gets a bit more solid and melts in the mouth and that it can actually carry the ingredients that are layered on top. Then comes very finely mixed spinach with parsley, then an egg yolk that is enclosed in a razor-thin alginate coating so that I can control the temperature and fragility of the egg yolk. The raw egg yolk is then wallowed in a powder of roasted ham, which gives it a crunchy coat that is nice to eat. Then it is put on top of the spinach and then comes a foam from an espuma bottle that consist of a mixture of beurre noisette and chicken sauce with agar-agar, because two fatty substances would normally not maintain a foam like consistency. And again on top of all this comes the shaved white truffle. So you have all the different layers in the glass and you have to go with a spoon to the very bottom in order to get all the layers at once on the spoon. These are traditional preparations that I have formed and interpreted completely new." (Joachim Wissler)

Furthermore, Klein relates an interesting story from a conference in San Sébastian, Spain, where he experienced the concept of deconstruction applied to the classical dish 'Lièvre à la Royale':

"San Sebastian, two years ago, there was a Spanish chef who deconstructed and then reconstructed a Lièvre à la Royale. He cooked it very classical and then distilled it in vacuum at 60-65 degree Celsius... what comes out at the end of the distillator is a concentrated liquid, which you can gelatinise... So the distilling was the deconstruction... and then he made a sauce and put some red cabbage sprouts on top... when you eat that... ninety-nine percent of all customers would say that is completely crazy. You have this intensified taste of the Lièvre à la Royale, but you cannot see any of the classical components..." (Jean-Georges Klein).

The following photograph is an example of a deconstructed dish by Klein. It shows a deconstructed Bloody Mary in form of a vodka espuma with a tomato sorbet accompanied with a little sardine on a tomato tart:

Figure 33: Deconstructed Bloody Mary by Chef Jean-Georges Klein

Source: http://felixhirsch.wordpress.com/2009/04/07/larnsbourg-baerenthal/

5.4.2 Objects of Creation

Singh says that the complexity of innovation becomes particularly obvious in a culinary context where innovation is not restricted to food or cooking itself, but is part of the bigger picture of creating a culinary experience. Hence, culinary innovation is not an end in itself but a means to create experience (Code 319). For Henkel, culinary innovation can happen in many different fields. The whole area of molecular cuisine, for example, or new cooking techniques or techniques that were forgotten are now used for a new purpose, the unusual combination of ingredients, working experimentally with herbs or spices or just by a chef's unique style of cooking (Code 47). Indeed, today's cooking includes much research but thanks to scientists and the food industry, today's knowledge also opens more possibilities in

cooking, says Amador (Code 338). Haas agrees, noting that in former times the product range was immense, but chefs did not know enough to prepare these products correctly whereas chefs today know how to refine a product (Code 345). Müller adds the area of technology and crockery as field of innovation that can help chefs present a much more contemporary cuisine (Code 52).

Chefs are the final gatekeepers of their creative ideas, but by including their team in the creative work they signal their respect for (Code 359) and trust of the team, and hence creative work becomes also a motivational management tool (Code 358, 354). Involving interested chefs in the creative process gives them joy, because money and power is limited and only one element of motivation. Furthermore, the benefits of engaging people in the creative process are immense because ideas do not just add up because of one individual involved, but multiply especially in a team of people from different cultural backgrounds. The interchange of ideas and mutual learning is a continuous process (Code 358). It is also reported that by telling the kitchen staff during the service a bit about the customers for whom they cook, they become more motivated and their performance increases because they cook for a person they can relate to (Code 357).

5.4.3 Creating Emotion

For Adrià the highest aim of gastronomic experience is to have a direct line of communication between creator and receiver, where the focus is not put on the individual but on the creation of happiness (Code 139). Bras agree that the final aim of a culinary creation is to create a truly happy emotion (Code 141). Similarly, for Henderson, the kitchen, restaurant and customers should form a chain of happiness. He says that when chefs like their food they are happy and then they can transfer this to the service staff, who in turn transfer this happiness to the customers who then finally “buy” happiness. It is tricky to achieve because the aim of food is mostly connected with satisfying hunger, but food can also make people feel better and happier (Code 144). For Klein there is a clear emotional link between the customer and the chef. In the process of creation he has to pass several gatekeepers, such as

members of his family and his sommelier, but the most important gatekeeper is the customer, because the emotion of the customer directly goes back to him (Code 145).

Haas says that he tries to transfer soul and heart through his creations and therefore has to put in soul and heart in the idea, the product, his craft and the service (Code 143). Hence, Klein sees a successful innovation as one that gives the customer a positive emotion, and who then gives this emotion back to the chef (Code 145). In consequence, Bras stress that chefs cannot betray their emotions because of food critics. Good reviews are financially important, but staying faithful to one's life, history and desires is much more important. Bras cannot go against their nature and follow a fashion they do not feel, because this would be visible in their creations. They believe in the rule that trends are not lasting and 'fashions become dated very fast' (Code 142). Troisgros agrees, and adds that for him simplicity and emotion reflect the quality of a dish. Customers sometimes wonder why his cuisine is so simple but then they realise that his cuisine just speaks for itself and translates an emotion, and this is why they understand it. In turn, this is possible because Troisgros only cooks what he feels (Code 147). In other words he cooks with self-reference, and only when a creation sends him an emotion will the customer feel an emotion (Code 149). For example, one way of awakening emotions, says Troisgros, is to create food that triggers childhood memories (Code 148).

But Adria says that creating emotions is incredibly difficult and requires knowledge on the creator's side and the perceiver's. Emotions can basically happen on three levels: the first is the level of basic animal emotions; the second is the level of intellectual or reflexive emotions; and the highest level are creative emotions. The creative emotion is the most complex to understand and requires deep knowledge from the creator. In turn, the receiver must be interested in the creation and must at least have some fundamental knowledge of it in order to receive the emotion (Code 335). However, ordinary people often lack the knowledge to see the potential of an idea and therefore a chef must be really convinced of it and must act fast and rigorously pursue and defend the idea against negative opinions. Adrià refers to Picasso's *Demoiselles d'Avignon* by saying that this painting changed the history of

art, but a person has to know that, and only then evaluation of the creativity that went into this painting is possible (Code 341).

5.4.4 Creating Harmony

Another essential aspect of a creation is harmony, says Haas. A dish must be well planned, thought through and must be in harmony (Code 153). Henkel notes that chefs always try to create harmony according to their own understanding and this may clash with the customers' understanding of harmony. He therefore uses a gradual approach in how adventurous his creations can be so that the customer is still happy. For example, he offers within a menu some traditional dishes and some more adventurous ones to see how adventurous his customers are (Code 155). Amador agrees and says that a creation should always be a harmonious representation of a picture the chef has in his mind. In order to achieve this harmony, many criteria have to be in harmony: the quality of the products is important but difficult to evaluate if you are not an expert; the different ingredient components of the dish must be in harmony; and the creation must show the signature of the chef. In creating a dish the visual architecture of the dish is sometimes the first thing Amador has in his mind because it is very important that the dish signals to the consumer what to expect and how to eat it. Thus technique can sometimes play an important role (Code 151).

Henkel notes that all components of the gastronomic experience should be in harmony, with food in the centre. In other words, the optimal culinary experience is always a result of the harmony between all components: ambiance, atmosphere, hospitality, service, knowledge and the wine recommendation. The food, however, is certainly the major component in explaining why customers come to a restaurant. So, in order to create harmony within a dish, Henkel says he never uses more than three to four products, and maybe some products several times in different textures (Code 154). Wissler agrees, saying that the chef and his cuisine is the central part of a harmonious whole. The food is the big piece in the gastronomic jigsaw and all other elements of the gastronomic experience click into the food. The atmosphere and ambiance of the restaurant should be a reflection of what the customer will see on the plate and a reflection of the culinary style and personality of the chef in order to

build a perfect harmony. The restaurant should be designed around the chef and has to evolve with the development of the chef's cuisine because all elements are influenced by the charisma of the chef (Code 160).

Roca notes that the harmony of the flavours goes alongside the proportion of the single ingredients, which can only be changed little (Code 157). As a result, Troisgros adds that aesthetics is the consequence of showing taste in harmony on a plate (Code 158). Müller continues by saying that the essential aspects of a creation are the product, aesthetics, harmony and contrasts. The last he sees as the chef's tool to stimulate the customer to think. Thus, Bras see a culinary innovation as a creation that is in total harmony with nature, hospitality and service (Code 152). They see creating as a natural process in cooking, and find inspiration in the character of their region or in architecture, products, taste, or forms. For Bras, harmony demonstrates life and pleasure. For them their cuisine is their place of life in which they rigorously concentrate on the essence of their region, l'Aubrac, (Code 41) in a lively, detailed, expressive way of cooking similar to jazz in music (Code 42). For that reason they close their restaurant during winter, because there is no fresh regional produce available (Code 43).

5.4.5 Creating Simplicity

Winkler continues by saying that harmony is not enough. Creations must also be meaningful and should reflect a high level of craftsmanship. He only grants mature dishes the right to become culinary innovations and not pioneer work that is tested on guests. Winkler says that renewal is important but that the new must at least be as good as the old in order to replace it. Winkler stresses that many inventions of young chefs are too simple in the sense of not reflecting a high level of craftsmanship and therefore they will probably not exist tomorrow anymore. Italian cuisine, for example, is good, he says, but was never able to match French cuisine because it is too simple (Code 159). Amador agrees with Winkler and says that with increased experience creations become better. When he was a young chef he often felt he had to develop something new, but often failed. But when he puts today a new dish on the menu, it is technically, flavour wise and visually in total harmony (Code 150).

But there is also another form of simplicity: the one that reflects the essence. Blanc says that extracting simplicity out of complication shows the truly extraordinary chef because inexperienced chefs tend to hide behind complication. Young chefs still have to make mistakes because they have to learn. Extraordinary chefs, in contrast, are in love with their food and have an incomprehensively high level of intuition, knowledge of food and an unspoken understanding, which allow them to resemble the very essence of a creation (Code 164). Haas agrees and says that extracting simplicity and mastering the craft is extremely difficult. A simple essential cuisine is much more difficult to achieve because there is nothing that can be left out or that should be added. It is also an honest cuisine, and more and more people actually want this kind of cooking back. For him, the real culinary art lies in the dishes that require knowledge and craftsmanship, such as a ragout of oxtail, but unfortunately many of the young chefs do not learn the real craft anymore and therefore lack substantial knowledge (Code 165).

Henderson agrees with Haas and says that innovation is in simplicity, because simple things make sense. People think it is very easy to create simple things, but in fact it is not, because a chef has nothing to hide behind (Code 167). Singh continues by noting that extracting simplicity requires roots and knowledge and can bring out the most successful innovations. Innovation can only be successful when the innovator has deep roots and a huge understanding; otherwise it becomes something irrelevant. But also he sometimes oversees simplicity even when it is “in front of the nose” (Code 169). Müller adds that for him culinary art lies in recognisable simplicity. The older he became, he says, the clearer his creations became by combining humble produce with luxury produce in a sublime way. One of the greatest food experts once said that he could recognise his cuisine blindfolded among the cuisine of many other great chefs. Cultures with long culinary histories are self-confident and do understand the art of simplicity, but at the moment there seems to be a competition in adding more and more things on a plate because journalists are interested in sensation. This results in creations that consist of too many components that are not longer distinct (Code 168).

Haas mentions that the apprenticeship is very important to understand the basic tools a great chef uses for his creations. The creations of a master seem often simple, but to achieve a sense of simplicity is very difficult and can only be done by a master. Learning how to extract simplicity is therefore another learning objective for the apprentice (Code 220). Trettl agrees with Henkel and Haas by saying that simplicity and harmony are the signs of an extraordinary chef. Young chefs often feel the need to prove how creative they are, but reaching the essence of simplicity and harmony requires a long process of learning and of making mistakes. It is important that young chefs learn how to achieve this essence, because the ordinary customer is not able to distinguish between too many ingredients and complex preparations and thus it is better to concentrate on a few ingredients and focus on taste rather than aesthetics (Code 228).

5.5 Theme V: Influences and Developments

Influences and Developments: It is reported that culinary innovation, respectively among chefs who create such innovations are influenced by culture, tradition, globalisation, technology and the speed of development; in particular, the emergence and development of the so-called molecular gastronomy movement was highlighted.

5.5.1 Culture, Tradition and Globalisation

According to Blanc it takes the best part of 10 years to make a true chef. The making of a chef is possible without a formal training but not without cultural understanding. In order to be creative one needs experience as well as a good understanding of his own childhood, food culture and history, nature and the craft (Code 23). Bras also agree with Blanc, saying that all creation starts from a chef's cultural and historical roots. Without these roots no tradition, and thus nothing, can exist (Code 24). Haas adds that culture and learned attachment to food is essential for interpretation (Code 25). And Reitbauer notes that cooking is influenced by nature, season and weather, all of which influence the gastronomic stage on which food and drink, a country, a city, a region, culture, people and history is celebrated (Code 28). Wissler however criticises, saying that in the last decades many were inspired by France or Italy but

forgot to link their inspiration to their own food culture. He agrees that in order to be creative one needs a good understanding of his/her personal and cultural origins. Hence, culinary innovation is for him progress and evolution of the culture of eating, which is often just the resurgence of childhood memories of flavours (Code 34).

While culture is seen as indispensable for creative work, Adrià sees it as the only barrier to creativity for a self-referential chef. He says that the only reason he would not cook a rat is because one does not cook a rat in Spain (Code 15). Aduriz explains that culture is so important for culinary innovation because it is not only linked to technology but also to interpretation and, thus, moving through the ways of culture and the culture of senses is an exercise in culinary innovation:

> *"Here at the Mugaritz restaurant we have 35 people in the kitchen. So, we have 35 different ways of interpretation. So, very recently we thought we need to create a common language. See what happened... two elements of hot and cold, or salty or natural ...these are pretty basic... each person has its own values and their own way of interpretation. In this place, which is a restaurant, we need to understand the same things to do the same things. How do we do that? How do we do it? So a lot of persons have less than two years here... they can try, they can taste, they can have an opinion, but they don't have the final decision... when you have time with someone for years, being with somebody, working with somebody, it allows you to adapt. So you know the customs and manners of a person" (Adoni Luis Aduriz).*

Trettl notes that innovation builds on tradition and is thus always evolutionary (Code 32). Klein supports the view that cuisine is always evolutionary, because it always builds on tradition. For him, this is distinct from being creative because this means doing something entirely new. He says that chefs may apply modern techniques, but still use traditional elements such as fonds and sauces, and therefore the cuisine classique always remains the basis and must be mastered before engaging with any avant-garde cuisine. The reason for this is that chefs need reference points from which to build taste, contrast and harmony. Klein says that he sometimes fears that he cannot find anything new again but then he just goes back to the classical dishes for inspiration (Code 26). Adrià agrees with Klein by saying that creations and their

language are always evolutionary. Radical creations are impossible and do not exist because all creations are evolutionary and because everything new requires a new language that cannot be created in a day (Code 16):

> *"Nothing is radical. It is all evolutionary! Radical cooking is impossible. There is nothing radical in the world. Being radical is impossible. I believe that anything radical really does not exist! ...you can't have actually radical creativity like that... When Picasso was painting 'Les Demoiselles d'Avignon' it changed the history of art, but it wasn't painted like that overnight. It took three or four or five years to evolve" (Ferran Adrià).*

For Amador, modernity and tradition in cooking always exist alongside for a while until modernity becomes dominant as was the case with Cuisine Classique and Nouvelle Cuisine (Code 22). Thus, he says, development is always evolutionary. Everything, such as architecture, cars, design, furniture and fashion, develops evolutionary and so does cooking (Code 20). Roca adds that culinary innovation is the successful result of problem-solving which is why it is evolutionary. Culinary innovation is not an objective but, seen in retrospect, a solution for a culinary problem. It is not about creating but about problem-solving (Code 29).

Reitbauer states that culinary innovation can emerge from offering creations based on regional culture and tradition, because in a globalised world one either has to be faster or different. To be different means not to do what all the other restaurants are doing such as espumas, jellies, and so on. Instead, one can offer regional products with a history that the consumer does not know. Consequently, he says that culinary innovation helps to increase the appreciation of regional culture and tradition (Code 27). However, Aduriz replies, globalisation and big city culture brings disorientation, because real tradition is rooted in ancient community living. Tradition is understood as culture, knowledge and history of a society, a village or a place that is essentially rooted in ancient community living and not in artificial big cities. Globalisation brought more disorientation by mixing things from other cultures into people's own cultures. In big cities influences from different cultures mix seemingly naturally and create a false new tradition which the people in the city arrogantly defend against old provincial cultures (Code 17). Aduriz continues by saying that people do not like

change and therefore innovation always happens with reference to tradition, and hence in people's comfort zone of knowledge. Tradition is the essential human beginning and end of innovation, because people need a reference and without a reference point they are blind (Code 18):

> *"For example, this is a new fruit. Imagine it would be exactly like that and I give it to you and say this is a fruit and you take it and you are like...? Make a try? Your head is looking for a reference point. You are looking, all your archives in your brain trying to find something new and in the end it is like: well could be in between a pineapple and a banana. That is where you put it. So...this is this new fruit that tastes in between a banana and a pineapple, but the texture is like between a coconut and a walnut. Why do we do this? So, you need something abstract for something figurative. So, now that it is a little bit familiar it is no longer banana-pineapple, it's got its own identity, it has its own name and then you can make a relation. That has happened with Kiwi, which was only about 20 years ago here. They did not know where to put it to understand it. Now we know it is Kiwi" (Adoni Luis Aduriz).*

Amador therefore notes that novelties always start off as a scandal before they gradually become traditions. This happened with the Nouvelle Cuisine, which over time became classical and traditional (Code 21). It is also why Singh says that innovation today forms the basis of tradition tomorrow. For him, innovation is a means to protect tradition. For example, he had to leave the cultural world of India to protect the Indian tradition of cooking deer, because hunting is banned in India (Code 31):

> *"You know, deer, you don't cook it in India anymore. It's illegal. It's banned, because hunting is banned. So, again cooking deer as an element of Indian food is been completely lost in Indian. In the last 60-50 years we haven't had any legal, you know, hunting.... I feel there are indigent numbers of chefs who completely lost out on that aspect of cooking. It is a shame, because, you know, we had a culinary tradition. For me living in London and cooking here, I have this fantastic opportunity to experiment and cook again, and bring back and revive some of the old recipes and I make the most of it... If you look at the Restaurants of the Worlds*

UK Best Dishes of all 2006, or whatever the year, 2006, this one, we got this dish, we got it for a dish we do. It is a roast saddle of red deer, with pickling sauce and potato and fenugreek stir fried. It has got a spring roll.... to me it is the ultimate, the ultimate deconstructed Indian dish, that you don't find in India at all. To me it combines two Indian flavours and two techniques with top quality produces" (Vivek Singh).

Singh further notes that culinary innovation happens for him on an external evolutionary level and on an individual responding level. For him there are external influences that influence culinary innovation as they do with fashion, music, technology and people's lives. The developments in travelling and logistics, for example, bring access to new ingredients, disseminate and mix different cultures much easier and as a result change the way people eat and perceive food. Globalisation created a kind of melting pot of inter-cultural exchange that influences the way chefs cook today. As a consequence, these external influences make culinary innovation something organic and almost inevitable. In contrast, culinary innovation on the individual level is a chef's competitive response to the external influences by constantly reinventing, reinterpreting and representing his creations in a different way (Code 31).

5.5.2 Technology

Klein says that it was mainly Adrià, but also Blumenthal to some extent, who have developed the techniques that makes contemporary cooking possible. People are fascinated about this style of cooking because they cannot do it at home. Adrià first developed the techniques and then adapted them to his cuisine. He is the precursor of contemporary Haute cuisine similar to Gaultier or Lacroix in Haute Couture (Code 111). Moreover it is exactly the invention of these new techniques that allows young chefs to break out of the institutionalism of classical Haute cuisine, which is very important. Today, chefs who possess the necessary classical skills and the passion can cook more freely, because they have access to these new techniques which former generations developed in trial and error. In addition, chefs have access to

produce from different cultures and can find new associations and creations. Young chefs can thus go much further (Code 112).

However, while these new techniques have freed haute cuisine to some extent from its institutionalised culture, many chefs argue for a responsible use of chemistry, techniques and technology. Blanc, for example, says that gadgets and chemistry are only tools that should be used in a responsible manner. Blanc is a self-taught chef who realised that applying chemistry to food can bring out fascinating results, but only when it is used intelligently and responsibly. Gadgets should only be used when they can help to better express what the chef feels and sees in a smell and a texture. Using E's is unacceptable, Blanc stresses, and chefs who do this are at the same level with the food industry and supermarkets that have created a mess within the human food chain. Young chefs embrace molecular gastronomy unreflectively while knowing nothing about food, nutrition or science. Chemistry is just a tool and this should be clearly communicated to young chefs. Blanc therefore demands that the top-end of gastronomy must become more responsible in its application of science because it is a role model for young chefs (Code 109). Wissler agrees with Blanc, and also insists that new techniques are only tools that should be used in a responsible manner. He says that new techniques should always be approached critically. They should fit the style of cooking of a chef and should only be used for enhancing the taste of a dish. On the other hand, hiding from these techniques or even disgracing them as some traditional chefs do is wrong, because it is wrong to use them only to produce show effects (Code 117). And Wissler says there will anyway be a natural selection among these new techniques and the best ones will survive (Code 118).

In this vein Reitbauer agrees that techniques and technology should only be used as tools in a masterful and subtle way (Code 114). Klein, for example, says that he first looks at the range of products in season and develops some ideas and then he applies techniques (Code 113). Roca, meanwhile, says that new technologies help to intensify emotions, for example, by creating dishes that trigger the memory and evoking nostalgic feelings (Code 115). Troisgros critically underlines that technology should never replace human sensibility and should never complicate the

cuisine (Code 116). Bras agree with both Roca and Troisgros and say that techniques should never replace the heart of a chef in creating an emotion. Techniques are important in the creation of a dish, but they should not be the reason for the creation; neither should they be seen in the final dish because it would diminish the delight of the dish. Michel Bras particularly stresses that emotion should never come from techniques but from food that comes from the heart and that the chef himself is happy to eat every day (Code 110).

5.5.3 Speed of Development and Molecular Gastronomy

The pace of the world influences the pace of culinary innovation. Troisgros reports from chefs in France that they now change their cuisines very fast because the world around them is changing so fast. Competition gets tougher and products and technology are constantly changing (Code 294). The last four decades, in particular, have seen reams of developments in cooking. New cooking techniques and new knowledge help to cook more precisely, healthier and lighter than ever before and help to present food in an exciting and individual way (Code 296). Roca reports that today the speed of development is pressurising, and he advises the whole domain to reduce the speed of development and to reflect on the achievements of the recent past. He particularly mentions the emergence of congresses where chefs meet each year to present their new developments as a significant contributor to this speed and pressure (Code 291):

> *"There are two congresses, one is in Madrid and the other one is in San Sebastian where all the important chefs have done something new in the last year. So there are thousand chefs coming here for the congress in San Sebastian and each one of them has created something new. Not the dishes they have created but the technology and the concepts behind the dish. So they are not presenting dishes, they are actually showing the technical concepts that underpin their dishes. Every year this happens in San Sebastian and I feel this particular phase has caused actually the speed of development, because every year we are coming together for the symposium and share our ideas and this actually causes speed."*

Some senior chefs in particular struggle to catch up with the speed of current developments, because they find it difficult to see any meaning in some of the new developments, perhaps coming from a change of worldview caused by age and experience. Winkler clearly agrees that development and change are needed in order to progress, but he criticises the speed of development because it is difficult to follow (Code 295). Today, Roca says, chefs develop things that are useful, but they also develop things that just present a look into the future (Code 292). But it is exactly this difference in approach that causes problems for chefs like Winkler whose creations very often became well-respected markers of culinary excellence. Winkler misses the reason and critical reflection behind many creations which, he says, were the underlying premises of the Nouvelle Cuisine (Code 295).

Avant-garde chefs, however, feel sometimes incriminated by more traditional and classical-oriented chefs. Amador, for example, complains that when a chef defies development that does not qualify him to incriminate chefs who further the culinary domain. Moreover, he says, some traditional chefs fear the change of generations, so that by incriminating the new generation they try to protect their own. However, he thinks the traditionalist chef will have no choice but to change because today the customer is much more open and ready to embrace the avant-garde cooking (Code 285). Reitbauer replies that all movements face counter-movements, often a strategic and economic positioning or a movement to resist the pressures of change. He continues by saying that at the beginning of each revolution the creations are extreme, but time selects the best of each revolution as was the case with Escoffier and the Nouvelle Cuisine. Reitbauer continues, noting that resistance to change not only comes from outside but sometimes also from inside the own team. The reason is very simple: change means additional work, which is neither particularly liked by employees nor by established chefs who are forced to adapt to the change at some point (Code 290). Bras agree with Reitbauer by saying that innovations follow the rule of the survival of the fittest, meaning that culinary innovations and movements are always extreme at the beginning but in the end, only the best and essential will be kept and only the chefs who impressed the history through their creations will be remembered as true innovators. All the xtreme and unnecessary will be forgotten at the end (Code 287). Blanc agrees and adds that the particular historical relevance of a

culinary movement can only be judged after decades of mistakes. This was the case with the Nouvelle Cuisine and it now remains to be seen with the so-called Molecular Cuisine (Code 286).

According to Amador, gastronomy has seen three revolutions: Escoffier; Nouvelle Cuisine; and avant-garde cuisine. By avant-garde cuisine, people commonly mean molecular cuisine (Code 73), which is considered as a completely misleading term among chefs (Code 83, 84). This movement developed new techniques and is described by Amador as a diet that fits the modern life. He says it gave gastronomy a new image other than just feeding people (Code 73). Molecular creations, more than conventional culinary creations, need a lot of planning and can therefore not be changed ad hoc. Consequently, with this style of cooking it is very difficult to adapt to customer needs, for example when a customer has special dietary needs, but has not informed the chef long in advance (Code 76). Haas agrees by saying that molecular cuisine challenges the concept of hospitality, because with this style of cooking it is difficult to accommodate regular customers who ask for regular changes on the menu (Code 80). Moreover, Haas argues that the real potential of a dish can only be achieved with a corresponding wine, but for many of the avant-garde dishes it is difficult actually to find a wine (Code 79). In addition, most people agree that avant-garde food cannot be enjoyed on a regular basis, which makes this kind of cooking a challenge for businesses since regular customers are the life blood of a restaurant (Code 80). Troisgros even asks whether avant-garde chefs eat their own food. He emphasises that the notion of gourmandise should always be the priority and demands that chefs should have pleasure in their own food before they serve it to their customers (Code 87). Also Trettl says that the avant-garde cuisine has a problem in accommodating regular customers, simply because it is at the vanguard of cooking. While this kind of cuisine is very interesting for professionals as a source for new techniques, it is a cuisine that cannot be enjoyed very often and thus is a problem when dealing with regular customers. “Pleasure will always be the foundation for food, and this why people enjoy a mussel that is cooked in its own shell much more than a molecular transformation of a mussel.” Trettl points out that people have to understand that avant-garde food is more than just food and should see it as an occasional experience. Besides, the debate about avant-garde cuisine has

become so intense at the moment because of the many copyists who do not know how to cook such cuisine. These chefs think they can just imitate the big chefs but do not have the knowledge and resources and thus get into trouble with their own regular customers and hence risk their whole existence (Code 85).

Amador agrees with Trettl and adds that untalented chefs bring innovation into discredit and have created a "molecular circus" by aiming for the 'show effect' avant-garde cuisine can have (Code 75). Bras are in line with Trettl and Amador by stressing that molecular should mean to understand the physics and chemistry of food and not merely show effects. They say that people have adopted a lot of habits and know-how from ancient recipes without really knowing why things are done in a particular way. Hence, the understanding of physical and chemical phenomena in cooking is the interesting aspect of the so-called molecular gastronomy and not its incorrect perception as show effect (Code 78). Troisgros continues by noting that molecular gastronomy is important as an approach to chemically understand cooking, but it is not globally important as a cuisine because it is not in harmony with human beings. It is a "techno cuisine" but not a "cuisine à la mode." Troisgros says that molecular gastronomy might stay in the history of Spain or some other countries, but it probably is not comparable with the French Nouvelle Cuisine movement that had an impact on the whole world. But it must be acknowledged, that even though it might be the wrong way, that molecular cuisine is important for the development of cooking (Code 86).

Blanc notes that food reflects social change and that the molecular movement is part of the much bigger organism of food that reflects the changes in the thinking and sense-making of people (Code 77). For Henkel, the problem of molecular cuisine is therefore how extremely it is used, and that young chefs often use it without mastering the craft of cooking. He says that molecular cuisine is definitely not alien and is clearly a dimension of cooking that will influence the future of cooking. But he clearly wants to warn young chefs, emphasising that a chef develops through all influences, and that molecular gastronomy can certainly make a great chef even greater if it is used wisely but that this requires that a chef has already mastered the craft (Code 81). Some chefs are very critical of molecular cuisine. Müller says that

molecular cuisine claims to intensify the taste but for him this is often not the case. On the contrary, he says, it often has an artificial taste which should not be the aim of cooking because the chef should intensify the product's own flavour. A chef should always go back to the roots and the terroir. Müller says that even Adrià goes back to the roots because he is copied so badly (Code 82). And Winkler adds that Adrià is the only chef who is able to cook this cuisine, though in general molecular cuisine is not meaningful and not a cuisine. In fact, Winkler says, it is a binding agent, because one cannot fry with it. Nobody would say dough is a cuisine just because one can make ravioli with it. What happened during the Nouvelle Cuisine was much more meaningful than what happens now with the molecular cuisine "hype" (Code 88). However, Amador replies that reducing molecular cuisine to a binding agent is dangerous half knowledge. The substances that are used in this style of cuisine have existed for decades, and many chefs used them for a long time. The big difference is that today chefs know how to use them (Code 74).

5.6 Theme VI: External Evaluation

It is further mentioned that culinary innovation is always exposed to external evaluation and it is the perception of the novum that makes culinary innovation so complex and complicate. In other words, chefs face the evaluations of customers, restaurant guides and testers, other chefs, the media and food journalists, who all evaluate their creations and decide whether a creation becomes an innovation or not.

5.6.1 Perception of the Novum

Aduriz says that for him sometimes very simple, regional and traditional restaurants and cuisines can be innovative and inspiring, which shows that the degree of innovativeness depends on the perception of the receiver. What is perceived as innovative differs from person to person (Code 304), and only the priority of the order of things in the innovation process is what differentiates innovators from each other (Code 298):

"Maybe a month, a month and a half ago I was at a sensory conference. There were a lot of presentations; really difficult for me. They were talking about their whiskers and neurons and experiments. Difficult! There was a presentation by a psychologist with about 100 people. He put on a screen a picture of a very amazing island with palm trees, blue ocean, emerald coloured white sand. A paradise! He said: 'please, is there someone that this image of this island makes feeling uncomfortable? ' Yes, and there were three people that lifted their hands. So he passed on the microphone: 'And for you, why does it make you uncomfortable?' ...because he feels claustrophobic. So put him in the middle of the ocean would make him feel sick. For another person it was panic to be alone. It never occurred to me that this might be a reaction, because for me it is paradise and I felt that pretty much for everybody it was the same thing. So, and gastronomy is the same thing. So for me culture and sociology is important. There are filters... So just a picture, an image of an island can generate these kinds of feelings in people. Imagine what gastronomy can generate!" (Andoni Luis Aduriz)

At the beginning, the unknown is often rejected, because people do not understand it (Code 312, 301), but when the new idea is clearly communicated, the acceptance level increases (Code 301). Trettl says that novelties are generally good, because they are wake-up calls (Code 309), but novelties must be either naturally understandable or they must be explained so that they become understandable. In other words, chefs must have a reason for such different modes of creation. Only then they can "reach the heart of people."

However, professional chefs have a different mindset and sometimes think in too complex a way for the customer. This is why they need interpreters, such as TV chefs who have the ability to communicate so that normal people can understand cooking (Code 310). Amador says that the less reference people have to a dish the more critical they become. Hence, people are naturally more critical with experimental cuisines than with more classical and traditional combinations they know because they have fewer or sometimes even no reference points at all (Code 300). But people also complain about the avant-garde cuisine, because it needs too

much explanation. Amador, however, sees no difference to the time of the Nouvelle Cuisine when waiters and chefs went from table to table with a cheese or carving board and explained all the different products (Code 300, 311). Haas agrees with Amador, but adds that the Molecular Cuisine has pushed the need to explain to a new level because during the Nouvelle Cuisine the food was at least recognisable as such (Code 302).

To this problem Henkel gives good advice, saying that the customer wants to relax and while some dishes require explanation, the service should not be educational and stressful for the customer, and the food should not lead to complete stimulus satiation (Code 303). This advice can be translated into a very pragmatic innovation strategy: innovations must be usable and understandable. Henkel mentions, for example, that the first books of Adrià were not very good because the recipes were not very precise and chefs started to lose the interest in them (Code 304). Müller further stresses that familiarity and help are essential aspects in customers returning to a restaurant. Customers are often insecure, even when they have eaten at other high-level restaurants. Hence, it is important that chefs explain new things and give the customer a relaxed feeling, so making them feel like guests in a happy family (Code 306). Thus, it goes without saying that the knowledge of the staff is crucial for the dissemination of culinary creations (Code 307).

Singh believes in a specific kind of trick to communicate an idea to make it a successful innovation. He says that by offering customers something they can relate to and they feel comfortable with and then offering a few creations that challenge them will do the trick. The challenging creations must be explained so the customer can learn. By receiving this knowledge the customer feels proud to know something others do not know, and this automatically creates a bonding with the chef. The customers can then start to "live" with the chef and his creativity, which is also very motivational for Singh. He says that sometimes innovations intentionally push the boundaries to a limit that people do not understand and so it is important to be patient but persistent until people start to understand and until the creation becomes a successful innovation (Code 308):

"I hate to make it sounds like a formula because it isn't, because of the constant process of engaging with things... it's not just getting on with your team or your employees but it is also engaging with the customer. It is a constant process of engaging. So, you give them a few dishes they are familiar with... the kind of dishes that people have come to expect. It is an element of that, it is an element of comfort, things that are seasonal, there is an element of shock or surprise, you know. There must be one or two things that are actually pushing them: 'oh, my god what's that', you know... or for example, anything that pushes you to the extreme, you know, a vindaloo of pig's cheeks with crispy fried pig's ears... vindaloo is so ... one day in Britain, they know vindaloo more than I know vindaloo from India. It's fantastic so they know but then the moment you say I am not using xyz, any part of the pork, neither the legs nor the shoulders, we use just pig's cheeks and we braised it, potatoes.... crispy fried pigs ears all of a sudden, you're taking something so familiar to the next level. It makes a statement, a statement about the product, about the confidence in innovating things and it makes it more intelligent. ...and then people, they understand. 'Right I get what you are doing now. I can see where that is coming from. I tasted that and that's how it's been....' When people start doing that there is a sense of... they think they know something that everybody else doesn't and I explain this to you and that shared all the ownership. It starts a relationship with the brand, the product... very important. It is like you said a sense of ownership, it's a process of engaging and it's settled..." (Vivek Singh)

Aduriz says that avant-garde chefs produce creations that are so removed from the norm and whose creations split the opinions of people as much as abstract paintings. Therefore he already sees in communication and explanation a form of innovative solution, because, like Singh, it shares the ownership and responsibility can then move from the creator to the receiver (Code 297):

"We did a plate; it is a plate that is difficult... It has coconut, taro and a sardine ice. It is weird... out of every ten people, it is true, haha, about nine don't like it and the one that does not say anything doesn't necessarily mean he likes it. He just does not say anything. So, a lot of people say: this plate, I don't like! And they

complain. So what I can do or think is: 'you have no idea what you are talking about. I am the one that is right.' Well, first of all, the way it is placed. It is coming right after a warm plate and because of the ice it is very cold. A shock! And there is absolutely no control reference for this plate. So, it is totally unknown and you don't know where to put it. So, in between disorientation, the flavours and culture and the temperature ...the interpretation of the temperature is a culture shock! It is totally a shock! So with this we don't know. I could say 'the problem is not the plate; the problem is your interpretation'. Let's try a test! So we explain to the guest, as soon as we give them the menu, this is a plate to break the norm, ja? It is a plate that has no reference and you could be disoriented with this plate. It is an unexpected flavour, because of the temperature; more than anything else. So, we are going to play with your senses that might make you uncomfortable...So, we tell the guest this when we give them the menu so they can prepare themselves and we give them the option that if they don't want to play that game we can change the plate. So, all of a sudden we take the responsibility of that and we give it to the guest, because before we did not give them a chance. We did not warn them. Now we do. So it totally changed the problems, because the people want the challenge and they are prepared... So, this relation, apart from critics and complaints, a criticism or complaint can help you find a solution and sometimes it could be an innovative solution." (Andoni Luis Aduriz)

5.6.2 Customers

For Haas gratified customers are a motivation. He says serving is something very pleasing for him and not subservient; that is because he makes the customer happy and so receives a real motivation boost (Code 370). Reitbauer agrees with Haas, and adds that the customer must be the centre of attention. Restaurants often take themselves too seriously and it seems like that the top gastronomy has reached a limit where the customer is just tolerated as if an audience. Of course, restaurants have to provide an exciting experience, but this experience must be subordinate to the central needs of a hardworking clientele who wants to spend a relaxing and intimate time when eating out. Therefore, restaurants should act as conductors who

provide customer with flexibility and freedom. The experience should always be built around the customer, says Reitbauer (Code 372). Trettl agrees, saying that the customer's well-being is more important than any creation. Today's customer is stressed and hard-working and therefore wants to relax and feel at home when going to a restaurant. For that reason, haute cuisine restaurants must change and think more about the customer than about dishes (Code 375). Trettl says he believes that a good way to contribute to the well-being of the customer through food is to produce food that both unites people and surprises them, so that they have something to talk about (Code 374).

Wissler continues by saying that the clientele and the type of restaurant influence how creative a chef can be. In other words, the level of creativity the chef can use in his cuisine depends on the level and type of gastronomy and the clientele that comes with it (Code 193). Wohlfahrt expands Wissler's thought by saying that creativity needs customers who appreciate the new and love to be challenged and see it as an adventure even if a new creation did not fully satisfy them. But unfortunately, he adds, there are quite a few customers who always expect an immaculate performance and do not condone any mistakes (Code 194). Hence, gastronomy is a complicate business, because it depends on the mood of the customer, says Müller (Code 191). Therefore, chefs' opinions about the customer's ability as a valuable restaurant critic are split. Adrià supports the extreme opinion that customers are affected by the whole restaurant experience and they do not have sufficient culinary knowledge and are thus unable to judge what stands behind his creations (Code 187). Troisgros clearly differentiates here between 'customers' and 'loyal customers' who have followed his development over many years. For him his loyal customers are a good means to learn about his own development because he is constantly occupied with his creations and often is unaware of his development and therefore needs this outsider view (Code 192).

Klein agrees with Troisgros and says that loyal and experienced customers are a good and critical reference point for him. His regular customers come at least four times a year to taste his four seasonal menus and provide him with valuable critique that they are able to offer because they can compare the current menu with older

menus and with the menus of other top restaurants they go to. Over the years Klein got to know these customers so well that when he creates a new dish, he has these customers in mind. And sometimes he is fortunate and can test his new creations on them before he starts the new menu, which provides him with valuable feedback (Code 190). A similar technique is used by Amador, who sends out new creations unannounced to trusted guests and, because the creations come unannounced he naturally achieves objectivity by surprise (Code 188). But Amador says that regular customers are actually a problem for his restaurant. Regular customers are bored very fast and demand constantly new menus which are impossible in avant-garde cooking because the dishes need a lot of planning and testing beforehand. In addition, regular customers start to demand a special treatment and preparation of food and thereby lose their openness to experience the chef's cuisine (Code 189). A related problem is mentioned by Müller. He says that the chef's understanding of taste is often very different from that of the customer (Code 177) and Henkel adds that there is often a discrepancy between what the chef wants to cook and what the customers wants to eat. All great chefs want to cook with self-reference, but sometimes they have to step back to see who are their customers and what they want to eat. On the other hand, Henkel believes that customers can also be educated to try new and more challenging creations (Code 174).

However, the issue of external evaluation is even more complicated, because chefs also have to convince food critics and journalists, says Henkel (Code 174). The chef is in the centre of a vicious circle to decide whether to cook for the paying clientele or to satisfy the expectations of food critics and journalists; these are not necessarily the same. Henkel says that customers expect high rankings, but in order to be highly ranked, the chef has to cook things that are not necessarily to the customer's taste, but suit the restaurant critics (Code 175). Roca supports Henkel's account by stating that it is a vicious circle of expectations between customers, critics and chefs. The problem is that professional chefs develop culinary wise at a much faster pace than customers so that there is a need to find a balance between both sides. On the other hand, restaurant critics develop sometimes even faster than chefs and are interested in new and unknown creations. But customers generally prefer the familiar, which

means that chefs have to wait for the customer to catch up with the culinary developments of the trade (Code 178).

5.6.3 Restaurant Guides and Testers

Henderson says that it is a satisfying feeling when one's work is respected, especially when the work is so unconventional. St. John's restaurant is a noisy and lively place and takes an ironic stance on other fine dining places by being a space that shows the real manners of the occupation. Henderson says that he enjoys having a star yet had always been very stubborn in his approach to food, which is why he never aimed for a star (Code 173). However, the external evaluation of culinary creations is a major issue for chefs. Henkel, for example, says that knowledge is for him the most respected criterion to criticise culinary creations and the opinion of the customer is the most important in terms of finance, because the customer makes it possible that he can do his job. However, the opinion of a journalist or a great chef is like "balm for the soul", because they have eaten in many restaurants and have the highest level of knowledge (Code 176).

But the public acknowledgement of a restaurant's top performance also creates immense pressures. Amador reports that gaining a third star is an emotional experience, and financially important. It has split his feelings between becoming more relaxed because he has achieved the highest culinary accolade, and an immense feeling of existential fear of defending the three stars. He says that chefs normally do not get rich with one restaurant and therefore need additional income, for example, by working as consultants for the food industry. Thus it is vital to keep three stars, because it attracts industry partners that provide chefs with a certain level of financial security and hence more freedom to plan for the future. Along with the third star comes also a more international clientele and international offers for restaurant projects and concept development. Amador honestly admits that if he had not gained the third star he would be bankrupt (Code 363). Klein, on the other hand, reports more negatively that the number of stars significantly influences the size and management of a business. He says that until his restaurant had two stars it felt like a small family where he was like the father, and problems were solved on the spot.

Now, he is a business manager and he must employ people for all the different business units. Since his restaurant has received the third star he has to handle the media, whether he likes it or not, because it brings in significant amounts of money and he has the responsibility for paying his staff at the end of the month (Code 364). Wohlfahrt agrees, saying that three stars means analysing competitors, bigger publicity, a more critical clientele as well as talent and personality development. Wohlfahrt agrees with Amador that the real challenge is to defend the three stars because the clientele becomes more critical and the chef's publicity becomes much more powerful (Code 365).

Chefs have split opinions about restaurant testers and emotions often fly very high as can be seen by the following quote that is given without reference because of its strong language. However, it reflects the emotions the researcher sensed among many chefs:

> *"Testers are assholes and wankers, because they are frustrated that eating alone all the time is their job! ...People who test other people are assholes!"*

Aduriz sees two problems in the very nature of professional restaurant testing: the first is experience and the second is boredom. Experts say you must have eaten in 1000 restaurants before you are able to evaluate one restaurant. Consequently, this rule can cause problems when a restaurant is tested by inexperienced testers. The theoretical idea is that testers do not promote a chef but inform the client. However, the problem is that testers are bored with eating, because they have to eat all the time, and the only thing they can write is their own interpretation of a culinary experience which influences and maybe even destroys the experience of the client in advance (Code 197). Reitbauer agrees by saying that testers are an important yet delicate party he has to consider in his creations, because testers are bored with many restaurants that offer very similar creations. Therefore Reitbauer informs himself which products are dismissed by testers and simply avoids cooking them. On the other hand, he believes that chefs shape the future of cooking and thus testers depend on what chefs create. Chefs should therefore be more self-confident and should pursue the way they think is right and not the one testers might think (Code 206).

Haas continues by complaining that restaurant testers sometimes personally attack chefs in restaurant guides. Hence, he finds confirmation of his work in the success of his restaurant and not so much in testers' verdicts, which sometimes have nothing to do with professional or constructive criticism (Code 203). Both Haas and Amador note that the background and qualification of the tester is crucial (Code 203, 201). Amador continues by saying that background and qualification of testers, however, differ between the two leading restaurant guides. The Michelin guide employs testers that were former chefs or other restaurant professionals whereas the Gault Millau pays private rich people with a passion for food to travel around the country and test restaurants. So, it is hard to say which testers are better because the Michelin testers may focus more on the craftsmanship, and the Gault Millau testers, on the other hand, may have many years experience of eating in Haute cuisine restaurants (Code 201). Amador continues by saying that many testers from Michelin and Gault Millau are nowadays in the same age range as many chefs and this is an improvement, because these younger testers are more modern and open in their approaches to food (Code 199). However, there is a problem with their integrity says Amador. The Gault Millau testers have to write a new story about a restaurant each year as opposed to the Michelin testers who just decide whether and how many stars a restaurant is worth. Amador says that it is an open secret on the scene that some Gault Millau testers rank those chefs higher with whom they have a friendship or where they can eat free. As a result, Amador refused to cook for two of the Gault Millau testers and was afterwards faced not only with a negative critique but with a public defamation in the guide. He says that most chefs are in fear of testers and do not bother to tell publicly what is really going on behind the scenes, but the following account might give a good impression of the reality (Code 200):

> *"One of the biggest hoteliers of Germany and the boss of the Gault Millau, who is by the way also the godfather of this hotelier's son, regularly visit together the restaurants of young colleagues. This is something you just don't do! And I know from other colleagues who told me that these two old gentlemen go explicitly on tour to these young chefs to tell them that what they do is all wrong and rubbish and only what they do is fantastic. This is well known in the scene! I find it just a roguery! But nobody has the guts to say something... to be the friend of the Editor*

in Chief and to go to the restaurants of colleagues and to be responsible that they get miserable critiques and sometimes even get kept low on purpose so that oneself can shine reflects a very poor character." (Juan Amador)

Trettl stresses that rankings and critiques put pressure on chefs. He says that he knows some highly accomplished chefs who are still anxious about the verdicts of restaurant testers despite the fact that they have the experience and knowledge to evaluate the quality of their creations by themselves. Rankings are problematic because, on the one hand, getting three stars means financial security but, on the other hand, it causes immense pressure defending the three stars. In order to become three stars, a chef clearly has to conform to what is expected; "Having a funny haircut like me is already a problem!" Michelin stars, for example, are normally assigned to the restaurant and not to the chef. Trettl's idea was to overcome any rankings when opening the new restaurant Ikarus by offering 11 guest chef menus per year. However, despite the fact that during 11 months of the year the restaurant presents culinary ideas that are not his own he received a star (Code 207). This story clearly questions Troisgros' account of restaurant critics, who is in favour of testers and says that modern testers are very knowledgeable and experienced and judge the chef's talent, intelligence of the cuisine and consistency of work on the long term and not the different cuisines, because each chef offers a different cuisine (Code 208).

Both Winkler and Amador agree that restaurant testers are always subjective. Winkler says that restaurant guides are important and he understands and accepts that testers can make mistakes because they are human beings, but the problem is that chefs would often evaluate creations very differently to restaurant critics (Code 209). Amador acknowledges that it was a learning process for him until he understood that critique can never be objective. Since he understood that he is more relaxed with restaurant critics, but he also says that chefs evaluate food differently. First, chefs know that only they can know their cuisines best, and they have too much respect to negatively criticise a colleague's cuisine just because it might not be to their taste or because they do not understand it. And second, the only two things that can be objectively evaluated are the quality of the preparation and the quality of the

products, and to evaluate the latter someone needs a lot of knowledge. Everything else is biased because everybody has preferences when it comes to food (Code 198).

Müller says that the problem with restaurant critics is that they are forced to eat and that they analyse every single detail; but customers do not think in so complicated a manner and all this fuss created by testers finally hinders customers in enjoying food. Consequently, he proposes the whole testing and ranking system be revised because it puts immense pressure on chefs. He refers to the very sad case of the French chef, Bernard Loiseau, who committed suicide, because he lost his third star. His death prompted many chefs to return their stars because they wanted to bring back fun to their cooking. Müller also mentions the yearly awards of the World's Best Restaurant List organised by the British Restaurant Magazine. He says that this list is very questionable because seven out of the ten best chefs cook a so-called molecular cuisine. As a consequence, this event is more and more frequented by chefs from countries with a more recent culinary history. Most French and Italian chefs do not even bother to go there anymore. In addition, Müller suggests that guides should acknowledge that gastronomy can also be excellent outside the world of Haute cuisine. This helps chefs to get recognised who do not want to cook at a Michelin star level (Code 205).

Wissler agrees with Müller and adds that the old, respectively classical, culinary masters should be acknowledged by guides for their lifetime achievement because they have rendered outstanding service to the guild and are eminently respectable craftsmen and artists. Therefore they should not be discredited in their evaluations just because they cannot or do not want to keep up with the current trends and expectations. Wissler says "Nobody, whether chef or not, should be allowed to judge the fantastic cuisines of such eminently respectable chefs like Paul Bocuse, because they did so much for the guild and they carried gastronomy worldwide to the forefront." Therefore, he suggests, the more senior, traditional and classical chefs should receive a different evaluation system in the guides, one that honours their lifetime achievement and clearly reflects their style of cooking (Code 210). Klein relates to Müller and Wissler by saying that guides are a necessary means although many chefs suffer from them. However, the difference between Germany and France

is that in France nobody would dare to go to Bocuse or Haeberlin and lower their rankings, because they have done so much for gastronomy, and the French know this must be honoured (Code 215). Yet, Klein replies to Wisslers suggestion to introduce a different system for classical chefs that this might be difficult to realise because the border between classical cooking and avant-garde cooking might be blurred, so that chefs who cook a cuisine in between classic and avant-garde could therefore be in the most unfortunate of all positions (Code 213).

5.6.4 Other Chefs

For Reitbauer, chefs are the best critics, because chefs can discuss with each other at the same level of expertise and in a common language (Code 184). Trettl agrees by saying that chefs have different evaluation criteria from food critics, and most importantly chefs do not judge the reputation of a chef by his accolades but by his reputation among chefs (Code 185). But Winkler adds that chefs who have extensive experience and who have been groundbreaking in the field get less and less excited about the creations of others, and this might be a problem in the end (Code 186). In addition, he criticises the lack of healthy criticism among which is why many new creations are questionable. Chefs only seem to praise each other's work and so nobody realises that he has to improve. Winkler says that today's politics in Haute cuisine decreases individualism and that many chefs just seem to cook and think the same, which is not good (Code 179).

Aduriz, on the other hand, sees travel experience, openness and love for food as the most valued criteria to criticise culinary creations. He says that in the past those who wrote about gastronomy were rich and powerful people who had the opportunity to travel, experience and learn. Today, top chefs travel even more than professional critics, because top chefs are passionate about gastronomy and want to learn and see as much as possible (Code 172). That is why for Aduriz the clients who have the chance to travel around the world and build their own independent and spontaneous opinions are even more valuable food critics than the professional food critics. But the most valuable critics for him are other great chefs, because they are big gourmets who have the necessary insider knowledge and understanding (Code 172).

5.6.5 Media and Food Journalists

While Wohlfahrt sees journalists as motivators and constructive critics of his work (Code 181) many chefs have problems, especially with the new forms of media. According to Amador, the new forms of media are the reason why cooking receives such attention. During Escoffier's times there was the printed press, but today there is the Internet (Code 211). Henderson agrees by saying that the obsession about food on TV gets extensive. But on the other hand it helps with the dissemination of ideas and brings coverage to the whole world of gastronomy, which is needed and very handy (Code 288). But Amador criticises the public portrayal of chefs as wrong. The media portrays an image of chefs that is disrespectful and has nothing to do with what really happens in a restaurant (Code 212). Müller agrees and suggests that the media want sensation and not mastery and this is why terroir, simplicity and other essential dimensions of a good cuisine do not get noticed. The verdicts of food journalists seem often wrong because they do not have the same engagement with products and taste intensities that chefs have on a daily basis. Therefore, they cannot understand simplicity and real taste (Code 214).

Winkler agrees with Müller in decrying that journalism is interested in sensation and not in respecting the work of former generations of extraordinary chefs. They only report the latest trends and creations of young chefs and may totally forget chefs who have made gastronomy popular. Nobody can cook at the top level for 40 years, as seems expected by journalists who also constantly demand creativity from chefs while not being creative themselves. "They always write the same phrases and never come up with new words to describe a dish." Winkler cannot understandable why the whole world expects chefs to stay creative for life while they accept "that other people write the hits for their favourite band" (Code 216). And finally Blanc agrees with both Müller and Winkler, saying that journalists look for sensation rather than for the real essence of food. They are interested in how clever and surprising an idea is and not how delicious the food is. But this is very dangerous as can be seen by the whole story of molecular gastronomy. For Blanc it has similarities to the tale of 'The Emperor's New Clothes', because both testers and the media portray it as the best of the best without actually delivering evidence for their claims (Code 202).

5.7 Chapter Summary

It was shown that the interviewed chefs believe that in order to create culinary innovations it is important to proceed through a rigorous time of learning to become an extraordinary chef with own characteristics. The master-apprentice relationship was mentioned as a common mode of acquiring tacit knowledge and skills necessary to become extraordinary and to develop an authenticity that is crucial for remaining competitive in the haute cuisine sector. This authenticity is believed to become evident through a chef's personality, creative signature, philosophy and critical reflection. Furthermore, it was reported that culinary innovation can also occur in culinary domains outside Haute cuisine, but it always requires an extraordinary chef. For the interviewed chefs to be extraordinary means to possess leadership skills that enable a chef to steer a whole team towards his own aims. It also means to have a high degree of sensibility to elevate creations to a level so that they potentially become innovations. Moreover, extraordinariness includes morals and responsibilities that protect people from creations that might have negative impacts. It is further reported that extraordinary chefs have respect for the creations of other chefs, but find complete satisfaction only in their own creations which is why they also work with self-reference as they are the only persons who can judge the value of a creation when it is new.

In addition, it was shown that culinary creativity is an essential part of culinary innovation and includes several aspects that make it an exciting yet complicate topic, because of its highly personal dimension. The chef's creativity and inspiration, for example, is always personal and embraces many different facets. The interviewed chefs reported that creativity needs freedom and that the idea for a creation must be protected in order to maintain the creation's authenticity. In addition, culinary creativity also includes the aspect of art, but it remains to be seen whether Haute cuisine will be widely acknowledged as art or not. It was also mentioned that chefs aim to create the perfect culinary experience, but that perfectionism is seen as killer of creativity. Finally, creativity and business operations were mentioned as being two clashing dimensions that have to be separately managed by chefs.

Then chefs reported from their personal experience of creating and of the importance that creations be harmonious and simple and deliver emotions regardless of which area in which they happen. Chefs also reported from external influences and developments. They said that culinary creations are influenced by culture, tradition, globalisation, technology and the speed of development, because they themselves are influenced by these dimensions. In particular the emergence and development of the so-called molecular gastronomy movement was repeatedly mentioned. At the end, it was shown that culinary innovation is always exposed to external evaluation, and it is the perception of the novum that makes culinary innovation so complex and complicated. In other words, chefs face the evaluations of customers, restaurant guides and testers, other chefs, the media as well as food journalists who all evaluate their creations and decide whether a creation becomes an innovation or not.

6. IDIOGRAPHIC EXPLANATION

"I adore simple pleasures. They are the last refuge of the complex." (Oscar Wilde, 1891, 'The Picture of Dorian Gray')

The idiographic description presented in the previous chapter was particularly important for the classification of units from the raw interview data and the generation of themes. These themes naturally emerged without consciously imposing any framework. In turn, these first-layer themes themselves form a framework that is used as a starting point for the second layer of analysis presented in this chapter and that is called an idiographic explanation, following Tsoukas (1989). Explanation here does not mean finding a provable explanation but rather explaining my understanding of culinary innovation as experienced by the interviewees. The reason why I have chosen to add another layer of analysis on top of Giorgi's suggested descriptive analysis is that I feel to have learned much more from interviewing the chefs that the previous description can ever entail given the nature of a descriptive analysis. In other words, I feel confident that I can present some findings that are more general.

Of course, in subjective research it is impossible to claim generalizability for a well-defined area of validity, because in this type of research generalizability works through learning. Thus, it is primarily not the findings, but what I call the meta-level of the findings (i.e. the idiographic explanation) that will apply in other cases (i.e. will be generalizable). Glaser (1978), for example, reports how the knowledge gained from a study on becoming a nurse could be transferred to a study on becoming a teacher. And Applegate and Morse (1994) report that the knowledge they gained from studying privacy violations in an all-male nursing home was not limited to this specific demographic, but could be generalized to *"any setting in which the problem of privacy violation is a concern"* (Morse, 1999). Hence, Morse (1999, p. 6) concludes that *"it is the fit of the topic or the comparability of the problem that is of concern. …it is the knowledge that is generalized."* The reason why all the above researchers were able to generalize (i.e. apply their findings to contexts other than the one researched) is that they have learned about the essence of the phenomenon of

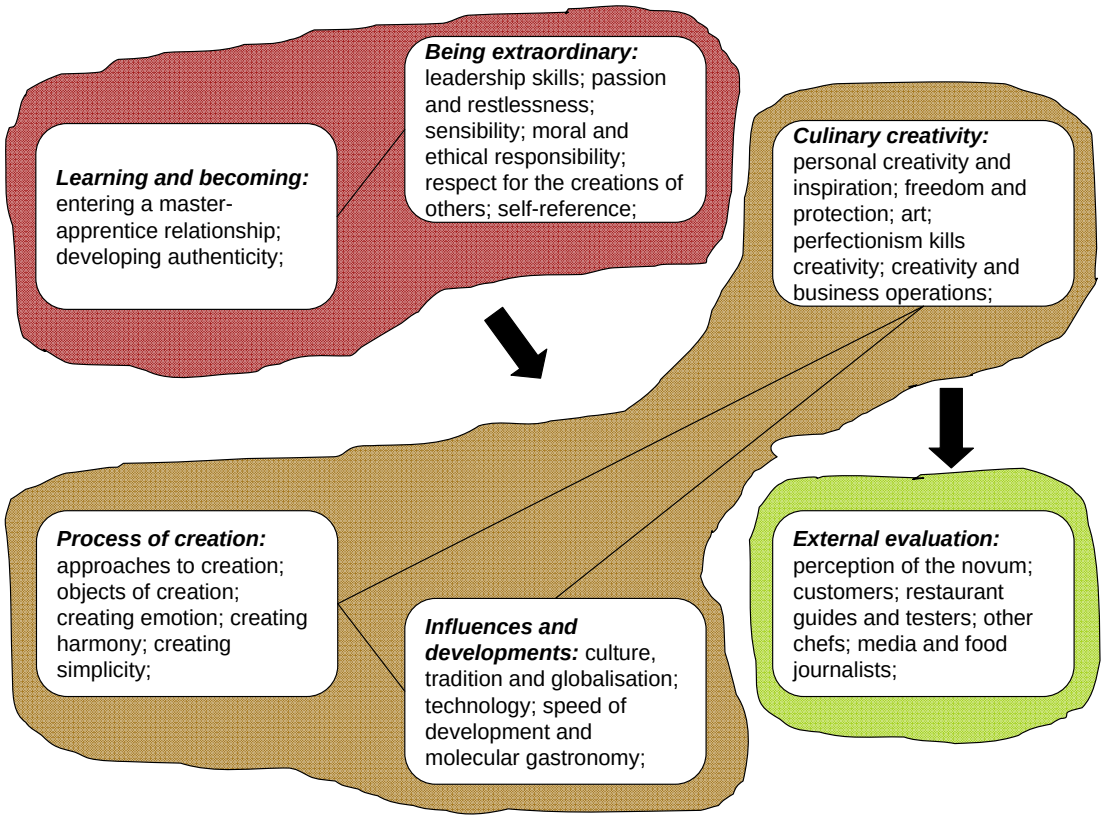
their investigation and thus they were able to make better sense of this phenomenon even when it appeared in a different context.

Consequently, generalizing in this thesis can be seen as iterative learning from investigating the extraordinary. Hence this chapter is a narrative about my learning and hopefully resembles what was discussed in Chapter 3.8.5 when referring to Welman and Kruger (1999, p. 189): that, much more important than any rigid order of analytical steps, is a final narrative that makes transparent that the researcher went through a learning process after which he finally felt confident to have understood the phenomenon *"from the perspectives of people involved"*.

6.1 Seeing through the Descriptions

After the descriptive findings were finalised it became apparent that the findings actually describe a development that is anchored in a systemic environment as proposed in Chapter 2.2 by Csíkszentmihályi. Drawing helped to see the descriptive data in a different light because it removed some of the intangibility of the words and the complexity of the multiple links between the words. Hence, a first simple drawing emerged that revealed that some themes that are closely connected with each other, and that this new gathering of themes somehow reveals an underlying process that connects, and respectively reconnects these gatherings of themes with each other. This first drawing looks as follows:

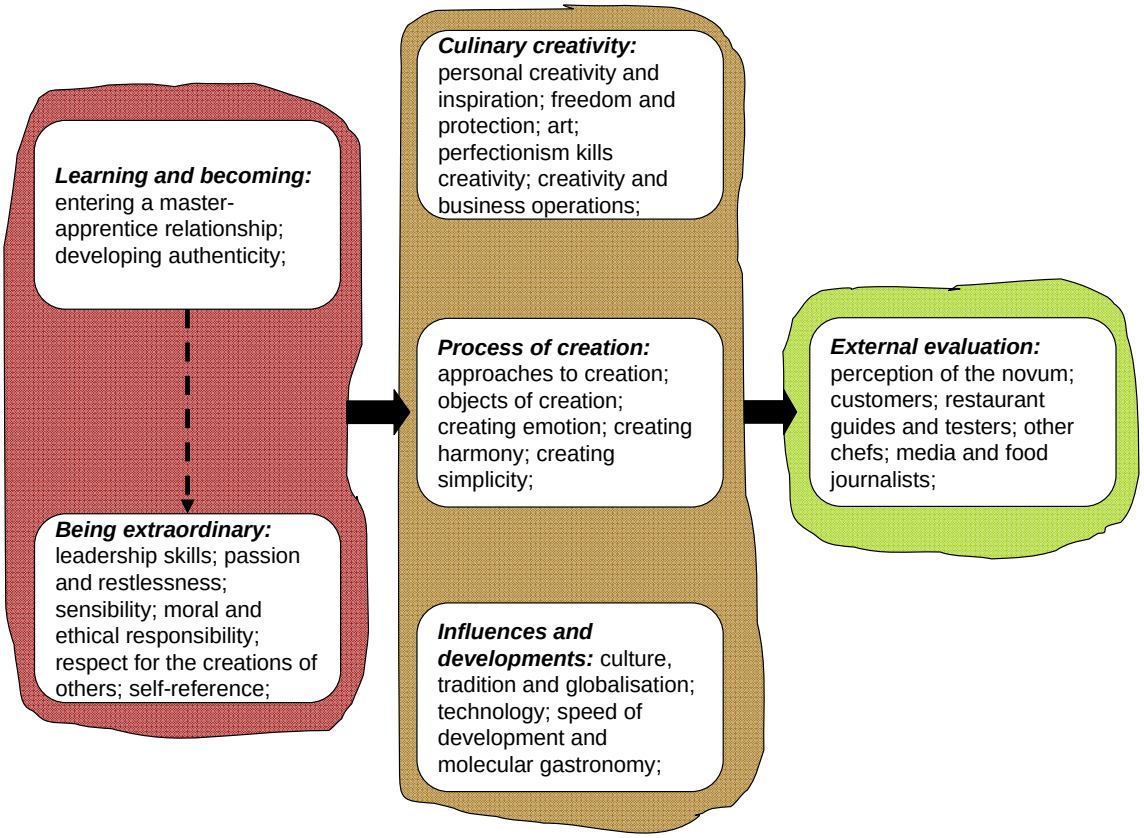
Figure 34: 2nd-Layer-Analysis Drawing I



Source: own figure

Then this first drawing was re-drawn in order to bring out better the suspected connections between the gatherings of themes resulting in a second drawing that looks as follows:

Figure 35: 2nd-Layer-Analysis Drawing II



Source: own figure

Then it was realised that the red gathering of themes represents a logical link between a development (learning and becoming) and the output of this development (the extraordinary creator). This link between development and its output could not be seen in the brown and green gathering of themes, though this does not mean that these links do not exist. Consequently, the literature and descriptive findings were re-visited and, indeed, these links existed, hidden between the lines of the interviewees' accounts. Hence, a systemic development of culinary innovation emerged with the help of my expertise as chef and the subjective experiences (please see Chapter 3.31) I gathered during the field trip. As a result, this systemic development is presented by means of the following table:

Table 10: The Systemic Development of Culinary Innovation

	Individual	**Idea**	**Field and Domain**
Development	Learning and Becoming	Idea Creation	Value Creation
Output	Extraordinary Creator	New and Valuable Idea	Realised and Valued Idea (Innovation)

Source: own table

Then I tried to create a storyline for each of the three developmental stages based on the descriptive findings, but this according to my understanding and the subjective sense-making and experiences gathered during the interviews and my reflection on the descriptive findings. This led to the three short paragraphs which will follow. However, before these paragraphs are presented it has to be mentioned that during all three stages five concepts constantly arose. These concepts are: sensibility, emotion, harmony, simplicity, and authenticity. In order to show the constant re-occurance of these concepts they are highlighted in colour in the following storyline paragraphs:

Learning and Becoming → Extraordinary Creator

The master-apprentice relationship is the traditional mode of acquiring the tacit knowledge and authenticity that enables a chef to make sense of his sensibility in order to produce creations that show emotion, harmony, and simplicity. However, some chefs argue that the development of authenticity could be in danger if a chef goes through a master-apprentice relationship, which is affected by the master's strong influence on the novice. In addition, the budding creator must also develop leadership skills, responsibility, and respect for the creations of others. Finally, the accomplished extraordinary creator must have gained a sense of self-reference,

because his ideas entail substantial new knowledge which only he is able to evaluate during the creating stage.

Idea Creation → New and Valuable Idea

Since we have never seen creativity — only the creative individual and the creative outcome — the chefs explained the phenomenon of creativity by means of their approaches to creativity (i.e. by explaining their creations). The personal creativity and inspiration of the chef is exposed to different influences and developments that consciously and subconsciously impinge on his creative process. These influences and developments are linked to culture, tradition and globalisation, technology, the speed of development and molecular gastronomy as well as to the creations of others. Therefore, the chef must try to create freedom in order to work creatively, while protecting the creative idea once it is finalised in order to maintain the creation's authenticity. Freedom can be created by understanding that perfectionism actually kills creativity and by separating creativity from business operations. Before creating a new and valuable idea the chef decides on the objects of creation and then engages in the creation of emotion, harmony and simplicity, which shows that creating at this level actually shows similarities to — or even is — art. In this act of creation the chef uses his sensibility and self-reference to become inspired and to evaluate the value of the idea; i.e. whether it fits his values, beliefs and authenticity, and whether it respects the creations of other chefs, which might have inspired him.

Value Creation → Realised and Valued Idea (Innovation)

The external perception of the novum decides whether the new idea becomes valued and finally realised. The chef faces several external parties that inflict their evaluation on the chef's creation and its authenticity. These parties include: customers, restaurant guides and testers, other chefs, and the media and food journalists. The interviewed chefs all expressed great concern that there is a clash of interests and expectations between these parties, and many said they fear that their efforts and sensibility of creating emotion, harmony and simplicity is often misinterpreted or not understood at all.

As a chef, it was quite clear why the interviewees talked about these concepts. But after discussions with other people it became also clear that this is not be the case for

people who are not chefs at this level. The reason could be that these concepts point towards the existence of tacit knowing and are evidence that chefs have developed a unique language to overcome the non-verbalisation of tacit knowledge. As a result, it was clear that an attempt has to be made to explain these five concepts even though it can only be a narrowing by using metaphors, examples and illustrations from other domains (such as mathematics, art and philosophy) for explanation.

6.1.1 Contextualising Sensibility

The chefs' understanding of sensibility might be explained as "the ability to appreciate and respond in a delicate or subtle way to impressions and influences" (Hornby, 1995, p. 1070). Thus, it can be argued that sensibility is linked to sensemaking and responding to sensegiving. The notion of sensemaking was coined by Weick (1969/1979, 1993, 1995; Weick, Sutcliffe, & Obstfeld, 2005) and describes "the interplay of action and interpretation rather than the influence of evaluation on choice" (Weick, et al., 2005, p. 409). In other words, it is about ''the social process associated with sensemaking'' (Maitlis, 2005, p. 22). The notion of sensegiving, on the other hand, was coined by Gioia and Chittipeddi (1991, p. 442), who define it in an organizational context as ''the process of attempting to influence the sensemaking and meaning construction of others toward a preferred definition of organizational reality.''

However, neither notion entirely covers the meaning of sensibility in the current context. Chef Jean-Georges Klein, for example, reported that he senses the weather and automatically adapts his dishes to the weather conditions; when it is hot outside, he increases the acidity level of the dish — just *une touché* — to make it fresher and lighter. And Chef Harald Wohlfahrt compared himself with a musician who, instead of notes, delicately plays with spices to refine and brings out the essence of the product. In this respect, sensibility is more about the "human ability to extend our senses out into the world" (Nielsen, 2002, p. 9).Chapter 3.3.1 mentioned Husserl's argument that people, in order to consciously understand what an experience is like (Laverty, 2003), must cooperate in creating a dialogue with the world (Valle, et al., 1989). Yet, this understanding cannot be gained through induction, generalisation or

mechanistic causation but instead through actively grasping the phenomenon (Polkinghorne, 1989). In other words, the chef senses the impressions and influences the world sends, and adapts his creation to these impressions and influences.

The idea of a *dialogue with the world* can be linked to Polányi's (1969, p. 160) notion of 'indwelling.' He said that "all understanding is tacit knowing, all understanding is achieved by indwelling." (2005, p. 149), by referring to Polányi (1962a, p. 59; 1969, p. 148) and Polányi and Prosch (1975, p. 37), describes indwelling as follows:

> *"It is only when we dwell in the tools we use, make them extensions of our own body, that we amplify the powers of our body and shift outwards the points at which we make contact with the world outside. Otherwise our use of tools will be clumsy and will get in the way of getting things done."*

In the culinary domain the tools Tsoukas's talks about might be best described as the craft. Therefore, in order to be able to use one's sensibility, one's attention should not be occupied with the tool. In other words, the chef has to acquire a kind of automatic processing (Sadler-Smith, 2008, pp. 136-137) when he wants to use his sensibility for creating:

> *"For a tool to be unproblematically used it must not be the object of our focal awareness; it rather needs to become an instrument through which we act — of which we are subsidiarily aware — not an object of attention. To dwell in a tool implies that one uncritically accepts it, is unconsciously committed to it. Such uncritical commitment is a necessary pre-supposition for using the tool effectively and, as such, cannot be asserted" (Tsoukas, 2005, p. 149).*

Consequently, indwelling of a tool is necessary for the creator to gain new experiences and more fully achieve her/his aim (Dreyfus & Dreyfus, 2000). On a personal note I now better understand my former boss, Chef Vincent Klink, who always said:

"First you have to master the craft and when I wake you up at 3 o'clock at night you must be able to tell me without thinking how to make a Sauce Hollandaise and only then you can start becoming creative!"

6.1.2 Contextualising Emotion

The chefs mainly referred to emotion with regards to the products of their creative activity. Averill (2005, p. 225) calls these products "emotional syndromes"; these are linked to specific response patterns that become evident through using words like love, happiness, and fear. The emotional response to a creation can change with hindsight and thus shows how difficult it is to create something that will in the long-term be evaluated as positive:

"The ancient Greeks had a saying: Count no man happy until he is dead. Most emotions are not as global in their implication as is happiness and hence are subject to more frequent evaluation. For example, as a person matures, what was once considered the epitome of true love may with hindsight be dismissed as mere sexual infatuation. On an even shorter time scale, the events of tomorrow may make today's anger (fear, hope, etc.) seem less genuine" (Averill, 2005, p. 233).

This was probably also observed by Chef Harald Wohlfahrt, who reported, like a brand, he constantly has to change and develop in order to stay competitive. But as suspected earlier, it is probably still difficult to understand the link between emotion and culinary creation. Many of us probably had situations in which we sampled a dish and leaned back in our chairs after one bite and smiled. Such tacit experience is hard if not impossible to put into words — at least into academic words. Therefore, the writing skills of the novelist Marcel Proust are used to describe this emotional experience. The narrator in Proust's novel *À la recherche du temps perdu* (*In Search of Lost Time)* tastes a Madelein cake soaked in lime-blossom tea and describes his emotional experience as follows:

"I raised to my lips a spoonful of the tea in which I have soaked a morsel of the cake. No sooner had the warm liquid mixed with the crumbs touched my palate than a shudder ran through me and I stopped, intent upon the extraordinary thing

that was happening to me. An exquisite pleasure had invaded my sense; something isolated, detached, with no suggestion of its origin…I put down the cup and examined my own mind. It alone can discover the truth…and I begin to ask myself what it could have been, this unremembered state which brought with it no logical proof, but the indisputable evidence, of its felicity, its reality, and in whose presence other states of consciousness melted and vanished. …And as soon as I had recognized the taste of the piece of madeleine soaked in her decoction of lime-blossom which my aunt used to give me…immediately the old grey house upon the street, where her room was, rose up like a stage set to attract itself to the little pavilion opening on the garden which had been built out behind it for my parents" (Proust cited in Jacobsen, 2008, pp. 16-17).

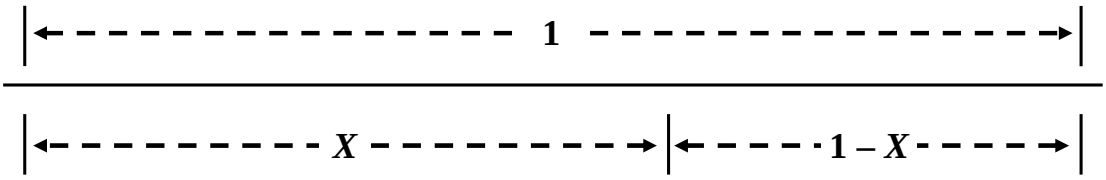
The recognition of taste seems to be essential. People remember something they have experienced before and this provides them with a point of reference. This was mentioned by many chefs who particularly referred to the creation of childhood memories that can awaken very strong and, in most cases, positive emotions. But some chefs also reported that the emotional reaction to some of their rather unconventional creations were negative, because people had no point of reference. Jacobsen (2008, pp. 21-22) links this to the taste of children: "As children, we were disgusted by many of the foods we enjoy as grown-ups: dark chocolate, wine, spirits, beer, chilli, strong cheeses, pickled fish and so on." In this respect the consumer is like a child when s/he eats a new dish for which s/he has no reference point. Consequently, the culinary experience "is a question of cultural capital. It is a dialectic experience produced by skilled actors and skilled consumers qualified to enjoy the experience" (Jacobsen, 2008, p. 21). This was also confirmed by Chef Ferran Adrià when he referred to Picasso's *Demoiselles d'Avignon*, a painting that is said to have changed the history of art by laying the grounds for Cubism. He said that only if one knows that this painting has changed the history of art can a knowledgeable discussion about the creativity that went into this painting start.

6.1.3 Contextualising Harmony

Harmony is usually mentioned in the field of music or when talking about the aesthetics of a building. But harmony can also be in a taste or can be evident in the balance of dishes within a menu for example. On the other hand, harmony is described as beauty because when something is in harmony people usually consider it to be beautiful. Hume once said that "beauty in things exists in the mind which contemplates them" and Hungerford famously stated that "beauty is in the eye of the beholder" (both cited in Naini, Moss, & Gillc, 2006, p. 277). These statements assume that beauty is subjective and sensed differently by each person. But then why do we all — to a greater or lesser extent — consider Claudia Schiffer as beautiful? Or why are we standing stunned in front of Gaudi's Sagrada Familia? There must be something universal to beauty. The universal dimension of beauty was already mentioned by Kant who said that "the beautiful is that which pleases universally without a concept" (cited in Naini, et al., 2006, p. 277). But why is it that people universally agree that someone or something is beautiful? This question may be answered by looking into the concept of proportion.

According to Leonardo da Vinci, proportion is the ratio between the individual parts and the whole. Albrecht Dürer argued that disproportionate faces are not aesthetic, whereas proportionate faces are acceptable but they are not automatically beautiful. To say that proportionate faces are not always beautiful is probably a consequence of Dürer's frustration with other painters at his time, whom he criticised for not having "learnt Geometry, without which no one can either be or become an absolute artist" (Naini, et al., 2006, p. 279). For a long time people have realised that the proportion, or ratio, of 38.2% to 61.8% seems to be somehow aesthetically pleasing: "This ratio is the special case in which the larger section is to the whole (100%) as the smaller section is to the larger section, and the quotient equals the larger section (61.8 / 100 = 38.2 / 61.8 = 0.618)" (Gross & Miller, 1997, p. 244). This can be visualised by dividing a line in a way so that the ratio of the whole to the larger segment equals the ratio of the larger to the smaller segment.

Figure 36: Dividing a Line Segment according to the Golden Ratio



Source: Markowsky (1992, p. 2)

This division of the line resembles what Euclid (2006, pp. VI, definition 3) called *akron kai meson logon (extreme and mean ratio)*, what da Vinci (cited in Baravalle, 1948, p. 22) called *sectio aurea (the golden section)*, and what Ohm called *Goldener Schnitt (golden cut)* (Ohm, 1835). Others called it the *golden number* (Fischler, 1981) or just Φ (phi) (Hill, 1990), which can be calculated as follows based on the above division of the line:

> *"This division produces the golden ratio if (1 / X) = X / (1 – X) or X² + X – 1 = 0. The positive root of this equation is X = (- 1 + √ 5) / 2 ≈ 0.61803398875..., so the ratio 1 / X = (1 + √ 5) / 2 ≈ 1.61803398875..." (Markowsky, 1992, p. 2).*

The number Φ occurs in an endless number of things that people consider as beautiful and harmonious. For example, Φ can be found in the paintings of da Vinci and Mondrian, Notre Dame Cathedral; but it also appears so often in nature that botanists speak of the *Fibonacci Phyllotaxis*, based on the Fibonacci sequence. The sequence begins with 0 and 1 and all subsequent numbers are the sums of the previous two numbers (0, 1, 1, 2, 3, 5, 8, 13, …) and their ratios approximate 0.618 (Gross & Miller, 1997). Also composers like Béla Bartòk and Frédéric Chopin have evidently used the power of the Fibonacci sequence by setting the climax of their composition at 61.8% of the total length of the piece (Gross & Miller, 1997). Whether the use of Φ was a conscious or intuitive decision remains in many cases unknown, but, as mentioned, this ratio is probably part of the tool, the craft of an artist, and therefore it was certainly out of the focal awareness (please see Chapter 2.3) when the artist created the masterpiece. Yet, the power of Φ was probably learned at some earlier point in the development of becoming a creator.

What is scientifically known, however, is that nature uses the golden section, Fibonacci sequence, or Φ, because it is the most efficient formula for survival and reproduction. Artists, and this might better explain the relevance of Φ for haute cuisine, probably use the golden section, because it "allows the minor element to occupy a portion of the whole that makes it maximally striking" (Berlyne, 1971, p. 232) and denotes "the avoidance of excess in either direction" (Oxford English Dictionary cited in Markowsky, 1992, p. 5). In order to make a clearer connection to the current context a personal meal experience might help to better explain the concept of harmony.

My wife and I were sitting on the terrace of a beautiful little restaurant overlooking an oyster farm in the middle of nowhere in the South of Tasmania. It was clear that I had to have oysters. On offer was a selection of half a dozen oysters all differently prepared. One of the preparations was Kilpatrick, which is a raw oyster with a marinade made from fresh lemon juice, Worcestershire sauce, tomato sauce and fried bacon dices. While I was very happy with the other preparations I was quite unhappy with the Kilpatrick oyster because it was totally out of harmony; something that I have experienced many times before in restaurants. The problem, however, was not the original idea of the Kilpatrick preparation but its execution by the chef in the restaurant. When reading the classical recipes of the Kilpatrick preparation, not much is written about how many grams or spoons of something should be used. Instead it reads for instance like: *so much that it lightly covers the oyster and brings out the natural saltiness.* The mistake of the chef was to use low quality bacon and far too big dice (he used the usual Tesco or Sainsbury bacon dice that have the size of baby fingers). This kills the natural beauty of the oyster. The original idea of Kilpatrick was to use traditionally dried bacon that is packed with flavour because it had been given the time and chance to develop its own saltiness through drying out and thereby intensifying its natural salt content. Moreover, because the bacon is dry it can be cut into very small and elegant dice that can be used like *fleur de sel* (flower of salt) to support the taste of the oyster. Hence, the ingredients must hold a conversation, but as soon as one ingredient starts to "shout", the conversation is not anymore harmonious.

6.1.4 Contextualising Simplicity

The term simplicity is infected with misunderstanding. On the one hand it is understood as being of simple nature; meaning it is *ordinaire* and not sophisticated. On the other hand, it is part of the notion of truth:

> *"You can recognize truth by its beauty and simplicity..... When you get it right, it is obvious that it is right ...because usually what happens is that more comes out than goes in ... truth always turns out to be simpler than you thought" (Feynman cited in Anderson, 2002, p. 56).*

In this study the latter meaning of simplicity reflects what the chefs understand by simplicity. The chefs in this study would most certainly agree with Curtis that "something of true value does not become more valuable because it becomes complicated*"* (Donald Curtis cited in TheFreeLibrary, 2005, p. 5). Simplicity in a dish, for example, means that the chef cannot hide behind add-ons that make the creation unnecessarily complicate. But extracting simplicity is difficult because it requires creativity:

> *"Making the simple complicated is commonplace; making the complicated simple, awesomely simple, that's creativity" (Charles Mingus cited in ThinkExist.com, 2010, p. 1).*

Another aspect of simplicity is that it is the gate to an array of complex ideas:

> *"To a mathematician, the notion of function is a model of simplicity. What could be simpler than the idea that 'we have two sets and each element in the first is linked to precisely one element in the second'? The definition is not only mathematically simple, for the mathematician it provides access to a huge complexity of mathematical ideas" (Akkoç & Tall, 2002, p. 25).*

In science the notion of simplicity is often explained by the principle of Occam's razor. William of Occam was one of the most important philosophers of the 14th century and argued that if there are a few acceptable explanations the simplest among the theories should be accepted. However, extracting simplicity is extremely difficult

because though nothing can be left out, neither should it be added. In other words, as Einstein said, everything should be as simple as possible, but not simpler. Brindle (1986, p. 10) remarks that Ludwig van Beethoven often took a common rhythmic motif and used it as means for musical expression:

> *"...the small cell* ♩ ♫ ♩ ♩ *was so amply used in the classical period that one would think a composer of originality would have looked for something different. But Beethoven constructed page after page using nothing but this rhythmic motif."*

This shows that real excellence does not depend on how complicated the ingredients are, but how the master subtly tweaks the ingredients in such a way that the result is an authentic reflection of the master's initial idea. Hence, emotion, harmony and simplicity are characteristics of innovation that emerge from the mind of the creator. The following dish by Michel Troisgros can act as a figurative example on how simplicity becomes apparent in a culinary creation:

Figure 37: "Red Mullet, Spiced Butter, Tomato" by Michel Troisgros

Source: http://www.troisgros.fr/english/recette.php?IDrecette=28

To me Troisgros' dish looks simple and in total harmony. It sends an emotion of comfort because of the familiarity and combination of ingredients, yet it also says *"look how sexy I am in my new clothes!"*

6.1.5 Contextualising Authenticity

As the previous ones, the concept of authenticity is closely linked to the creative output. On the one hand, the creator might ask whether the creation is an authentic representation of her/his idea. On the other hand, the audience might ask whether the creation is authentic in terms of their perception of the creator, but also whether the creation is original:

> *"To illustrate the importance of authenticity, imagine a very talented artist who copies a masterwork in every detail, so that there are now two paintings — one original and one copy — that are indistinguishable from each other. Because they are identical, both paintings are equally novel and equally effective (beautiful). Yet we prize the original for the creativity it manifests and only marvel at the copy for its technical competence. What makes the difference?"* (Averill, 2005, p. 231)

Originality is thus clearly associated with novelty and value. The original creation embodies the creator's idea, values and beliefs; whereas the copy — no matter how well done — is just a copy, lacking the inspirational idea of the creator. In other words, it lacks the authenticity of the creator. Thus, authenticity is a judgement about emotions and not an innate feature of emotion (Averill, 2009). According to Fine (2003, p. 155), authenticity "refers to the recognition of difference." Yet, this recognition does not emerge through cognitive understanding, but through experiencing the self of the creator in an unaffected, sincere, innocent, genuine, and original way that is free of any strategic or pragmatic purpose (Kirshenblatt-Gimblett, 1998). In other words, it is a true representation of the master, who is at the same time authority and child, with a seemingly never-ending fascination for exploring the world.

However, intellectual respectability and novelty are opponents to creativity and are expectations of the audience rather than intrinsic motivations of the creator. Yet, sometimes, similar to Kuhn's conception of the scientific revolution pointed out in Chapter 3, creators deliberately focus on novelty instead of originality and quality in order to enforce a change in the domain. Brindle (1986, p. 7) points this out in respect to contemporary music:

"...deliberately aimed at beginning anew, ignoring the conventions of the past; the only universal ideal was that the new music should be completely unlike whatever was heard before. Within that every composer tried to be different, mistaking novelty for originality and quality. Naturally enough, a confused situation arose, during which old conventions such as melody and harmony were jettisoned."

Several of the interviewees confirmed this phenomenon with regard to the molecular gastronomy movement by saying that many creations are merely extremes in order to shock and create change but are not always good. This raises the question about the newness scope of culinary innovation. Is a culinary innovation only innovative when it is radically new, shocking and extreme? Or is culinary innovation also the seemingly incremental novelty that reflects the creator's extraordinary and subtle touch in bringing out its intrinsic beauty? These questions exactly reflect — although on a more abstract level — the problem the interviewees reported about the discrepancy between the expectations of the creator, the judges (i.e. restaurant critics, journalists, etc.) and the customer. In other words, it reflects the second dimension of authenticity that approaches the concept from the audience side by asking whether the creation is a true representation of the creator and whether the creation is original. Crumb and Poplaski (2005, p. 239) confirm that this problem also exists in the domain of art:

"The 'serious' composer is hidebound by the inbred urge to be original. This situation is not conducive to good music. In the media dominated world we live in, the artist is under constant pressure to do something new, something innovative. If an artist derives his style from older sources, his work runs the risk of being considered old fashioned, or anachronistic. Any use of a drawing style that looks as if it comes from the 1920s may seem archaic to some people. Still, in earlier times artisans invariably worked in traditional styles that had been established over generations through a system of apprenticeships and guilds. Artistic change for its own sake, or for the sake of selling new product, was simply not part of common culture. Fashion was an exclusively aristocratic concern until the industrial era. But these days we're locked into a process of compulsory

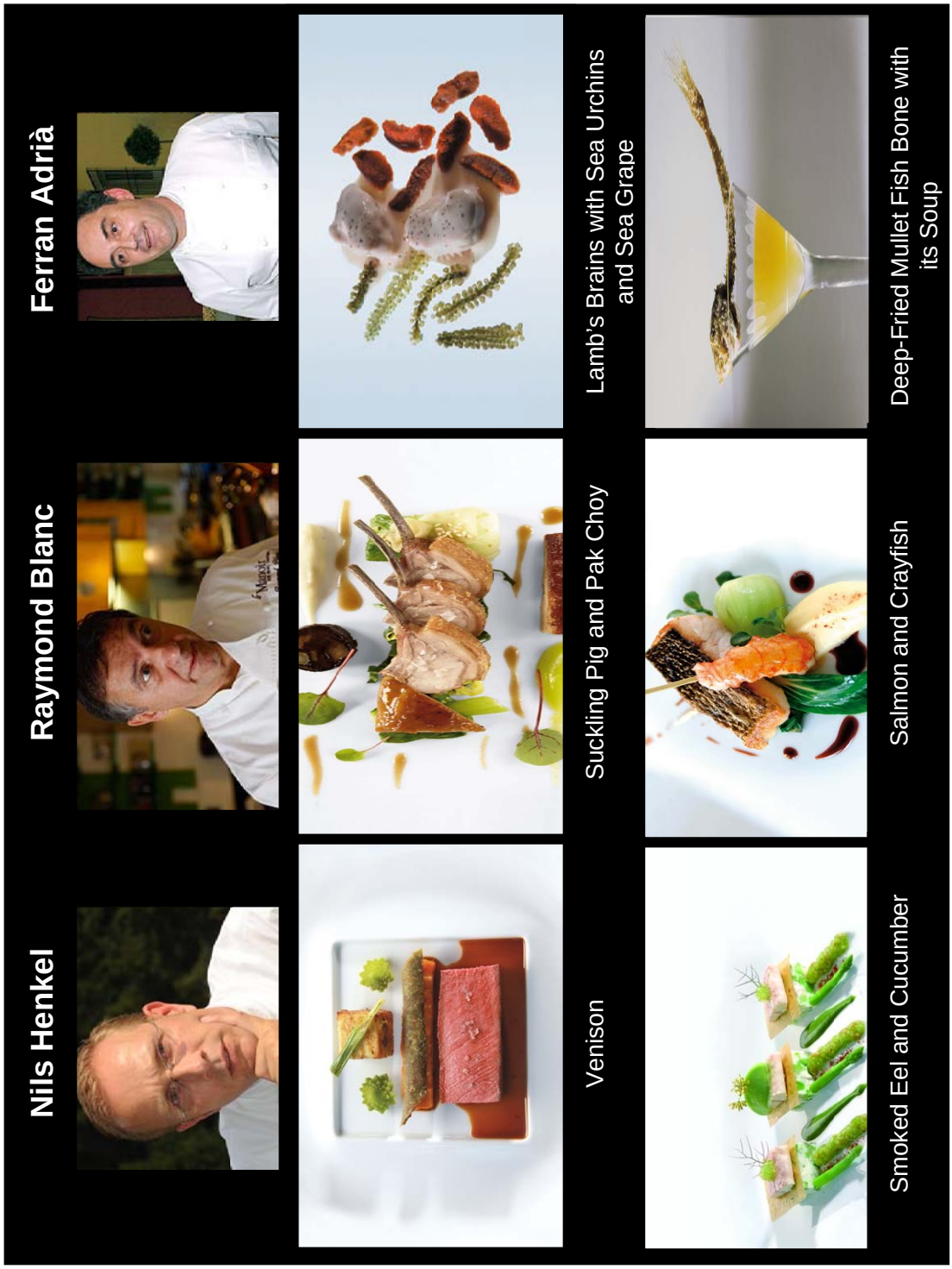
innovation where every artist must rebel to get any sort of recognition. To be merely at the top of your craft is not enough"

With this in mind, one might ask whether it is the right way to judge if the creative output (e.g. a new dish, restaurant concept, cookery book, etc.) should be evaluated for its innovativeness or whether the emotion the creative output produces should be evaluated:

"A musical expression cannot be paraphrased, condensed or elaborated with regard to meaning. A musical idea is only what it seems to be. Being is its essence. Music does not stand for something else, but is concerned with the way experience itself progresses" (Emmerson, 1986, p. 105).

Finally, the concept of authenticity might be best explained through contrasting photographs of several dishes created by different chefs in order to get a sense of how the authenticity of the chef can be present in a creation:

Figure 38: Authenticity in Dishes



Source: own figure

In the following, the study's research question that was posed in Chapter 1.2 will be answered, taking into consideration the earlier discussion on the developmental dimension of culinary innovation, as well as the five concepts of sensibility, emotion, harmony, simplicity, and authenticity that emerged. The research question to be answered is: *What is the lived experience of culinary innovation from the perspective of extraordinary chefs?* This will be achieved by approaching the study's three research objectives:

1. *To explore and understand the lived experience of becoming and being an extraordinary chef.*

2. *To explore and understand what is of the essence to extraordinary chefs in the process of creation.*

3. *To explore and understand the social and cultural influences affecting the innovation process of extraordinary chefs.*

6.2 Lived Experience of Culinary Innovation

It has now been shown that the descriptive themes and sub-themes of the previous chapter form a development consisting of three stages: becoming an extraordinary creator, creating a new and valuable idea and getting the idea realised and valued. Furthermore, five fundamental concepts were discussed that appeared to be essential to all three stages. These concepts are: sensibility, emotion, harmony, simplicity, and authenticity. In this respect, the essence of culinary innovation might be explained on two levels. The three developmental stages might be seen as the first level, because they are of more practical nature. The five concepts might be seen as the second level, because they are of a more tacit and metaphysical nature. However, the second level models are the actual explanation for the first level model of culinary innovation that will be presented at the end of this chapter. Therefore, the second level models are explained before the actual first level model is presented.

6.2.1 Lived Experience of Becoming and Being an Extraordinary Chef

It became clear from analysing the accounts of the interviewees that learning and becoming is a fundamental stage towards the aim of producing culinary creations that have the potential to become innovations. During this stage of becoming and learning the master-apprentice relationship was mentioned as the traditional mode of acquiring the tacit knowledge and authenticity that enables a novice chef to develop his sensibility. A chef needs a fully formed sensibility in order to produce creations that are emotional, harmonious and simple (i.e. essential). Though, some chefs argued that the development of authenticity could be in danger if a novice chef goes through a master-apprentice relationship, because of the master's strong influence on the novice. Indeed, autodidacts have shown that they are able to produce extraordinary creations because they are less concerned about their cultural capital within the culinary domain. However, it is important to note that being less concerned about the existing institutional knowledge does not mean being less aware of it; autodidacts just seem to be less indoctrinated by the domain culture.

The successes of autodidactic chefs such as Heston Blumenthal and Raymond Blanc make it very interesting yet also very challenging to understand why the master-apprentice relationship is still the most common mode of acquiring tacit knowledge in haute cuisine. Furthermore, the autodidactic learning and becoming presents an interesting field of study and adds to the list of future research in Chapter 7 of this thesis. For now it is only assumed that acknowledged extraordinary chefs with an autodidactic history might fall under the notion of the genius. Geniuses do not have to learn less than a novice usually learns within a master-apprentice relationship, but they are also able to teach themselves without the guidance of a master. This assumption is made on grounds of Gardner's (1998, pp. 51-54) accounts about Mozart's relationship with Haydn. Mozart learned from Haydn's work without ever having been taught by him. Yet, this assumption remains to be a question to be answered by future research. An argument against the claim that the master-apprentice relationship might be negative for the development of the novice's authenticity is the special form of a wandering master-apprentice relationship in which the novice wanders — usually after a couple of years — to another master.

This has the advantage that at the apprentice can compare the styles of his masters and so can develop his own "mélange" in order to develop his own style.

To continue, the concept of the master-apprentice relationship is very old. Socrates taught the curious young people on the Agora in such a relationship and the Zen masters did so with their disciples. Most religions and the succession of Shamans show traces of such relationship. The aim of the relationship is not to make the apprentice a pale copy of the master but an improved version of herself/himself. Yet it is without doubt an asymmetric relationship in which the god-like figure of the master imposes itself on the subdued disciple who must accept the master's word. Going back to the literature for a moment we are reminded that Polányi (1962b, p. 69) spoke of the *"*affiliation of apprentices to a master." Therefore, the master is not only responsible for educating and coaching the apprentice, but must also have achieved the highest level of knowledge (Mérő, 1990, p. 116ff) and accomplishment in the field (Senge, et al., 1999, p. 157). Only then is it possible that the apprentice can acquire the highly complex parts of the master's personal sense-making and knowledge (Dreyfus, 1992; Minsky, 1988).

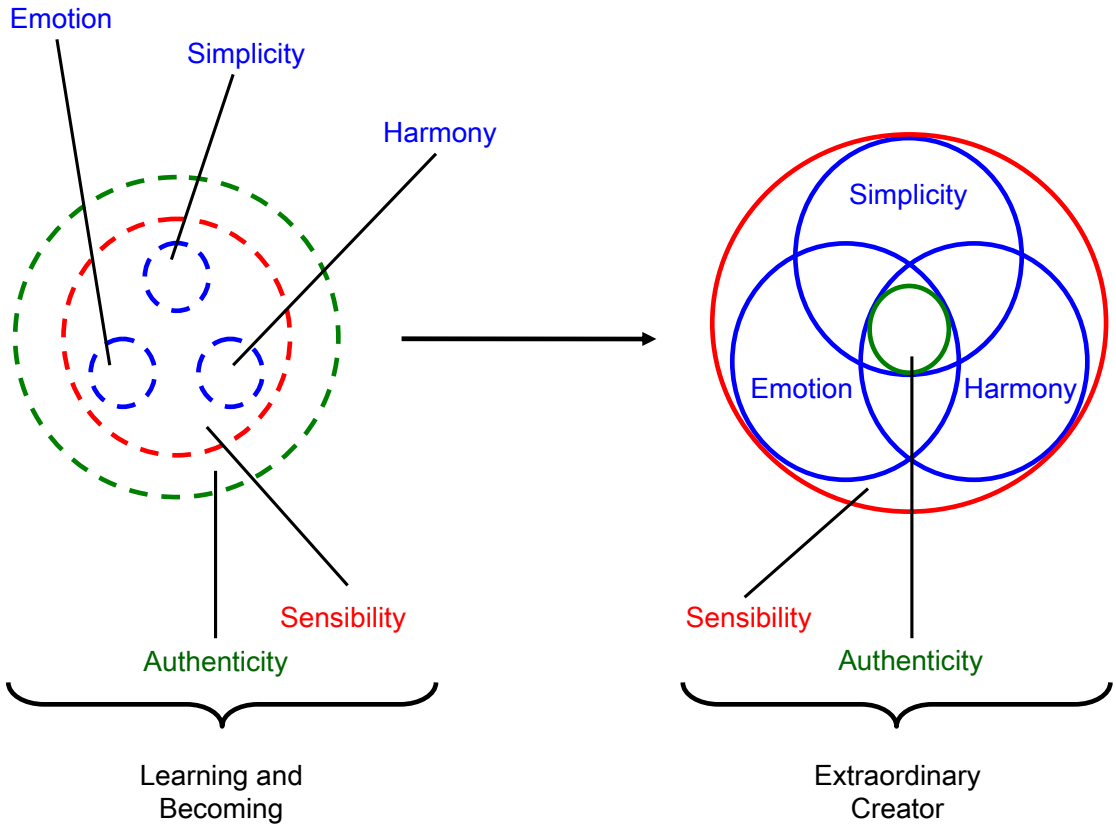
Furthermore, it could somehow be sensed during the interviews that the master-apprentice relationship is like passing down genes immersed in creativity. However, this passing down of the master's genes is a difficult notion to understand in our Western world where education is centrally controlled and quality assured. The notion of the master-apprentice relationship seems to make people feel uncomfortable, because of its archaic appearance and asymmetric power-relationship. But also, it may be because people probably somehow sense that the vague, emotional, intuitive and tacit dimensions of knowing — i.e. the things that cannot be learnt from a book — have been sold out in favour of accumulating more information that is objectively quantifiable, so that everybody has the same chance to know the same things. In other words, today there seems to be a tendency of training students to remember knowledge rather than to feel and understand it.

In the apprenticeship, the novice chef goes through a learning process of mastering the craft of the domain and then little by little starts attending from the craft to the creativity. But this only works when s/he becomes so acquainted with the craft that

s/he can “forget” it. Only then s/he is free enough to develop authenticity and can start to open her/his senses to make sense of the world around. This is a crucial step in the apprenticeship, because a development starts that slowly transforms the novice into an extraordinary creator.

However, this development is difficult to explain in words, and therefore the subsequent drawing can help to support the next train of thought. In order to better understand this diagram it is necessary to explain the logic behind and provide a key explaining the features. The left diagram includes all five elements (authenticity, sensibility, emotion, simplicity and harmony) but none of these elements are yet fully developed nor yet at their ‘right’ place. This implies that these elements are not yet connected properly with each other as they should be within the extraordinary creator shown in the right-hand diagram. Therefore, the left diagram uses scattered circles to indicate this developmental stage of the novice. The reason why emotion, simplicity and harmony share the same colour is that they are the intrinsic elements of the creative product and so to say the circulation of the extraordinary creator; whereas sensibility are the sensory organs that receive information from the life-world and communicate to the circulation that then informs the heart (authenticity).

Figure 39: Individual



Source: own figure

The left side shows the novice's development of learning and becoming. Maybe the picture of a teenager circumscribes this phase best. A teenager is not fully formed: the self is still in search for authenticity and the sensibility is sometimes out of harmony. In other words, the teenager sometimes has to show off his authenticity to get to know her/his authenticity and thereby sometimes acts with seemingly low sensibility. Therefore, it can be argued that the teenager has still problems in handling her/his sense for harmony, simplicity and emotion. This train of thought is presented in the left part of the drawing. The stippled lines indicate that neither the authenticity, sensibility nor the sense for harmony, emotion and simplicity is yet fully formed. Also, in comparison to the right picture the authenticity is the outer circle and the harmony, emotion and simplicity are not connected. Thus, everything is still confusing, new and uncertain. It is the time of learning the craft, of cutting yourself in the finger, of burning yourself all the time. Over time these circles start to

move so that little by little the novice becomes a master. Then the authenticity becomes the core of everything. The sense for harmony, emotion and simplicity circle around the authenticity and the sensibility encircles everything and becomes the contact point with the world.

In addition to this self-transformative dimension, the chef must learn to take on responsibility that is expected from a person who holds the highest knowledge level in the domain. It was explicitly stressed by the interviewees that chefs must feel responsible for the products they use and for gastronomy as a whole. It was also suggested that the gastronomic domain has been utterly irresponsible as has been the consumer, because people have lost their understanding about nature that their ancestors still had. Hence, this loss of connection with the nature disconnects people from their own roots and own soul. But this responsibility can also be linked to the fact that chefs should respect the creations of others, because when in particular untalented chefs do not respect the creations of extraordinary chefs the original creation becomes blurred and looses its beauty:

> *"It becomes a farce, because it is held in the hands, which are less able. The hands that don't love! The hands that don't care! The hands that are more driven by marketing than by the beauty, the nobility, the authenticity of that food!" (Raymond Blanc)*

It can therefore be argued that extraordinary chefs find their satisfaction in the creation of new and authentic ideas. In addition, it was noted that being an extraordinary chef also involves having to learn the necessary leadership skills that are required to deal with the day-to-day business concerns of running a restaurant, as well as to be able to imbue one's own passion, goals and aims among staff members to bring them to the point that they give their very best every day. Only if a chef can rely on his staff will he be able to find the time and state of mind to engage in creativity. In this respect, the concept of the creative workshop was mentioned as a new way of separating the uncertain world of creative work from the business process requiring certainty. In other words, the creative workshop of the master might be described as an island of creativity within the ocean of a competitive

business world. On this island everything is possible, but as soon as a new idea enters the water of the daily business it must be waterproof.

This divide between the creative and commercial aspects of running a business is closely linked with the notion of self-reference, cited by the research participants. It was reported that self-reference is the highest level a chef can achieve. In former times chefs followed the classical role models and cooked their repertoire, but the food was never outstanding because nobody knew if it was done correctly and because the chefs did not feel and believe in what they had to cook. Yet, it was a safe bet to cook what everybody cooked and what restaurant critics and customers alike knew. Today the gastronomic landscape looks much different. On the one hand is the chef who wants to satisfy his creative ambitions and on the other hand is the customer who wants tasty food, and mostly lacks the expert knowledge to judge the chef's artistic creations. The customer, however, is strongly influenced by the media and restaurant critics who — at the moment at least — seem to put creativity before all other aspects of the food and thus create an environment that pressurises chefs to conform to the creative demands of the field, the knowledge about food of the average customer and their own creative aspirations. Thus, self-reference is the highest aim for a chef with creative aspirations because it means that he has reached a level at which he can create what he wants while being appreciated by the media, restaurant critics, and customers. However, it is a logical consequence, mentioned by many of the participants, that aiming for a self-referential status is a very dangerous road to follow because it goes hand in hand with immense financial risks and loss of customers who do not appreciate the chef's creative development until he has reached the status of being a self-referential chef.

6.2.2 Essence of the Creation Process

As discussed in the literature review in Chapter 2, the creative process has never been seen, and therefore research tries to understand the creative individual and the creative output. This was clearly confirmed by the participants who said that it cannot explain what happens during the process of creating an idea and for that reason, they explain their approaches to creativity explaining their creations. During

the interviews and in particular during the phase when the chefs explained their approaches to creativity, their extraordinariness could clearly be sensed because of the way they spoke about their creations and how they grounded their reasoning in a deep philosophy and sense-making. The notions of "searching for the better" and "pushing the boundaries", for example, symbolise the true motivation of these chefs that was further reinforced by a general consent that financial, respectively commercial dimensions never played a motivational role but were only positive effects resulting from their passion and perseverance to come closer to these notions.

Statements such as "innovation today forms the basis of tradition tomorrow", or the distinction between "evolutionary" and "involutionary" innovation, add to the observation that these chefs are extraordinary creators. It was further stated that there is a continuum of creativity reaching from creating within a known concept (e.g. by re-interpreting an existing dish) to the creation of a new concept (e.g. by creating a new technique). Hence, it became clear that creating is an intrinsically intellectual activity. This intellectual dimension became even more evident when the chefs started to explain why they combine certain ingredients, for example. The notion of a common story of ingredients was mentioned: the influence and interpretation of the chef's cultural roots; the idea to link the different textures and flavours of ingredients to the concepts of light and shadow as used in painting; and the interplay between wine, smell, tradition and balance of flavours.

Despite the chefs' evidently creative work, the concept of creativity in the culinary domain is reportedly a more recent phenomenon. In former times, chefs felt uncomfortable in linking their work to creativity, and so their work was often just an unreflective reproduction of existing creations with the result that many chefs were bored with their work. Today, the opposite can be observed in that creativity became so important that the chef's influence in the culinary scene is now directly linked to his personal creativity. Now chefs are faced with competitive pressures, and some criticise on the grounds that creativity became strategic and so has led many times to negative results. They argue that today many creations can certainly be considered new but they are not always valuable. This claim links to an observation made during the interviews. These chefs are not only passionate and restless, but also seem to

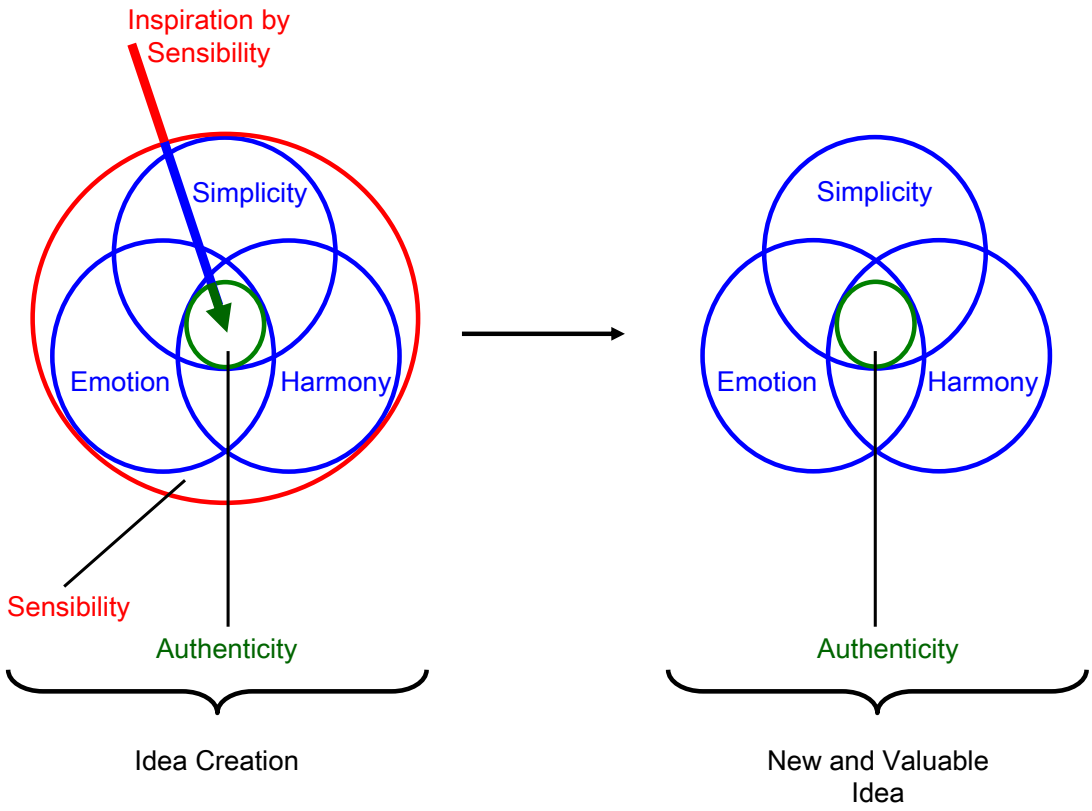
carry a mission in their heart to create something new that is exciting and creates emotions. To be able to produce such creations sensibility is essential; but so is the dialogue with the self, and with the self-authenticity, because the chef must first feel the emotion by himself before he is able to embed this emotion in his creation so that other people are able to feel it as well. This linking between the self and the idea is approached in different ways ranging from daydreaming, being in love, physical exercise, rage and alertness, sensory experiences, travelling, aesthetic, associative or intellectual triggers, boredom or through the urge for self-reinvention.

Furthermore, the chefs constantly sense different influences and developments that consciously and subconsciously affect their creative processes. These influences and developments are linked to culture, tradition and globalisation, technology, the speed of development, the influence of the more recent concept of molecular gastronomy and the creations of other chefs. In order to digest these influences and developments and to filter out those elements that a chef could use for his own authentic creations, he must create freedom in order to be able to work creatively. This freedom is manifested on the one hand in having the chance to play around and explore new avenues and not being afraid of failure, because it is very important for development. Moreover, sometimes it needs time to understand the value of a new creation simply because it is new and unknown. Another aspect of freedom is that of being able to separate the creative process from the business process, because it requires two completely different states of mind and approaches for it to work. A last significant aspect of freedom was mentioned in connection with perfectionism. Although the interviewed chefs are continuously searching for the better, they realised that perfectionism actually kills creativity because it allows no room for change and development. In addition, the notion of self-reference was mentioned, which might also be described in this context as an inner dialogue with the authentic self and the chef's sense of emotion, harmony, and simplicity, but also with his values and beliefs. In this respect each creation is intimate and represents the chef's inner self.

Hence, the following diagram is proposed as a reflection on the creative process from the idea creation to the new and valuable idea. Again, in order to better understand this diagram it is necessary to explain the logic behind and provide a key explaining

the features. The left diagram includes all five elements (authenticity, sensibility, emotion, simplicity and harmony) and represents the extraordinary creator shown in on the right-hand side in Figure 39. This creator gets inspired through his sensibility, which is the impetus for the idea creation stage. The right-hand diagram represents the new and valuable idea, which carries the 'soul' of the creator (i.e. her/his authentic understanding of simplicity, emotion and harmony), but since it is the creative product of the creator, it became an external object and therefore cannot have human sensibility.

Figure 40: Idea



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As with the first drawing in the last section, the symbols in this picture follow the same logic. On the left the extraordinary creator can be seen (authenticity in the centre, encircled by harmony, simplicity and emotion; and the whole is encircled by sensibility). S/he is being inspired because her/his sensibility is in contact with the world. From this inspiration an idea is formed that represents the picture on the right. It is exactly the same constellation as on the left but without the ring of sensibility,

because the idea became an independent object, one that carries the masters signature (i.e. authenticity and sense of harmony, emotion and simplicity).

6.2.3 Social and Cultural Influences impinging on the Innovation Process

It was reported that the degree of innovativeness or newness of a creation depends on the perception of the receiver and only the priority of the order of things in the creative process is what differentiates chefs from each other. What is meant by this statement is probably that today products can usually be sourced in all parts of the developed world so that the ingredients or tangible inputs do not decide whether a chef is considered as an innovator or not. In fact, it is the chef's creative touch to the product that is the differentiator. It is clear that these rather intangible dimensions are difficult to understand especially when a chef creates an entirely new concept. Therefore, communicating and explaining the new and unknown is crucial in order to ensure the new idea is accepted by the field and domain. One item of advice that was mentioned is the need to keep in mind that today's customer wants to relax, and creations should be usable and understandable. But a chef can also gradually educate its customers.

More advice that can help to better disseminate new and unknown creations was mentioned by presenting creations the customer can relate to and feels comfortable with and, in addition, offering a few creations that are challenging. The challenging creations must be explained so that the customer can learn. By receiving this knowledge the customer feels proud to know something others do not know, and this automatically creates a bonding with the chef. In other words, the customer starts to "live" with the chef and his creativity. However, today's avant-garde chefs often produce dishes and experiences that are so removed from the usual understanding of food that their creations split the opinions like abstract paintings. Therefore, the act of communication and explanation becomes part of the creation, and for that matter of the innovation, because through communication and explanation the chef shares the ownership of his creation and moves the responsibility of engaging with the creation from the creator to the receiver.

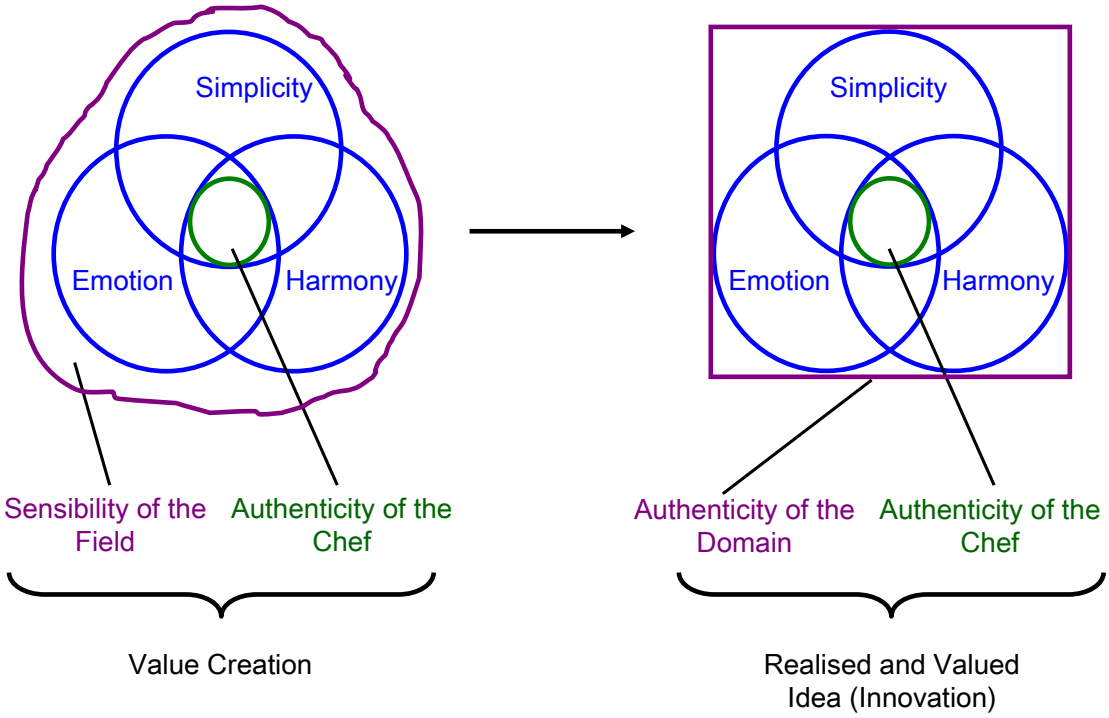
Furthermore, chefs face several external parties including customers, restaurant guides and testers, other chefs, as well as the media and food journalists that impose their evaluation on the chefs' creations. All chefs expressed great concern that there is a clash of interests and expectations between these parties, and many said they fear that their authenticity and sense for emotion, harmony and simplicity is often misinterpreted or not understood at all. On the other hand chefs depend on these external parties be it for financial matters as in the case of customers, marketing matters as in the case of media, journalists, guides and testers, matters of respect and professional acknowledgement as in the case of other chefs, or in matters of co-creation as in the case of the field in general and restaurant guides and testers in particular. Guides and testers co-create the innovation by evaluating the creation of the individual chef and then negotiating with the domain if this creation merits the status of an innovation. In turn, the verdict of the guides and testers has a great impact on the chef, whose economic success and repute depends upon their yearly rankings. But therein lies the crux of culinary innovation.

In the domain of art, for example, critics discuss and maybe even dismiss the work of an artist, but no official measure as in the case of Michelin's star rating system or Gault Millau's point system is applied. Of course, one can argue that the art market uses a kind of measurement on the artist by pricing the work of one artist higher or lower in comparison to another artist. However, this does not say much about the quality of the artist's work and can easily be compared to haute cuisine restaurants in big cities that charge much higher prices than restaurants in maybe more rural areas which have the same number of stars or points. Though these guides do good by disseminating the work of the chef and making his reputation they also destroy by measuring or grading the chef's authenticity and sense for harmony, emotion and simplicity. In other words, they announce to the public audience that one chef is less or more authentic and sensible than another. It is clear that a big part of their evaluation is based on obvious indicators such as the execution of the craft; but as is intended to be shown throughout this study, a much bigger part of the chef's work includes tacit dimensions. The area of restaurant guides and testers needs therefore much more research attention in future in order to better understand what they

actually measure and how their knowledge and philosophy links to the knowledge and philosophies of chefs and customers.

Nevertheless, in the case where a creation is evaluated positively by the field, the field then negotiates with the domain whether the creation can be awarded the status of an innovation, which means that the field co-creates the innovation by promoting it to the domain. In other words, the value of the creation is created by the field, and when the creation is accepted by the domain it means that the innovation is realised and valued. But it also means that it becomes part of the domain's authenticity, which then institutionalises the new knowledge the innovation has created. This process can be seen in the following diagram. Again, in order to better understand this diagram it is necessary to explain the logic behind and provide a key explaining the features. The left diagram includes all the features of the new and valuable idea (i.e. the creative output) shown on the right-hand side in Figure 40. In addition, there is a violet yet unformed line around the idea that symbolises that the field (i.e. the gatekeepers to the domain) starts to scrutinize and evaluate the idea. Once, the idea is considered as new and valuable by these gatekeepers it becomes accepted as innovation in the domain and hence becomes part of the established body of knowledge within the domain, which implies that it becomes an authentic element of the domain. In order to symbolise this emergence of a new authenticity it was decided to use a squared form instead of the more human-like circle form used to symbolise the authenticity of the creator.

Figure 41: Field and Domain



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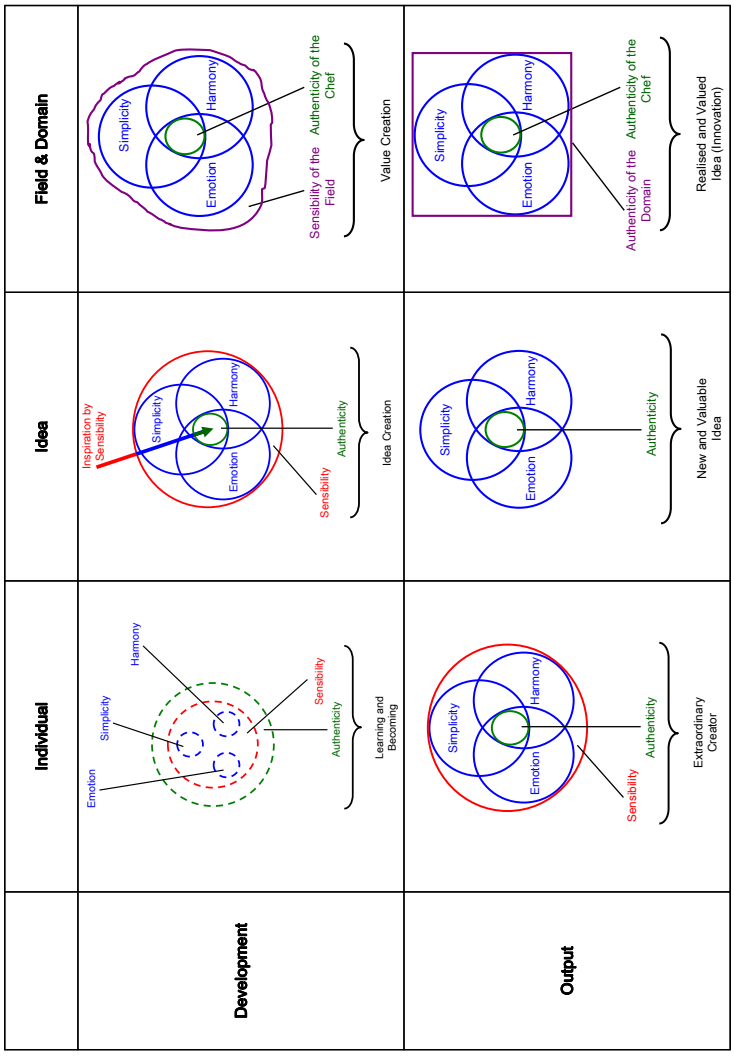
Once again, the same logic as in the previous two drawings applies to the above model. On the left, the chef's creation is encircled by the sensibility of the field that evaluates the newness and value of the creation. Upon positive consent, the field starts to negotiate with the domain as to whether the creation should become an innovation. Where the domain agrees, the sensibility of the field is replaced by the authenticity of the domain, because the domain institutionalised the new knowledge inherent in the innovation. In other words, the innovation becomes part of the domain's culture and body of knowledge.

6.3 Phenomenological Model of Culinary Innovation

Thus, two model levels were created. The first is the final phenomenological model of culinary innovation presented at the end of this section. The second level models are the three models describing the role of sensibility, emotion, harmony, simplicity and authenticity within the development of culinary innovation. Hence, the second

level models actually explain and are the deeper underlying explanations for the first level model. The following figure now places the second level models within the systemic development of culinary innovation presented in Chapter 6.1 in order to make the comprehension of the final model easier.

Figure 42: Development Map of Culinary Innovation



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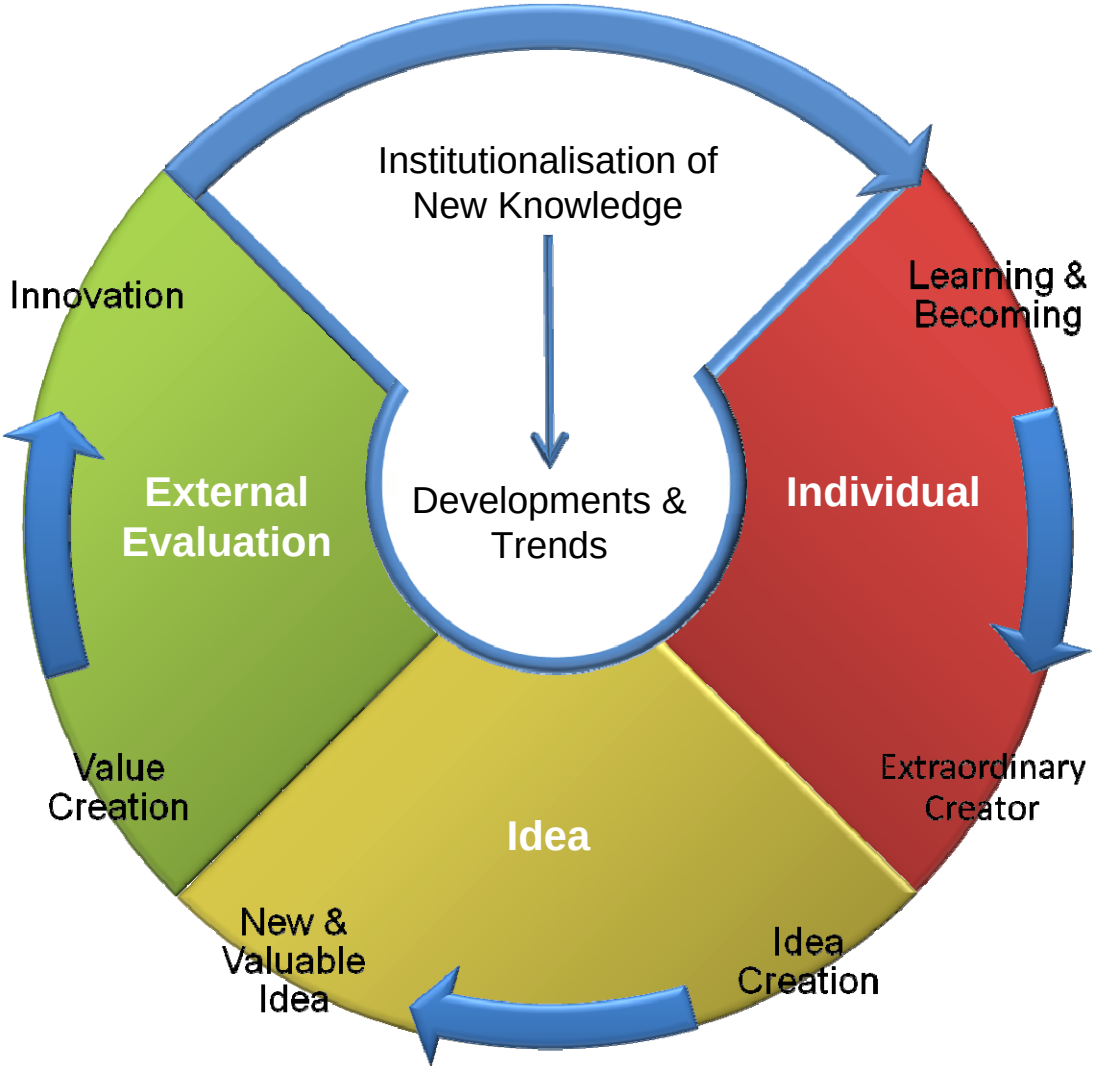
Now the final model of culinary innovation can be presented. As it can be seen in the following figure a fourth stage, the institutionalisation of new knowledge, was added to the previous three developmental stages of the individual, the idea and the external evaluation. This addition occurred retrospectively by re-examining the second level models. It was realised that the last of the second level models entailed no sensibility but two kinds of authenticity: the authenticity of the chef (inside) and the authenticity

of the domain (outside). Hence, this shows that the sensibility of the chef, and hence the field, gets lost the moment the creation becomes part of the institutionalised body of knowledge. In turn, this knowledge becomes part of the domain's authenticity. This mechanism can be compared to Boulding's 9-level model of system levels mentioned earlier in Chapter 2.5.

Boulding argues that the value systems of individuals are muddled hierarchies of values. The value systems of social organisations, on the other hand, are born from complex interactions of the value systems of individuals and from the influence of other social organisations. These may be part of the respective social organisation or included it in or be in interaction with it. The significant difference, though, is that after a value system of a social organisation is established, it becomes independent of its members. The sensibility of the chef and the field become the authenticity of the domain, so that the innovation becomes the institutionalised new knowledge of the domain. Furthermore, because the sensibility of the chef is now replaced by the authenticity of the domain, the problem of copyists arises as mentioned by the interviewees. The institutionalised new knowledge is accessible to all members of the domain regardless whether they understand the new knowledge or not. Certain innovations, respectively the new knowledge the innovation created, leads to developments and trends. However, because the new knowledge is not protected anymore by the sensibility of the extraordinary creator it can bring out questionable creations if it is "held in the wrong hands". For that reason interviewees also reported that they respect the creations of others. The explanation for that reason is not only the drive to create something new and not to copy something existing, but also because a creation lives from the sensibility of its creator.

Figure 43: Phenomenological Model of Culinary Innovation



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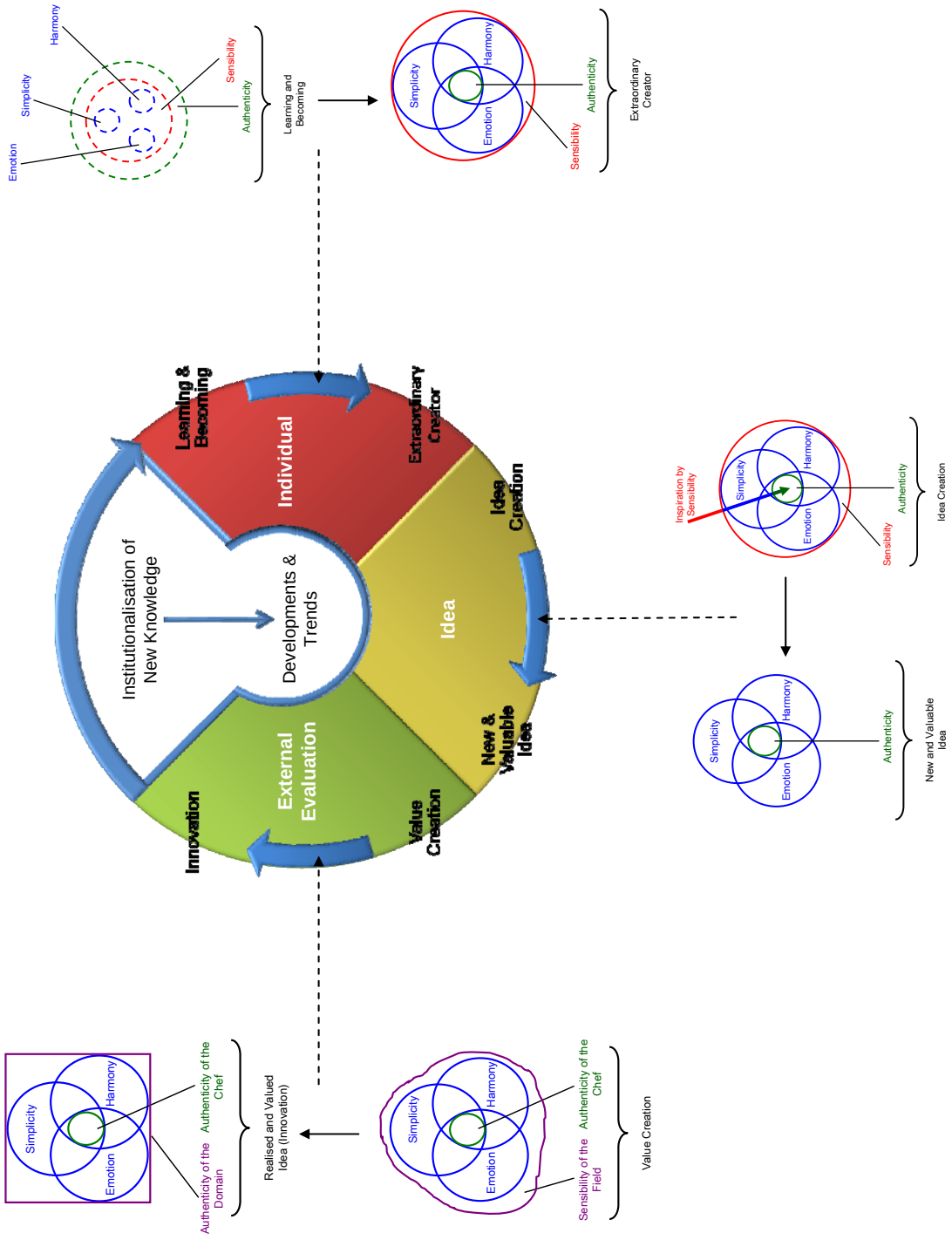
As described in the abstract, the term phenomenological model describes that the model was achieved through a phenomenological approach. And the term systemic model refers to the nature of the model. In the following an additional figure is presented that shows the links between the first and second level models.

Figure 44: Links between 1st and 2nd Level Models



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6.4 Chapter Summary

The preceding chapter presented the first level findings that emerged from a descriptive phenomenological analysis of 19 interviews with extraordinary chefs. This chapter presented the second level findings in the form of an idiographic explanation. Hence, the second level findings entail a much deeper idiographic insight into my personal understanding of the chefs' accounts that led to a final narrative which makes transparent my learning process and understanding of the culinary innovation phenomenon from the perspectives of the interviewees.

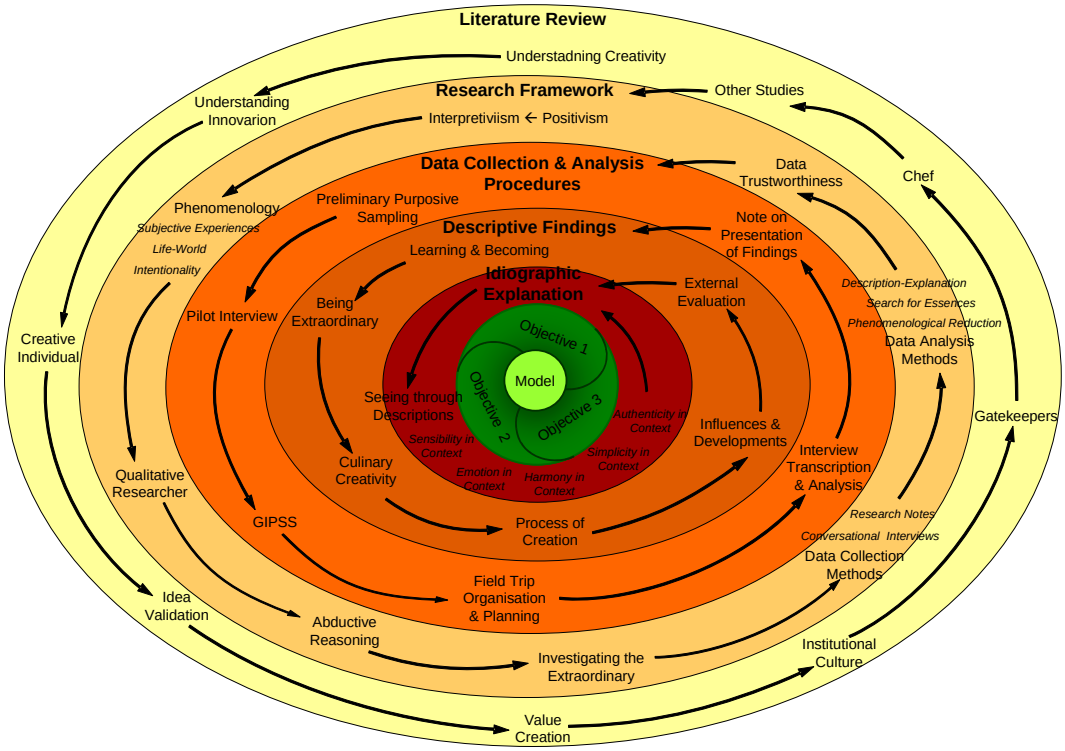
After the descriptive findings in the preceding chapter were finalised it became apparent that they actually describe a development that is anchored in a systemic environment. In order to better understand this development, drawings were used in order to help see the descriptive data in a different light by taking away the intangibility of the words and the complexity of the multiple links between the words. The first drawing showed that some themes are closer connected with each other and that this new gathering of themes reveals an underlying development that connects and respectively reconnects these gatherings of themes with each other. Then this first drawing was re-drawn in order to better bring out the suspected connections between the gatherings of themes, resulting in a second drawing. This crystallised the logical links between the stages of the development and its outputs.

Moreover, the creation of a storyline for the three developmental stages revealed five constantly emerging concepts: sensibility, emotion, harmony, simplicity, and authenticity. These concepts were then explained in the context of the current study. However the explanation also referred to other domains such as art, philosophy and mathematics in order to overcome the tacit dimension of these concepts that make it difficult to explain. This new insight paired with the descriptive findings of the previous chapter made it finally possible to answer the study's research question by means of the three research objectives. While answering the three research objectives, three models emerged that were termed second-level models. These models visually explain the three previous developmental stages. They were named 2^{nd}-level models, because they actually explain the final phenomenological model that was presented at the end of this chapter.

7 CONCLUSION

"Reasoning draws a conclusion, but does not make the conclusion certain, unless the mind discovers it by the path of experience" (Roger Bacon, 1214-1294)

The research aim of developing a phenomenological model of culinary innovation was achieved by the following line of investigation:



First, a critical literature review was conducted that provided a broad mental framework by highlighting the systemic nature of creativity and innovation. This mental framework informed the design of a phenomenological research framework that draws among others on the conceptions of subjective experience, the life-world, intentionality, the role of the qualitative researcher and the need for reflection, abductive reasoning and the reasons for investigating the extraordinary. In addition to the research framework, the data collection and analysis procedures were discussed retrospectively based on the real-life field work. Then the interview transcripts were analysed in a descriptive phenomenological approach which brought out six general themes. These descriptive findings were further interpreted to achieve a higher level of understanding, which also reflects the lessons I have learned and

shows my reasoning in giving answer to the following research question and research objectives. Before doing so, I note with hindsight that I followed the subsequent research question from the beginning, but at that time I was not able to formulate it that way.

What is the lived experience of culinary innovation from the perspective of extraordinary chefs?

In finding an answer to this question the following objectives were used:

1. *To explore and understand the lived experience of becoming and being an extraordinary chef.*

2. *To explore and understand what is of the essence to extraordinary chefs in the process of creation.*

3. *To explore and understand the social and cultural influences affecting the innovation process of extraordinary chefs.*

Moreover, this higher level of understanding helped to develop two models. The first model describes the culinary innovation phenomenon as a development that can act as guidance for future management and education policies and practices. The second model describes the culinary innovation phenomenon on a more philosophical/metaphysical level, which can be helpful in informing future research aiming to investigate the extraordinary. The present chapter provides a summary of the research findings as well as the problem areas that were identified and which provide potential for further research. In this summary particular emphasis is placed on the question of what lessons can be learned. The structure of this chapter follows the following three overlapping sections:

i. *Limitations of the study:* the limiting factors of the study will be outlined and the possibility of generalisation will be examined;

ii. *Main Findings:* a large-scale overview of the key findings will be given; and;

iii. *Ancillary Findings:* those results that did not directly contribute to answering the research question and objectives of this study will be discussed, because they indirectly influenced the research process and therefore also the main findings;

iv. *Future Research Directions:* based on the main and ancillary findings, a number of methodological and empirical problem areas were identified that provide directions for future research directions; these problem areas will be briefly discussed here;

7.1 Limitations of the Study

There are several limitations to this study and thus its findings:

First, the findings only apply to the world of chefs; but intuitively the essential findings (i.e. the models) could also apply outside the world of chefs. However, in order to give validity to this intuitive claim further research is required.

Second, the sample was limited to five European countries only, and therefore no claim for validity can be made that the findings would apply to all countries, and in particular to non-Western cultures.

Third, the sample did not include any female chefs simply because female haute cuisine chefs are scarce and the one female chef contacted refused to give an interview, so that the findings can only be valid for male chefs.

Fourth, given the nature of the research approach there are issues of inter-coder reliability. There are issues related to the extent to which others would analyse the interviews and come to conclusions other than the ones presented in this thesis. Tinsley and Weiss (2000, p. 98) speak of inter-coder agreement and explain it as *"the extent to which the different judges tend to assign exactly the same rating to each object"*. This account shows a close link to the quantitative concept of reliability, which in qualitative research might come close to the concept of repeatability. By following a research approach as used in this thesis, it is impossible to claim repeatability and when another researcher would do the research (s)he

would most likely find different results. But the final narrative makes sense to me and to the chefs I have interviewed, and thus links to the notion of recoverability. (Checkland, 1999a, p. A40) Hence, the research process presented in this thesis is not unlike the work of a consultant or coach who works for certain kinds of organizations, for example hotels, and after a while achieves a better understanding of hotels in general, even though (s)he would not be able to justify this increased understanding by any objective means.

Fifth, there are also advantages and disadvantages related to the fact that I am a trained chef investigating other chefs. It was disadvantageous in the sense that it is more difficult for me to suspend my previous understanding and thus to stay open to change this understanding if necessary. Therefore, I cannot guarantee by any reliable means beside my word and etiquette as a researcher that I was always able to fully control my personal, emotional and historical association with the research topic. Hence, a laboratory-type research would have had advantages in terms of reliability and repeatability, but would not have been able to help me go so deep to the idea of culinary innovation as the research approach I have used in this thesis. This means that it is exactly my previous understanding as chef that provided me with very rich data. This effect can be explained by the central concept of phenomenology, which is the subjective component of our experiences called qualia (see e.g. Jackson, 1982; Lewis, 1929b) that was presented in Chapter 3.2.1.

Finally, there were issues related to interviewing in multiple languages, which, in turn, also represent an important ancillary finding (see Chapter 7.3). Upon reflecting on the interviews, it was recognised that the level of non-language related understanding during the interviews varied depending on the language that was spoken between interviewee and interviewer and whether an interpreter was present. This means that the quality of understanding can vary between the interviews and thus it can influence the overall understanding and thus the analysis and findings.

7.2 Main Findings

The goal of this section is to provide a summary of the main findings of this thesis. In this manner, the focus is not on repeating the findings that were discussed in detail in Chapters 5 and 6, but rather on outlining their importance with respect to the following two questions: First, what is the contribution to knowledge? And second, how can the findings potentially be applied outside science?

7.2.1 Contribution to Knowledge

Systemic Phenomenon: Compared to the only existing study on culinary innovation by Ottenbacher and Harrington discussed in Chapter 2.10 it became clear that culinary innovation is not a streamlined and rigid process that applies to all and every chef, but is a systemic phenomenon that is embedded in an institutionalised socio-cultural world. In more detail, the phenomenological themes and the model that were derived from the findings confirm the socio-cultural embeddings of culinary innovation. Hence, Csíkszentmihályi's systems view of creativity was confirmed by the findings of this study, which is in itself a contribution given the fact that such a systems view is an uncommon view on creativity and innovation in business and management research.

Learning and Becoming: Csíkszentmihályi's systems view of creativity was not only confirmed by the findings of this study but was also extended. The importance of learning and becoming an extraordinary creator was revealed which, as a dimension of the systems view, had not yet been put forward as a potential necessary condition for innovation. In turn, this means that education, and in particular the master-apprentice relationship, requires further research attention. Moreover, a special form of the master-apprentice relationship was uncovered, which was named a wandering master-apprentice relationship by which the apprentice wanders from master to master until s/he becomes a master her/himself. In addition, the dimension of "self-education" of autodidactic extraordinary chefs was uncovered that opens an additional and interesting field of research that can inform and expand the research on the master-apprentice relationship.

Extraordinary Creator: The learning and becoming theme also gives some indication that being extraordinary seems to be a prerequisite for producing creations that have the potential to become acknowledged as innovations by the socio-cultural world. Of course, one could argue that this is just one interpretation of the findings and, since only acknowledged extraordinary chefs were interviewed, this finding is also not surprising. However, it is important to remember that the interviewed chefs did not say that innovation cannot happen outside haute cuisine; they said that it always needs an extraordinary mind to create the idea, and by updating this statement with what is known about "extraordinary ideas" in gastronomy as a whole, they were — to the best of my knowledge — never created by an average chef.

Creative Output: The chefs confirmed the claim made in Chapter 2 that the creative process cannot be described and therefore they explained their creations. In their descriptions the dimensions of sensibility, emotion, harmony, simplicity, and authenticity emerged; these are significant contributions to knowledge and thus challenge the streamlined and rigid process view and technical language of the previous study. Moreover, the roles these five dimensions play in the creations and creating of chefs and of how the chefs talked about these dimensions is further evidence for the emotional and satisfying rewards creativity holds for the creator and of its enriching contribution for the future of a domain and possibly humankind as a whole.

Sensibility: It became clear that the extraordinary chefs interviewed do not follow a tangible set of steps at the end of which there is a new and valuable idea; but rather they use their sensibility which they have acquired in a master-apprentice relationship to tacitly sense the impressions and influences the world sends in order to adapt their creation to these impressions and influences. To be able to use this indwelling they must have mastered the craft to such an extent that they can "forget" about it and entirely focus on the sensing of the world to inform their creative work.

Emotion: Furthermore, it was shown that the aim of culinary creations is to create emotions. In order to create emotions that are likely to be positive and hence accepted, chefs include culinary reference points in their new creations that let people recall something they have experienced before. The notion of childhood memories

was mentioned here in particular. However, in order to cross the boundaries of the known, chefs create ideas that at first often enforce confusion or negative emotions simply because the new idea is unknown and no reference points exist. In this, the role of the chef becomes that of an educator who slowly introduces the new to the audience. Hence, it became clear that culinary experience is a matter of cultural capital and is a dialectic exchange between knowledgeable actors and knowledgeable consumers.

Harmony: The concept of harmony was mentioned and its link to beauty was discussed. It was further argued that there is a universal dimension to beauty, which means that there are things that are seen as beautiful by most people. The reason for this seems to be the proportion or ratio between the individual parts of a creation and the whole creation. In particular, the notion of the golden section, Fibonacci sequence, or the number Φ was discussed as the most efficient formula for survival and reproduction in nature. It was also shown that many artists use this ratio in their creations. While the chefs talked intensively about harmony and beauty, it still remains to be seen if they also use — consciously or unconsciously — the notion of the golden section, the Fibonacci sequence, or the number Φ in their creations. Hence, exploring the concept of harmony in culinary creations constitutes an interesting and important area for further research. It seems, however, that the chefs tacitly know about harmony because they also mentioned that excess in whatever direction is negative and should be avoided. Hence, they linked the concept of harmony closely to the concept of simplicity.

Simplicity: It was mentioned that extracting simplicity is extremely difficult, because nothing can be left out, but also nothing should be added. Simplicity in a dish means that the chef cannot hide behind “add-ons” that make the creation unnecessarily complicated. The reason extracting simplicity is so difficult is that the creator requires creativity. Simplicity reveals the truth, yet at the same time it is the door to the underlying ideas that reveal the true complexity of a phenomenon. However, it was also mentioned that radically new things are often not simple because in many cases time did not allow the creator to work out the essence. It was therefore argued that real excellence or extraordinariness does not depend on how complicated the

input for the creation is, but how the master subtly ‘tweaks’ the input so that the result is an authentic reflection of the master’s initial idea. Hence, it became clear that innovation — at least culinary innovation — emerges from the interplay of emotion, harmony, and simplicity.

Authenticity: It was argued that the concept of authenticity is closely linked to the creative output. On the one hand, the creator might ask whether the creation is an authentic representation of her/his idea. On the other hand, the audience might ask whether the creation is authentic in terms of how they perceive the creator and also whether the creation is original. Authenticity is thus a judgement about emotions and not an innate feature of emotion and can therefore only be understood by experiencing the self in an unaffected, sincere, innocent, genuine and original way that is free of any strategic or pragmatic purpose. For that reason it was argued that authenticity is a true representation of the master and the master was described as being half authority and half child with a seemingly never ending fascination for exploration. Hence, the master’s authority was linked to intellectual respectability and the childishness to originality. This is the novelty, because the child does not care about norms and unintentionally often thinks “outside the box.” However, it was also noted that intellectual respectability and novelty are opponents to creativity and are expectations of the audience rather than intrinsic motivations of the creator. However, it was reported that sometimes creators deliberately focus on novelty instead of authenticity and quality in order to enforce a change in the domain. This raises the question of the ‘newness’ scope of culinary innovation. Is culinary innovation only innovative when it is radically new, shocking and extreme? Or is culinary innovation also the seemingly incremental novelty that reflects the creator’s excellence, respectively her/his extraordinariness in subtly tweaking the existing to bring out its intrinsic beauty? These questions reflect what was reported by the chefs: that there is a discrepancy between the expectations of the creator her/himself, the judges (i.e. restaurant critics, journalists, etc.) and the customer. In other words, it reflects the second dimension of authenticity that approaches authenticity from the audience side by asking whether the creation is authentic (i.e. whether it reflects the audience’s perception of the creator) and whether the creation is original. This opens the question whether it is the right way to judge if the creative output is innovative or

if it would not be more fruitful to ask if the emotions and experience the creative output creates in the individual is new and valuable. Hence, these questions indicate potential themes for further research.

Tacit Knowledge: It became clear from the discussion of the five concepts of sensibility, emotion, harmony, simplicity, and authenticity that culinary creation involves significant levels of tacit knowledge, because these five concepts cannot be learned from a book. Hence, the importance of the master-apprentice relationship as the only known means for acquiring tacit knowledge represents a crucial topic for further research and questions the common ways of educating in other industry sectors and in education itself.

Creative Workshop: The concept of the creative workshop was mentioned as a valuable approach to how to divide the uncertain world of creative work from the preferably controllable business process. It was argued that the creative workshop of the master can be described as an island of creativity within the ocean of a competitive business world. On this island everything is possible, but as soon as a new idea enters the water of the daily business it must be waterproof. Thus the creative workshop might be a helpful concept to improve the reliability of the business process because it can minimise improvisation, which naturally can result in failures and when successful only guarantees acceptable results. Furthermore, the creative workshop was also linked to the notion of self-reference, which is said to be the highest aim of chefs, because by reaching the level of self-reference they are free to create what they want while being honoured by the socio-cultural world at the same time. Hence, self-reference is likely to require the environment of a creative workshop in which the new idea is created but also made waterproof for the outside world, and thus it is more likely that the idea became a successful innovation.

Phenomenological Model: The model does not provide a generally applicable set of steps that can be used to create ideas and then turn them into innovations; but it does contribute to knowledge in the way that it clearly indicates that the existence of such set of steps is a naïve belief that creates more harm than good. The model clearly shows that, besides the systemic dimension of culinary innovation that each chef must go through, is an intensive way of self-development in which he must invest

incomparable amounts of energy, hard work and dedication to become an extraordinary creator. Being extraordinary then means that his personal commitment continues at an even higher pace, because he often has to run a business next to her/his creative work and since s/he holds the highest level of knowledge in the domain s/he is also a role model and therefore must act responsibly.

7.2.2 Potential Applications outside Science

Systemic Phenomenon: The empirical confirmation that culinary innovation is a systemic phenomenon is important for practitioners. Especially at the beginning of their career it is crucial that chefs and other creators understand the mechanisms of the field and domain in order to be able to balance their creative aspirations with the "tastes" of the socio-cultural world. This is not to only to adapt, but to learn, improve and survive until a more self-referential level may be achieved.

Learning, Becoming, Extraordinary Creator and Tacit Knowledge: The fact that learning and becoming emerged as an essential dimension of culinary innovation is of importance to both practitioners and education. First, it re-confirms that success (i.e. when an idea becomes an innovation) is closely linked to education and knowledge in the first place. This insight might even have implication for society as a whole in times where ordinary people try to become celebrities without having actually much to offer that would warrant them to be a hero, luminary, notable, and personage. Second, the special mode of learning and becoming in a master-apprentice relationship is important information in the case practitioners or educators might aim to breed extraordinary creators. In this case they should re-consider this ancient form of learning as it is the only means to acquire tacit knowledge which in turn is necessary to create ideas that have the potential to become innovations.

Creative Output: It is also important for practitioners to know that the creative process cannot be described and hence that there are no steps or easy-to-follow recipes that guarantee the success of an idea. It is therefore recommended that learning practitioners should instead analyse successful innovations (i.e. the creative

outputs of extraordinary creators) to learn about the creativity that went into these creations.

Sensibility, Emotion, Harmony, Simplicity and Authenticity: It is important for both practitioners and education to understand that the tacit dimensions of sensibility, emotion, harmony, simplicity and authenticity are essential for the creation of extraordinary ideas, and that these dimensions can only be acquired in a master-apprentice relationship. Hence, industry, education and policy makers should reconsider the modes of learning if they want to breed the innovators of tomorrow.

Creative Workshop: The concept of the creative workshop seems to be applicable and useful for practitioners, because it can be clearly separated from the business process and management can oversee the costs and inefficiencies of creative work much more easily than if the creative work were part of the business process. In addition, the creative workshop offers the creator the necessary freedom and guarantees that as soon as a new idea leaves the workshop it is designed in a way that it can be used in the business process with the fewest possible errors.

Phenomenological Model: The final model can be used as an illustration and applicable philosophy for education in industry and academia. Moreover, the model can act as a demonstrative reminder for evaluations on whether innovating is a suitable strategy given the systemic character of innovation and the immense personal commitment of the creator derived from learning and becoming an extraordinary creator. Hence, this implies the importance of the individual creator as keeper of highly valuable knowledge. Therefore, companies, universities and other parties dependent on knowledge workers must accommodate the needs and necessities of these knowledge workers by means of, for example, providing appropriate working environments and human resource and education practices.

7.3 Ancillary Findings

Literature Review: The review of the academic literature showed that the common micro-perspectives on creativity and innovation in business and management research are not helpful to better understand the phenomenology of creativity and innovation. It was further shown that the knowledge needed to create extraordinary creations is always held by the individual, that the newly created idea undergoes social validation and, if accepted, is co-created by the field in pitching it to the domain and turning it into a new value.

Phenomenological Paradigm: It was shown that a phenomenological paradigm can be suitable and useful in business and management research when the phenomenon under research is not well understood. In other words, a phenomenological paradigm is suitable and useful when there is a need to develop a comprehension of complex problems that cannot be immediately and directly grasped. The reason to say that it was suitable and useful derives from the empirical evidence of the main findings.

Investigating the Extraordinary: The notion of extraordinary chefs seemed to be difficult to accept by more mainstream and positivist researchers with whom I had many conversations on this topic. The idea of someone being extraordinary was often perceived as elitist and unrepresentative. However, the aim was never to achieve a representative sample that is a subset of the members of a population from which conclusions can be drawn that apply to the whole population, but rather the aim was to unveil the true essence of the knowledge and innovation in haute cuisine. With hindsight and reflection on the findings, it seems to be true what Pólya said: that by investigating the whale (i.e. the extraordinary chef) the essence of a phenomenon becomes obvious, because the whale is by nature an outlier. Hence, the importance of examining extraordinary chefs is more important than the role they may play as outliers.

Researcher as a Trained Chef: Being a chef by training while investigating extraordinary chefs for a PhD thesis was once again difficult to defend because people were concerned that I could not be objective or detached enough to guarantee the positivist idea of reliability. Thus, self-reflection and a constant exchange with

my master Dr Viktor Dörfler were very important to stay alert to any influences that might have blurred my understanding of the interviewees' accounts. However, being a trained chef was, with hindsight, a great advantage because I was able to understand and better interpret the language of the chefs and, most importantly, I immediately gained their respect and was welcomed as a member of their life world. This gave me access to incredibly deep insights into their lived experience of culinary innovation. In addition, I was able to take on the phenomenological attitude of a chef trying to understand other chefs.

Gatekeeper Induced Purposive Snowball Sampling (GIPPS): Applied rather intuitively than strategically this newly developed form of sampling emerged and has proven to be a useful and applicable sampling technique for choosing and accessing elite groups (i.e. extraordinary people).

Two-Level Phenomenological Analysis: The first application of a descriptive phenomenological analysis as proposed by Giorgi has proven to be valuable in crystallising the essential themes of culinary innovation. However, it was clear that a second level analysis in form of an idiographic explanation was needed to move closer to the underlying essence of the lived experience of culinary innovation. However, it must be noted that this second analysis was only feasible because the first analysis provided the transparency of the raw data (i.e. the participants' accounts) and because I am a chef who could give further credibility to the descriptive findings through my knowledge of the domain.

Language and Interviews: Upon reflecting on the interviews, it was recognised that the level of non-language related understanding during the interviews varied depending on the language that was spoken between interviewee and interviewer and whether an interpreter was present. The following figure shows this variation in understanding from left (good) to right (less good):

Figure 45: Variations in Level of Understanding during Interviews

Source: own figure

7.4 Future Research and Links with Extant Knowledge Bodies

Taking into account the limitations of the study and the problem areas that emerged through the analysis of the findings, the following are suggestions for future research directions:

On a general level it is suggested to expand the research within the culinary domain. This could include exploring whether the findings are also valid for chefs from other countries, in particular from countries having a significantly different culture and, if not, exploring the differences. It may also include exploring whether the findings are also valid for female chefs and, if not, to explore the differences. Based on this, the research question and objectives may also be expanded to other domains of creativity in order to find out whether there are similarities that could help to come closer to the essence of creativity on a more general level and to investigate whether the general concepts of sensibility, emotion (including the notion of reference points), harmony, simplicity, and authenticity (including the notion of originality and the innovativeness of emotion) can also be evidenced in other domains of creativity.

Furthermore, the current thesis also opened several areas that seem to be important for further investigation. One such is learning within kitchens and may include a more detailed exploration of the phenomenon of the master-apprentice relationship (i.e. the transfer of tacit knowledge), wandering master-apprentice relationship and the phenomenon of self-educating autodidactic chefs. Moreover, the concept of the creative workshop as element of learning seems to present an interesting area for further study and also the question whether and how this concept could be integrated within a business structure.

On a methodological level it may be useful to gain additional insights through using different techniques within the same research framework, such as cognitive mapping (cf. Ackermann & Eden, 2004; cf. Eden & Ackermann, 2004) and repertory grid technique (Fransella & Bannister, 1977; Kelly, 1955/1963); this can be done by triangulating these different techniques and exploring their potential synergies.

To continue, the following paragraphs outline some of the explicit connections between the findings of this research and extant relevant bodies of knowledge in order to further clarify the findings' contributions to theoretical knowledge and practice, which, in turn, can bring out additional directions for future research:

Since this study investigated extraordinary creators in order to better understand the essence of creativity and innovation, which, as it was discussed earlier in Chapter 2, is both a uniquely individual exercise but also a socio-cultural phenomenon, it became clear that within business and management the research can be closely linked to the well-established resource based view of the firm (e.g. Barney, 1991; Barney, 1996; Barney, 2001; Barney & Arikan, 2006). According to this view the individual firm and its resource idiosyncrasy is seen as the relevant unit of analysis as opposed to the industry as a whole (e.g. Amit & Shoemaker, 1993). This view is particularly meaningful for the research on hand, because it was argued that only extraordinary creators can bring out ideas that have the potential to become innovations and this notion links neatly to the concept of competences (e.g. Eden & Ackermann, 2010) and expertise (e.g. Ericsson & Chamess, 1994) as elements of a firm's resource.

Furthermore, learning and becoming and being an extraordinary creator were identified as important themes for creating ideas that have the potential to reach the status of an innovation within the culinary domain. Thus future research could focus on the connection between extraordinariness and innovation by investigating the role of expert performance on the success rate of ideas becoming innovations. This can also lead to a better understanding of the mechanisms of (double loop) learning, reflection and change as discussed, for example, by Schön (1983) and Argyris (1982, 1991) and the limits and structure of learning and human adaptation as discussed, for example, by Ericsson and Charness (1994).

Moreover, research can be expanded into the areas of tacit knowing and the creative workshop by building, for example, on extant work on situated learning and communities of practice by Wenger (e.g. 1998, 2000) and Brown and Duguid (e.g. 1991) and could naturally include topics such as implicit cycles of behaviour and feedback within the master-apprentice relationship but also within the culinary world system outlined in this thesis. An investigation of the dynamics within this system may bring out a better understanding about the reasons why and how a creative idea turns or does not turn into an innovation and could build on extant bodies of knowledge on systems, such as that of von Bertalanffy (e.g. 1950; 1962; 1968, 1981, 2003), and system dynamics, such as that of Forrester (e.g. 1961, 1968; 1969, 1987).

"We grow great by dreams. All big men are dreamers. They see things in the soft haze of a spring day or in the red fire of a long winter's evening. Some of us let these great dreams die, but others nourish and protect them; nurse them through bad days till they bring them to the sunshine and light which comes always to those who sincerely hope that their dreams will come true."

(Thomas Woodrow Wilson, 1856-1924, 28th President of the USA)

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GLOSSARY

Agar-agar	a gelling agent derived from seaweed
Albumen	synonym for egg white/glair/glaire
Alginate	synonym for the salts of alginic acid, which is a viscous gum derived from brown algae
Ancien régime	France's political, social and aristocratic system of the 14th to 18th century established under the Bourbon and Valois dynasties
Angelica	synonym for the most common member of the Apiaceae plant: the Garden Angelica; also known as the Wild Celery, Holy Ghost, and Norwegian angelica
Aryan Herrenvolk	synonym for master race (Herrenrasse), a ideological concept used by the Nazis; it sees the Teutonics and all Nordic people (i.e. the Aryan race) as the only ideal and pure race
Augustinus, Aurelius	(*13 November 354 – †28 August 430) also known as Augustine; one of the four founding fathers of the Latin Church
Avant-garde	synonym for vanguard; refers to people that are considered innovative or experimental in the domains of culture, art or politics
Baked Alaska	a dessert consisting of ice cream that is dressed in a pie dish and lined with slices of sponge cake, topped with meringue

Bartòk, Béla	(*25 March 1881 – †26 September 1945) is considered as one f the 20th century's greatest composers; he was born in Hungary
Beurre Noisette	unsalted butter that is melted until it separates into milk solids and butterfat. The solid parts sink to the bottom, begin to brown and give the butterfat a toasty hazelnut aroma
Black Box	a technical term for a phenomenon for which no knowledge about its internal workings exist
Blanc, Georges	(*2 January 1943) is a famous French chef who has received 3* for his restaurant
Bloody Mary	cocktail with vodka, tomato juice, Worchester sauce, Tabasco and celery salt
Blumenthal, Heston	(*27 May 1966) a famous UK chef and owner of the 3* restaurant "The Fat Duck" in Bray, Berkshire
Bocuse, Paul	(*11 February 1926) a French chef who is considered as one of the most important chefs of the 20th century, particularly, because he was one of the first chefs who presented himself to the public
Canard à la Rouennaise	spectacular classical French recipe by which the carcass of a roasted duock is pressed with the help of a Presse à Canard to bring out the remaining juices and blood that is used to thicken the sauce; it is still practiced in the restaurant La Tour d'Argent in Paris

Carême, Marie-Antoine	(*8 June 1784 – †12 January 1833) known as "The King of Chefs, and the Chef of Kings"; he gained fame for his pieces montées and for codifying the French cuisine classique
Chapel, Alain	(*30 December 1937 – †10 July 1990) was a French chef and owner of a 3* restaurant; he is considered as one of the originators of the Nouvelle Cuisine
Chopin, Frédéric	(*1 March 1810 – †17 October 1849) was a composer and pianist from Poland, who is considered as one of the masters of Romantic music
Collagen	the main protein of animal's connective tissue
da Vinci, Leonardo	(*15 April 1452 – †2 May 1519) was an Italian scientist and artist who is considered one of the greatest geniuses of all time
Dürer, Albrecht	(*21 May 1471 – †6 April 1528) was a German printer, painter and theorist and is regarded as the greatest artist of the Northern Renaissance
Gaudí, Antoni	(*25 June 1852 – †10 June 1926) was a Catalan architect famous for his individualistic style during the Art Nouveau period
Koons, Jeff	(*21 January 1955) an American artist famous for his enormous reproductions of banal objects created in stainless steel, often brightly coloured with mirror finish surfaces
Demoiselles d'Avignon	a painting of 1907 by Pablo Picasso portraying five female prostitutes on Avinyó Street in

	Barcelona; the painting is widely considered as seminal in the development of both Cubism and modern art
Escoffier, Georges Auguste	(*28 October 1846 – †12 February 1935) was a French chef and food writer who continued Carême's work of codifying and modernising French haute cuisine
Espuma	edible foam consisting of natural flavours and stabilised with lecithin or agar-agar
Euclid	(fl. 300 BC) was a Greek mathematician who became known as the godfather of geometry
Eureka!-Moment	an exclamation used to celebrate a discovery or solution
Fenugreek	a plant in the Fabaceae family; its leaves are used as herb and its seeds as spice
Foie Gras	duck or goose liver that has been fattened through force-feeding with corn
Freud, Sigmund	(*May 6, 1856 – †September 23, 1939) was an Austrian neurologist and the founder of the psychoanalytic school of psychology
Gandhi, Mahatma	(*2 October 1869 – †30 January 1948) was India's spiritual and political leader during the independence movement and became known for using mass civil obedience to fight tyranny
Gault Millau	an influential restaurant guide that was founded by the two French restaurant critics Henri Gault

	and Christian Millau in 1965; it applies a rating scale from 1 to 20
Gaultier, Jean Paul	(*24 April 1952) an avant-garde haute couture fashion designer from France
GQ	short for Gentlemen's Quarterly, a men's magazine about style, fashion, and culture
Guérard, Michel	(*27 March 1933) is a French chef and one of the main actors of the Nouvelle Cuisine movement; he invented the cuisine minceur
Haute	adjective meaning high class
Haute cuisine	synonym for high class cooking
Jabugo ham	synonym for Iberico ham or Pata Negra (cured Spanish ham from black Iberian pigs) that comes from Jabugo, the main centre of production
Keller, Thomas	(14 October 1955) is a famous American chef who has received 3* status for two of his restaurants
Kroeber, Alfred Louis	(*11 June 1876 – †5 October 1960) was one of the most important scholars in American anthropology in the first half of the last century; he received the first doctorate in anthropology that was awarded by Columbia University and he spent most of his career at the University of California, Berkeley
Kurti, Nicholas	(*14 May 1908 – †24 November 1998) was a leading, Hungarian-born, experimental physicist

	and Professor at the University of Oxford; he became widely known by founding the food science branch "Molecular and Physical Gastronomy"
Lacroix, Christian Marie Marc	(*16 May 1951) an avant-garde haute couture fashion designer from France
Lièvre à la Royale	kind of salmis or civet of hare that was very popular during the glories of la Cuisine Classique
Linton, Ralph	(*27 February 1893 – †24 December 1953) was one of the most influential American anthropologists of the last century, who looked into the distinction between status and role
Loiseau, Bernard	(*13 January 1951– †24 February 2003) was a famous French chef who committed suicide after the Michelin Guide has degraded his restaurant from 2* to 3*; the Gault Millau considered him as a prodigy;
Luther, Martin	(*10 November 1483 – †18 February 1546) a German priest and professor of theology who changed the course of Western civilisation by starting the Protestant Reformation
Maître d'	short for maître d'hôtel (master of the hotel) who is the person responsible for the servers and who is in charge of assigning customers to tables
Matisse, Henri	(*31 December 1869 – †3 November 1954) was a famous French painter and brilliant

	draughtsman, who is regarded as one of the greatest artists of the 20th century
Michelin's Guide Rouge	the most influential restaurant guide founded by the French tyre company Michelin; it applies a rating scale from 1* to 3* for the top restaurants
Montagné, Prosper	(*14 November 1865 – †22 April 1948) was a French chef and author of the famous book "Larousse Gastronomique"
Mozart, Wolfgang Amadeus	(*27 January 1756 – †5 December 1791) is considered as the most important composer of the Classical era and widely considered as Wunderkind; he was born in Austria;
Muses	the goddesses or spirits in Greek poetry, mythology, and literature who inspire the creation of the arts and literature
Nietzsche, Friedrich	(*15 October 1844 – † 25 August 1900) was a German classical philologist and philosopher
Ogburn, William Fielding	(*29 June 1886 – †27 April 1959) was one of the most prolific American sociologists
Ohm, Georg	(*16 March 1789 – †6 July 1854) was a physicist from Germany who discovered the proportionality the voltage and the resultant electric current; this became known as Ohm's law
Picasso, Pablo	(*25 October 1881 – †8 April 1973) was a Spanish artist and is considered as one of the most influential figures of 20th century art

Playboy	American men's magazine with erotic and sexual content
Presse à Canard	press to squeeze out the blood from the carcass of the Canard à la Rouennaise to thicken the sauce
Ramsay, Gordon	(*8 November 1966) a Scottish-born chef who has gained 3* for one of his many Michelin-starred restaurants; he is also an international celebrity with own TV programs
Red Deer	one of the largest deer species (Cervus elaphus)
Robuchon, Joël	(*7 April 1945) is a world-famous French chef; named by the Gault Millau "Chef of the Century", a title that was only given to three other chefs: Paul Bocuse, Eckart Witzigmann, and Frédy Girardet
Rodin, Auguste	(*12 November 1840 – †17 November 1917) was a French sculptor, who is widely acknowledged as the progenitor of modern sculpture
Saddle	a cut of meat that consists of both loins and part of the backbone
Sagrada Familia	a privately-funded Catholic church in Barcelona that has been under construction since 1882 following the plans of artist Antoni Gaudí; it is not expected to be finished before 2026

Schiffer, Claudia	(*25 August 1970) world-famous German model who works together with Chanel's designer Karl Lagerfeld
Schlegel, Ernesto	Former chef de cuisine at the Hotel Schweizer Hof in Berne, Switzerland and the master of Chef Dieter Müller
Schumpeter, Joseph Alois	an economist and political scientist; godfather of innovation research, who was born in the Austrian-Hungarian empire
Shakespeare, William	(baptised 26 April 1564 – † 23 April 1616) was an English playwright poet, who is regarded as the greatest writer in the English speaking world and the world's unexcelled dramatist
Sorbet	a frozen ice dessert with sugar syrup instead of cream in which fruit or other aromas are mixed in
Taro	a tropical vegetable grown for its edible root and leaves
This, Hervé	(*in 1955) a French physical chemist who worked together with Nicholas Kurti in founding the food science branch of "Molecular and Physical Gastronomy", which he re-termed into "Molecular Gastronomy" after Kurti's death
Topside	meat cut from the inner part of the leg
Troisgros, Jean and Pierre	the brothers have cooked at 3* level and played a major role in the history of French national

	cuisine and were key players during the Nouvelle Cuisine movement
Truffle	"the diamond of the kitchen"; a fungal fruiting body that can be found by using pigs, but most commonly dogs that are specially trained. Briefly, one can distinguish between black truffles or Périgord Truffles (Tuber melanosporum) from France, which cost hundreds of Euros per kilo and between white truffles or Alba Truffles (Tuber magnatum) from Italy, which cost thousands of Euros per kilo
Übermensch	a concept in Nietzsche's philosophy that says that "man is something which ought to be overcome" (from his book "Thus Spoke Zarathustra")
Veyrat, Marc	(*8 May 1950) is a French chef who has gained 3* for his restaurant and who the first chef who has gained 20 points in the Gault Millau
Vindaloo	an Indian meat dish that is not common in most places in India, but has become popular in Britain, Australia, the Middle East, Australia and New Zealand
von Goethe, Johann Wolfgang	(*28 August 1749 – †22 March 1832) was a German writer and according, who is considered as the world's last polymath; his magnus opus is the two-part drama "Faust"
White, Marco Pierre	the enfant terrible of UK cooking, who is wrongly called "the youngest chef ever to have

	been awarded three Michelin stars", because this was Heinz Winkler; White was, for example, the master of Gordon Ramsay
Witzigmann, Eckart	retired Austrian-born chef who made his career in Germany, where he achieved three Michelin stars fro his restaurant "Aubergine" and was named by the Gault Millau "Chef of the Century", an award that was only given to three other chefs: Paul Bocuse, Joël Robuchon, and Frédy Girardet
Woolf, Adeline Virginia	(*25 January 1882 – †28 March 1941) was an English writer and is considered as one of the leading figures of modern literature of the last century

APPENDICES

Appendix 1: Profiles of Interviewed Chefs

Harald Wohlfahrt

Born 1955 in Loffnau, Germany,

Schwarzwaldstube at Hotel Traube Tonbach
Tonbachstrasse 237
72270 Baiersbronn-Tonbach
Germany

Ranking:
Michelin: 3*
S.Pellegrino World Rank: 35 (2008), 23 (2009)

Memberships:
Relais & Châteaux
Les Grandes Tables Du Monde
Eurotoques

Selected Awards:
1991: Chef of the Year, Gault Millau
1994: One of the 10 Best Chefs in the World, NY Times
2002: Medal of Service, Land Baden-Württemberg
2003: Medal of Service, RTO Baden-Württemberg
2006: Federal German Cross of Merit
2007: E. Witzigmann Preis, Ger. Ac. for Culinary Studies
2008: 2nd place "Germany's Best Chef", Gourmet-Portal

Additional Information:
Harald Wohlfahrt worked with Eckart Witzigman (Chef of the Century) and Alain Chapel. Wohlfahrt has held 3* status since 1992 and continuously receives the highest restaurant awards. One of his innovative achievements is to have created dishes for the astronauts of the European Space Agency (ESA) for their mission to the International Space Station in March 2009. His philosophy is to "take your time when cooking as this is the source of happiness. The sails give the direction, not the wind." One of his signature dishes is a "mosaic of scallops with Périgord truffles."

Dieter Müller

Born 1948 in Auggen, Germany

Dieter Müller at Schlosshotel Lerbach
Lerbacher Weg
51464 Bergisch Gladbach
Germany

Rankings:
Michelin: 3*
S.Pellegrino World Rank: 62 (2008), 76 (2009)
Ikarus Guest Chef

Memberships:
Relais & Châteaux
Les Grandes Tables Du Monde

Selected Awards:
1988: Chef of the Year, Gault Millau
1988: One of the 16 Best Chefs in the World, Gault Millau
1998: Chef of the Year, Der Feinschmecker
2000: Prix la Mazille Intern. for the world's best cookbook
2002: Lifetime Achievement Award, The Ritz-Carlton
2003: Five Star Diamond Award
2004: Best German Restaurant, Diners-Award
2009: E. Witzigmann Preis, Ger. Ac. for Culinary Studies

Additional information:
Dieter Müller says that the birth of cooking happened when he met Ernesto Schlegel in Berne, Switzerland, who then became his master and mentor. Later, Dieter Müller, together with his brother Jörg, became one of the main proponents of the Nouvelle Cuisine movement in Germany and the media titled both as "The Wunderknaben von Wertheim-Bettingen" (The boys wonder from Wertheim-Bettingen). The most essential ingredient for Dieter Müller is heart and soul in whatever he cooks. One of his signature dishesis a "crème brulée of foie gras."

Nils Henkel

Born 1969 in Kiel, Germany

Dieter Müller at Schlosshotel Lerbach
Lerbacher Weg
51464 Bergisch Gladbach
Germany

Rankings:
Michelin: 3*
S.Pellegrino World Rank: 62 (2008), 76 (2009)

Memeberships:
Relais & Châteaux
Les Grandes Tables Du Monde
Jeunes Restaurateurs d'Europe

Selected Awards:
2008: Chef of the Month of May, Der Feinschmecker
2009: Chef of the Year, Gault Millau

Additional information:
In February 2008 Dieter Müller handed over the three star restaurant "Dieter Müller" to his master student Nils Henkel. Very rarely when a Michelin starred restaurant is handed over it can keep its stars, but in 2009 Nils Henkel also received the highest qualification by the Guide Michelin. As a novice chef Nils Henkel got hold of a cookery book by Dieter Müller and he says: "from there on I wanted to work with Dieter Müller." Nils Henkel's philosophy is to "make the day count." And one of his signature dishesis "steamed filet of cod with scallop-caldeirada stock, fennel brandade and cod tripe."

Vivek Singh

Born 1971 in Asansor, India

The Cinnamon Club at the Old Westminster Library
30-32 Great Smith Street
London, SW1P 3BU
United Kingdom

Rankings:
Michelin: --
S.Pellegrino World Rank: -- (2008), -- (2009)
Ikarus Guest Chef

Selected Awards:
Since 2001 every year: Best in Britain Award, BIBA
2002: Best Indian Restaurant, Squaremeal
2006: Best UK Seafood book, World Gourmet Award
2006 Best Curry, UK best Dishes Award

Additional information:
Vivek Singh worked 12 years for various Oberoi Hotels. Oberoi runs the best one of the hotels and restaurants in India. Before moving to England, he was as the head chef in the Rajvilas in Jaipur, India's best hotel and the most luxurious accommodation in the world. It was also at the Rajvilas where he met restaurant critic and advisor Iqbal Wahhab, who planned a new type of Indian restaurant in the old Westminster Library in London. The Financial Times spoke of "an Indian restaurant as an overwhelming experience." One of his signature dishes is "Smoked and roast saddle of red deer."

Heinz Reitbauer

Born 1970 in Vienna, Austria

Steirereck
Am Heumarkt 2A/im Stadtpark
1030 Vienna
Austria

Rankings:
Michelin: 2*
S.Pellegrino World Rank: 59 (2008), 30 (2009)

Memberships:
Relais & Châteaux

Additional information:
Reitbauer has was grown up in the hotel business of his parents. Later he worked for the famous Austrian brothers Chef Karl Obauer and Chef Rudi Obauer. Both influenced him fundamentally in culianry and human terms. After having worked with the Obauer brothers, Reitbauer went to the chef legends Alain Chapel in Lyon and Anton Mosimann in London. Both became his mentors.

Roland Trettl

Born 1971 in Bozen, Italy

Ikarus at Hangar-7
Wilhelm-Spazier-Strasse 7a,
5020 Salzburg
Austria

Rankings:
Michelin: 1*
S.Pellegrino World Rank: 81 (2008), -- (2009)

Selected Awards:
2005: E. Witzigmann Preis, Ger, Ac, for Culinary Studies

Additional information:
Italian-born Roland Trettl is artist and chef in one person. He worked with Chef of the Century Eckart Witzigmann in his restaurant Aubergine in Munich and until now still works closely with him. Other stations included the restaurant Tantris in Munich and the Ca's Puers on Mallorca. Trettl was hired by Red Bull to take on the role of Executive Chef at the newly built Ikarus restaurant in Red Bull's private airport Hangar-7 in Salzburg.

Heinz Winkler

Born 1949 in Brixen, Italy

Residenz Heinz Winkler
Kirchplatz 1
83229 Aschau im Chiemgau
Germany

Ranking:
Michelin: 3* (lost 1* star after having had 3* 21 times)
S.Pellegrino World Rank: 68 (2008), -- (2009)

Memberships:
Relais & Châteaux
Les Grandes Tables Du Monde
Châine des Rôtisseurs
Les Amis de l'Art de Vivre
Eurotoques Vice President

Selected Awards:
1981: First three-star chef in Italy
1981: At 31 years of age, youngest 3* chef of the world.
1995: Cultural prize of the European Economy
2001: German Federal Cross of Merit on the blue cord
2004: Five Star Diamond Award
2008: Lifetime Achievement Award, Gorumet-Portal

Additional information:
Italian-born Heinz Winkler worked for the legendary Chef Paul Bocuse before he made his career in Germany where he took over the famous restaurant Tantris from Eckart Witzigman and became in 1981 Italy's first 3* chef and the World's youngest 3* chef. In 1987 he also becam ethe managing director of the famous restaurant Tristan on Mallorca. In 1991 he took a big financial risk and opened the Residenz Heinz Winkler, a 5*-luxury hotel with gourmet restaurant. Winkler is also known as the inventor of the "Cuisine Vitale."

Hans Haas

Born 1957 in Oberau, Wildschönau, Austria

Tantris
Johann-Fichte-Strasse 7
80805 Munich
Germany

Rankings:
Michelin: 2*
S.Pellegrino World Rank: 47 (2008), 44 (2009)

Memberships:
Les Grandes Tables Du Monde

Selected Awards:
1987: 3rd Bocuse d'Or World Championships
1995: Chef of the year, Gault Millau
1999: European Culture Award

Additional information:
Austrian-born Hans Haas worked for the restaurant Erbprinz, one of the most famous restaurants in Germany at the time. However, he was always keen to work for the great masters in France. His dream came true when legendary Chef Paul Haeberlin accepted him as his apprentice. After his time with him, Haeberlin recommended Haas to Eckart Witzigman, who was at the time the shining star of the German Nouvelle Cuisine movement. Hans Haas is famous for his roasted goose and Bretonic lobster preparation.

Joachim Wissler

Born 1963 in Nürtingen, Germany

Vendôme at Grandhotel Schloss Bensberg
Kadettenstrasse 2
51429 Bergisch Gladbach
Germany

Rankings:
Michelin: 3*
S.Pellegrino World Rank: 34 (2008), 25 (2009)

Selected Awards:
1994: Newcomer of the Year, Der Feinschmecker (German trade journal)
2001: Restaurant of the Year, Der Feinschmecker
2003: Chef of the Year, Gault Millau
2005: Chef of the Year, Der Feinschmecker
2008: 1st Prize in the category Germany's Best Chef, Chef of Chefs Voting carried out by Gourmet-Portal.com

Additional information:
Joachim Wissler is considered by many German chefs as the best chef at the moment. He is acknowledged for his unique approach of combining ingredients and bridging the gap between new or forgotten and culturally deeply rooted dishes, ingredients and techniques. He is also considered as one of the driving forces of "the "New German Cuisine" movement. His cuisine is probably best described by discovering forgotten local and often rustic products and enhancing these products by the latest techniques.

Jean-Georges Klein

Born 1950 in Ingwiller, France

L'Arnsbourg
18, Untermuhlthal
57230 Baerenthal
France

Rankings:
Michelin: 3*
S.Pellegrino World Rank: 73 (2008), -- (2009)
Ikarus Guest Chef

Memberships:
Relais & Châteaux
Les Grandes Tables Du Monde

Additional information:
Klein did a degree in hotel management and then worked for 20 years in the service of l'Arnsbourg, which was run by his mother at the time. He was already 40 years of age when he took over the restaurant. He had to change from the service to the kitchen because his mother became ill. This forced him to teach himself the fundamentals of cooking. Yet, it became much more than just the fundamentals. He says that his aim is to create a constantly-changing cuisine full of flavour and with a tiny bit of emotions. One of his signature dishes is "Truffled Potato Cappuccino."

Juan Amador

Born 1968 in Waiblingen, Germany

Amador
Vierhäusergasse 1
63225 Langen
Germany

Rankings:
Michelin: 3*
S.Pellegrino World Rank: -- (2008), 80 (2009)
Ikarus Guest Chef

Memberships:
Relais & Châteaux
Les Grandes Tables Du Monde

Selected Awards:
2005: Restaurant of the Year, Der Feinschmecker
2008: 1st prize "The Avantgardist", Goumet-Portal

Additional information:
Juan Amador worked with Albert Bouley who he still admires as the "creativity machine." Juan Amador says "I am the cuisine" and "wants to modernise and newly interpret the classical Catalan-Basque-French cuisine." His aim is that people reflect and talk about his food even after they have long left the restaurant. Juan Amador follows the words of José Ortega Y Gasset who said: "Whether we achieve what we resolve to do depends on luck, but will is a matter of the heart alone." One of Amador's signature dishes is "foie gras ice cream."

Andoni Luis Aduriz

Born 1971 in San Sebastián, Spain

Mugaritz
Aldura Aldea. Caserío Otzazulueta, 20
20100 Renteria
Spain

Rankings:
Michelin: 2*
S.Pellegrino World Rank: 4 (2008), 4 (2009)

Memberships:
Eurotoques

Selected Awards:
2001: Best Junior Chef, Premio Bidasoa
2002: Chef of the Year, Spanish Academy of Gastronomy
2003: Best Restaurant, Canal Cocina

Additional information:
Andoni Luis Aduriz worked for Juan Maria Arzak, Pedro Subijana , Ferran Adrià and Martín Berasategui. On eof his most iconic creations are "potato stones and chocolate bubbles", made simply of creamy potatoes that look like shiny rocks: "They surprise you and put you at ease at the same time, because you realize you've been fooled by simple potatoes." One of Andoni Luis Aduriz' signature dishes is "roast veal, thyme branches, ash, salt, and radishes."

Michel Troisgros

Born 1958 in Roanne, France

Maison Troisgros
Place Jean Troisgros
42300 Roanne
France

Rankings:
Michelin: 3*
S.Pellegrino World Rank: 25 (2008), 69 (2009)

Memberships;
Relais & Châteaux
Les Grandes Tables Du Monde

Selected Awards:
2003: Chef of the Year, Gault Millau

Additional information:
Michel Troisgros took on the big patronage of his father and uncle who were the main proponents of the Nouvelle Cuisine movement. His father and uncle gained their first three Michelin stars for their restaurant in 1968 and since La Maison Troisgros hold three Michelin stars. Michel Troisgros trained under many famous chefs such as Alain Chapel, Roger Vergé, Frédy Girardet (Chef of the Century), Michel Guérard and Pierre Wynants. Michel Troisgros believes that the chef's "profession is the constant search for the most beautiful product. What is extraordinary about a dish, ultimately is derived from just a few things." Michel Troisgros follows the words of Antoine de Saint-Exupéry who once said: "On ne voit bien qu'avec le cœur, l'essentiel est invisible pour les yeux" (It is only with the heart that one can see rightly; what is essential is invisible to the eye). One of his signature dishes is "Lait caille with mousseron."

Joan Roca

Born 1964 in Girona, Spain

El Celler de Can Roca
Can Sunyer 48
17007 Girona
Spain

Rankings:
Michelin: 2*
S.Pellegrino World Rank: 26 (2008), 5 (2009)

Memberships:
Eurotoques

Selected Awards:
2001: Chef of the Year, Spanish Academy of Gastronomy

Additional information:
Joan Roca worked with numerous famous Spanish chefs such as Ferran Adrià before he opened El Celler de Can Roca with his two brothers. At El Celler de Can Roca Joan Roca is the "savoury mind", Josep Roca the "liquid mind" and Jordi Roca the "sweet mind." Joan Roca says: "My greatest satisfaction is to see my guests smiling." One of his/their signature dishes is "Barbecued Cep Ice Cream."

Ferran Adrià

Born 1962 in Barcelona, Spain

El Bulli
Calla Montjoi S/N
Girona
Spain

Rankings:
Michelin: 3*
S.Pellegrino World Rank: 1 (2008), 1 (2009)

Memberships:
Les Grandes Tables Du Monde
Eurotoques

Selected Awards:
1992: Best Chef de Cuisine, Nat. Ac. of Gastronomy
1996: Clé d'Or de la Gastronomie, Gault-Millau
1998: Prize for Innovation, Metopolis
2005: E. Witzigmann Preis, Ger. Ac. for Culinary Studies
2007: Gold European Merit, European Community
2007: Gold Merit in the Fine Arts, Min. of Culture of Spain

Additional information:

Ferran Adrià is the undisputed mind behind what became wrongly labelled with "molecular gastronomy." He started to use science to better understand the chemistry behind cooking and he and his team develop techniques that changed the concept of food and cooking.. He was the driving force that introduced and legitimised creativity in cooking and was invited as the first chef ever to the world's most prestigious art exhibition, the Documenta, in Kassel, Germany. The 2004 Time Magazine listed Ferran Adrià among the 100 most influential people (Category artists and entertainers) in the world for his gastronomic innovations. Ferran Adrià believes that "cooking is more than art." And one of his culinary highlights is "apple caviar."

Michel Bras

Born 1946 in Gabriac, France

Bras
Route de l'Aubrac
12210 Laguiole
France

Rankings:
Michelin: 3*
S.Pellegrino World Rank: 7 (2008), 7 (2009)

Memberships:
Relais & Châteaux
Les Grandes Tables Du Monde

Additional information:
Bras' style of presentation looks very Japanese, although he has visited Japan in the last view years for the first time. He claims that his style is totally influenced from his mother's way of cooking. Bras is particularly famous for his use of wild herbs and his passionate love for his Aubrac region that is visible in all his creations.

Sébastien Bras

Born 1971 in Laguiole, France

Bras
Route de l'Aubrac
12210 Laguiole
France

Rankings:
Michelin: 3*
S.Pellegrino World Rank: 7 (2008), 7 (2009)

Additional information:
Sébastien Bras' training was mainly done in Laguiole where since 1994 he follows the road created by his father. Hi main aim is to perpetuate the "spirit bras". Michel and Sébastien work a lot together in the creation of new dishes. Some of his ideas are sometimes different from the ones of his father but in general they go the same direction and the two men find themselves to be complementary. His inspirations come from his home reegion of Aubrac but we can also find some major or minor influences from his travels that he does during the 5 month the restaurant is closed.

Fergus Henderson

Born 1963 in London, United Kingdom

St. John Bar & Restaurant Smithfield
6 St John Street
London, EC1M 4AY
United Kingdom

Rankings:
Michelin: 1* (since 2009)
S.Pellegrino World Rank: 16 (2008), 14 (2009)

Selected Awards:

Additional information:
Fergus Henderson followed in the footsteps of his parents and first trained as an architect before he founded as untrained chef the St John restaurant. Henderson became famous for philosophy of "Nose to Tail Eating" by using offal and other neglected cuts of meat. He also focuses strongly on the traditional British cuisine while most all of the wines he offers come from France. Henderson suffers from Parkinson's Disease, but because of his stoic approach to this illness coupled with his culinary merits he was awarded an MBE by HM The Queen. One of his signature dishes is "roast bone marrow with parsley salad."

Raymond Blanc

Born 1949 in Besançon, France

Le Manoir aux Quat' Saisons
Church Road
Great Milton OX44 7PD
United Kingdom

Rankings:
Michelin: 2*
S.Pellegrino World Rank: -- (2008), -- (2009)

Memberships:
Relais & Châteaux
Les Grandes Tables Du Monde
Mâitre of the Confrèrie de la Châine des Rôtisseurs

Selected Awards:
1999: Honorary DBA, Oxford Brookes University
2008: Honorary OBE

Additional information:
Despite the fact that Raymond Blanc is totally self-taught he is one of UK's most respected chefs. Raymond Blanc was inspired by the local terroir, and most of all by his mother, the formidable Maman Blanc. Raymond Blanc is famous for his kitchen garden with 90 types of vegetable and over 70 varieties of herb. Decades ago, Raymond Blanc met Professor Nicholas Kurti, a physicist from the University of Oxford, with whom he worked very closely to deepen his understanding of the chemistry of food and cooking. It was Raymond Blanc and not Ferran Adrià who started what became wrongly known as the "molecular cuisine" movement. He was asked to become the front man of this new movement but he rejected, because he suspected that this movement would take a wrong direction. His premise is "Good is not good enough. The sublime is." And one of his signature dishes is "Pan-fried Fillet of Sea Bream with Ratatouille and Tomato Coulis."

Appendix 2: Ethics Review Form

THE DEPARTMENT OF HOSPITALITY AND TOURISM MANAGEMENT - ETHICS REVIEW FORM

Students and staff members are required to observe the highest ethical standards when undertaking research. The Department requires both students and staff undertaking research to comply with the University Code of Practice Involving Human Participants. The checklist below is intended to help you reflect on possible issues of ethical concern arising from your proposed programme of research. All students must attach the completed form to research proposals.

1. Working Title of Proposed Research

Investigating the Master-Apprentice Relationship in Haute Cuisine

2. Broad Research Objectives

The primary objectives of the project are to provide a better understanding into the nature of the master-apprentice relationship and to collect demonstrative evidence on the significance of this type of the teaching-learning process particularly for the development of 'grandmasters' (highest knowledge level) regardless of the area of expertise and for the innovation specifically in the field of Haute Cuisine. To this end we are trying to do two things: (1) Based on speculation, partly scientific and partly philosophical, we have developed several research questions regarding the master-apprentice relationship; we want to check and refine these by discussing them with elite-chefs. (2) Having unregulated, minimally structured conversations with elite-chefs we expect to gain additional ideas and formulate new research questions.

This way the objectives include refining and attempting to answer our already existing research questions by exposing them to judgements of the grand-masters (elite chefs) as well as gaining new insights through conversations with the elite chefs in a variety of areas - especially in those areas that we cannot even circumscribe yet.

3. Who are your proposed research participants?

Elite chefs from 5 countries

4. How are you going to gather data from these participants?

Interviews

5. Does your proposed research involve any of the following:

- **Deception of participants?** **NO**
- **Financial inducements?** **NO**
- **Possible psychological stress?** **NO**
- **Access to confidential information?** **NO**
- **Any other special circumstances?** **NO**

6. If you have answered 'yes' to any of question 5, how will you deal with these issues?

7. I have read and understood the University Code of Practice on research involving human participants

Name: Marc Schrand **Signature:** _____

In my view, the student has considered the ethical issues involved in this piece of work

Name of tutor: Prof. A. Morrison **Signature:** _____

Appendix 3: Central Themes Code List

No.	Central Themes	Chef
Creation & Innovation		
1	Good innovations are self-explanatory	HR
Creation & Innovation / Barriers to Innovation		
2	The limit of culinary innovation is a philosophical question	SB, MB
3	Perfectionism kills the reflection of personality in cuisine	JGK
4	Perfection can kill creativity	HWO
Creation & Innovation / Influences on Creativity / Environment		
5	The location of a restaurant influences the chef's attitude and the kind of clientele	JA
6	The master needs a harmonious working environment	DM
7	The economic, social and cultural environment is important for creative work	JR
Creation & Innovation / Influences on Creativity / Family		
8	Family members are important for the success	HR
Creation & Innovation / Influences on Creativity / Team		
9	Keeping and working with extraordinary people requires an environment that is protective and intimidating at the same time	FA
10	The team is important to be able to go to the limits of creations	NH
11	While other experts are hired the authority of the chef is untouchable	NH
12	Chefs need external business advisors and internal culinary advisors	HR
13	Self-centredness and team	MT
14	In order to work creatively it is important to have a harmonious team that can work self-disciplined	JW
Creation & Innovation / Influences on Creativity / Tradition, Culture & Evolution		
15	The only creative barrier for a self-referential chef is his own culture	FA
16	Creations and their language are always evolutionary	FA
17	Globalisation and big city culture brings disorientation, because real tradition is rooted in ancient community living	ALA
18	People don't like change and therefore innovation happens with reference to tradition	ALA
19	Culinary innovations are not only linked to technology but also to interpretation	ALA
20	Development is always evolutionary	JA
21	Novelties start as scandals before they become tradition	JA
22	Modernity and tradition exist alongside for a while until modernity becomes dominant	JA
23	To be creative one needs experience as well as a good understanding of his/her cultural origins	RB
24	Creation starts from a chef's cultural and historical roots	SB, MB
25	Culture and learned attachment to food is essential	HH
26	Cuisine always builds on tradition and is thus evolutionary and not creative	JGK
27	Culinary innovation can be the offering of creations based on regional culture and tradition	HR
28	Chefs are in influenced by many aspects in the creation of the final gastronomic experience	HR
29	Culinary innovation the successful result of problem-solving and thus it is evolutionary	JR
30	Preserving the tradition requires heart and intellect	JR
31	Culinary innovation happens on an external evolutionary level and on an individual	VS

	responding level	
32	Innovation builds on craft and tradition	RT
33	Culinary innovation can be evolutionary or revolutionary	MT
34	To be innovative one needs a good understanding of his/her personal and cultural origins	JW
146	Preserving the tradition requires heart and intellect	JR
Creation & Innovation / Influences on Creativity / Inspiration & Ideas		
35	It cannot be explained how to get to the idea but how to transform the idea into a creation	FA
36	There is a difference between interpreting within an existing concept or creating a new concept, because the latter requires a new language to communicate the new emotion	FA
37	Innovation is not only in creation but also in discovery	ALA
38	Globalisation and travelling widens the pool of ideas	RB
39	Creativity can bring out ideas for improvement and completely new ideas, but the result must be exciting	RB
40	Culinary innovation is not limited to food and cuisine	RB
41	Creations have many point of inspirations	SB, MB
42	Creative ideas can have an aesthetic, associative or intellectual approach	SB, MB
43	Inspiration and creation comes through the senses	SB, MB
44	Cooking happens in the mind	SB, MB
45	Inspiration comes during work in the kitchen or during physical exercise	HH
46	Season, locality and life are inspirations	FH
47	Culinary innovation can happen in many different areas	NH
48	Cooking and getting ideas is a work of the mind	NH
49	There are different sources of inspiration	NH
50	Cooking is a mind game	DM
51	Inspiration can happen accidentally	DM
52	Culinary innovation can be also happen with technology and crockery	DM
53	Chefs must protect their clients by selecting those new ideas that are positive and meaningful	HR
54	The creation happens in the mind and becomes tangible through reference points, discussion and aesthetics	HR
55	Above all is the power of the idea and then comes the taste	HR
56	Smell and traditional dishes can be inspirations for creations	JR
57	Dishes are based on wine, smell, tradition and balance of flavours	JR
58	Culinary innovation can be, for example, a new concept or a new work manifesto	JR
59	A free mind and having access to people from another domain can bring the most radical inspirations	VS
60	Inspiration requires thinking and feeling	MT
61	New creations can come from inspirations or from getting tired of the old	HWI
62	Travelling is an important source of inspiration	JW
Creation & Innovation / Influences on Creativity / Meaning of Culinary Innovation		
63	The final aim of a restaurant and culinary innovation is fuzzy	ALA
64	Iconic creations are always associated with the creator	JA
65	Culinary innovation goes beyond fashion that is created by putting one or more building blocks of food at the forefront of food	RB
66	Culinary innovation enhances the natural character of the product	HH
67	Food is permanent and culinary innovation is fashionable	FH
68	Innovation can come from simply being different	FH
69	Culinary innovation means to direct a whole generation with creativity	DM
70	Innovation is a constant relevant evolution and adaptation for the business	VS
71	Innovation is a sign of quality and a means to find the essence of quality	MT
72	Innovation is a necessity but can only be achieved by masters, because they do not	MT

	get confused by trends	
Creation & Innovation / Influences on Creativity / Molecular & Avant-garde		
73	Gastronomy saw three revolutions: Escoffier; Nouvelle Cuisine; and Avant-garde Cuisine.	JA
74	More knowledge justifies to use chemicals in cooking	JA
75	The untalented brings the innovation into discredit	JA
76	"Molecular" dishes are carefully planned in advance and cannot be changed ad hoc	JA
77	Food reflects social changes	RB
78	Molecular means to understand the physics and chemistry of food and not show effects	SB, MB
79	Wine is an essential part of the creation	HH
80	Molecular cuisine challenges hospitality	HH
81	The mastery of the craft and a reflective approach to influences is important for the making of a chef	NH
82	The molecular cuisine is questionable	DM
83	A cuisine cannot be molecular but avant-garde	HR
84	All cooking is molecular thus molecular cuisine is a wrong term	JR
85	Molecular cuisine is at the vanguard of cooking and thus has a problem with regular customers	RT
86	Molecular gastronomy is important as an approach to chemically understand cooking, but it is not globally important as a cuisine, because it is not in harmony with human beings	MT
87	The notion of gourmandise should be the first premise for chefs	MT
88	Molecular gastronomy is not meaningful and not a cuisine	HWI
Creation & Innovation / Influences on Creativity / Objects of Innovation		
89	A restaurant is a complex and organic entity	JA
90	*Personal Creativity (Creator) / Expertise – Technical, Procedural and Intellectual Knowledge*	
91	Food is only meaningful in a context	RB
92	Gastronomy is a complex whole	HH
93	The food is the centre and around everything is hooked	HH
94	The style of presenting food can be an innovation	NH
95	Gastronomy is a holistic phenomenon but the food accounts for 50%.	JGK
96	Successful innovations suit the modern customers	DM
97	Successful innovations are built on knowledge and ceremony	DM
98	The cuisine is based on three columns: kitchen, patisserie and wine	JR
99	Gastronomy is many facets and consequently innovation can happen in many facets	RT
100	Great gastronomy is a holistic phenomenon	HWO
Creation & Innovation / Influences on Creativity / Respect & Responsibility		
101	The ownership of creations at the highest level must be respected, because a lot of personal commitment and resources were needed	FA
102	It is respectful to copy technical knowledge but not creations	JA
103	Chefs need to have a responsible approach to gastronomy and produce	RB
104	Haute cuisine requires a close relationship of mutual respect between chefs and suppliers	SB, MB
105	Chefs have moral and ethical obligations	SB, MB
106	The common sense of seasonality, locality and respect for the whole animal is essential	FH
107	There is mutual respect among great chefs	DM
108	Creations of colleagues can be inspirational but their ownership must be respected	JW
Creation & Innovation / Influences on Creativity / Technique & Technology		

109	Gadgets and chemistry are only tools that should be used in a responsible manner	RB
110	Techniques are only a tool and should not replace the heart of a chef to create emotions	SB, MB
111	Ferran Adria developed techniques that allows a contemporary cooking that fascinates people because they cannot do it at home	JGK
112	The invention of new techniques allowed young chefs to break out of the institutionalism of classical haute cuisine	JGK
113	Techniques are only tools	JGK
114	Techniques should be mastered but should be used in a subtle way	HR
115	New technologies help to intensify emotions with food	JR
116	Technology is only a tool and that should never replace the human sensibility and should never complicate the cuisine	MT
117	New techniques are only tools that should be used in a responsible manner	JW
118	There will be a natural selection among the new techniques	JW
Culinary Art (Creation)		
119	Cooking went from being a simple craft to a language of self expression	FA
120	There is a discrepancy between whether chefs want to be artists and the public perception of cooking as art	FA
121	Haute cuisine was a very elitist and closed domain	FA
122	Relating cooking to beauty, art and emotions creates tensions, because people cannot understand it	ALA
123	The reality of a restaurant destroys the romantics of cooking as art	JA
124	The mastery of the craft is the prerequisite to make art	RB
125	Chefs give a part of themselves in each creation	SB, MB
126	Chefs need an own signature that is rooted in the chef's history, culture and emotions	SB, MB
127	Cooking is art	SB, MB
128	Cooking is foremost craft but can become an art	NH
129	There is a discrepancy between artistic aspiration and market demand	JGK
130	The arrangement of dishes in a menu is similar tit eh arrangement of music on an album	JGK
131	Cooking is first craft and then art	DM
132	The product is the star and the chef is the conductor	HR
133	Ingredients are like notes or tones	HR
134	Haute cuisine is a professionalised art	HR
135	The public wants great chefs to be artists	RT
136	Chefs develop and only the tasty cuisine will remain	HWI
137	Chefs are artists and have their own style, but the pressures of daily life makes them to craftsmen	HWI
138	Anything new, inspirational and creative can only be meaningful if it is built on a solid understanding of the craft	JW
161	The complexity of a dish has nothing to do whether the dish becomes art or not	FH
Culinary Art (Creation) / Emotion		
139	The highest aim is to create a direct line of happiness between creator and receiver	FA
140	Feeling joy in food can be educational	RB
141	The aim of the creation is a true happy emotion	SB, MB
142	Chefs cannot betray their emotions because of food critiques	SB, MB
143	Soul and heart are essential	HH
144	Kitchen, restaurant and customer should be a chain of happiness	FH
145	There is an emotional link between customer and chef	JGK
146	*Moved to Creation & Innovation / Influences on Creativity / Tradition, Culture & Evolution*	
147	Simplicity and emotion reflect the quality of a dish	MT

148	Food should trigger memories	MT
149	The chef cooks with self-reference so that the customer can feel an emotion	MT
Culinary Art (Creation) / Harmony		
150	With increased experience the creations become more harmonious	JA
151	A chef's creation is a harmonious representation of a picture in the minds	JA
152	Culinary innovation happens automatically in the process of creating the essence of harmony	SB, MB
153	The harmony of the creation is essential	HH
154	All components of the gastronomic experience should be in harmony and centre around the food	NH
155	The chef tries to create harmony according to her/his understanding	NH
156	Product, aesthetics and harmony are the essence and contrasts are the stimuli	DM
157	Harmony and proportion are essential	JR
158	Aesthetic is the consequence of showing taste in harmony on a plate	MT
159	Innovation should be harmonious and meaningful creations that reflect a high level of craft	HWI
160	The chef and her/his cuisine is he central part of a harmonious whole	JW
Culinary Art (Creation) / Sensibility		
161	*Moved to Culinary Art (Creation)*	
162	Great chefs have a high degree of sensibility	JGK
163	The art of cooking lies in the sensibility of the chef to refine a product	HWO
Culinary Art (Creation) / Simplicity		
164	Great chefs extract simplicity out of complication while young chefs hide behind complication	RB
165	Extracting simplicity and mastering the craft is extremely difficult	HH
166	The complexity of a dish has nothing to do whether the dish becomes art or not	FH
167	Innovation is in simplicity	FH
168	Culinary art lies in recognisable simplicity	DM
169	Extracting simplicity requires roots and knowledge and can bring out the most successful innovations	VS
170	Simplicity and emotion reflect the quality of a dish	MT
171	The art of cooking lies in the sensibility of the chef to refine a product	HWO
Evaluations of Creations		
172	Travelling, openness to learn and understand as well as love of food are the best criteria to criticise culinary creations	ALA
172	Criticism makes energetic	JA
173	It is a nice feeling when unconformity is respected	FH
174	There is a discrepancy between what the chef wants to cook and what the customers want to eat	NH
175	There is a vicious circle between the expectations of food critics and customers	NH
176	Expert knowledge is the most respected criteria to critique food	NH
177	Chefs' interest in food is different than that of customers	DM
178	There is a vicious circle of expectations including customers, critics and chefs	JR
179	Politics creates a lack of individualism	HWI
180	Haute cuisine always develops during prosperous times	HWI
181	The journalist can be a motivator but also an important critic in the evaluation of the chefs work	HWO
293	The chef must create a feeling of scarcity to maintain the legend status of a successful innovation	VS
Evaluations of Creations / Academia		

182	Academics are interested in cooking since chefs use science	FA
183	There is a lack of academic education about the culture of cooking	FA
Evaluations of Creations / Chefs		
184	Chefs are the best critics	HR
185	Chefs have different evaluation criteria than food critics	RT
186	Experience reduces excitement of other's creations	HWI
Evaluations of Creations / Customers		
187	Customers lack the knowledge to evaluate creations	FA
188	Customers give a objective evaluation when giving them free surprise dishes	JA
189	Regular customers are a problem for the development	JA
190	Close and experienced customers are a good and critical reference point for creations	JGK
191	Gastronomy depends on the customer's mood	DM
192	Loyal customers can tell the chef of her/his development	MT
193	The clientele and the type of restaurant influence how creative a chef can be	JW
194	Creativity also needs customers that love the new and to be challenged and take it as a game if a novelty did not satisfy them fully. However, there are also customers that always expect an immaculate performance and do not accept mistakes.	HWP
Evaluations of Creations / Family		
195	Family members are the most respected critics and specialists	JR
196	Family members are the most respected critics	MT
Evaluations of Creations / Food Critics		
197	Food critics are forced to eat and write and influence the experience of the client	ALA
198	Restaurant critiques are always subjective	JA
199	The new generation of testers is more open	JA
200	There is a problem with the integrity of some testers	JA
201	The background of the tester is influential	JA
202	Critics look for sensation rather than real essence of the food	RB
203	Critics do not know how a dish was created	HH
204	Critics sometimes personally attack chefs	HH
205	The ranking systems need to be revised	DM
206	Critics rely on chefs but get bored of eating	HR
207	Rankings and critiques put pressure on chefs	RT
208	Food critics are experts that judge the talent of the chefs by means of her/his work	MT
209	Restaurant guides are important but results are subjective	HWI
210	The old masters should be evaluated by the guides according to their lifetime achievements	JW
213	The guides are a necessary means but many chefs suffer from it	JGK
Evaluations of Creations / Media		
211	The new media is the reason why cooking receives such an attention	JA
212	The public image of chefs is wrong	JA
213	*Moved to Evaluations of Creations / Food Critics*	
214	The media wants sensation and not mastery	DM
215	Journalism is interested in sensation and not in respecting the work of former generations	HWI
216	Journalists demand creativity from chef while not being creative themselves	HWI
288	The media interest in food helps with the dissemination	FH
Master-Apprentice Relationship		
217	Sensibility is crucial to learn the tacit dimensions of senses and culture involved in	ALA

	culinary creations	
218	The learning process is mutual between master apprentice	RB
219	Sensing the customers' needs can be learned tacitly	HH
220	Simplicity can only be extracted by a master	HH
221	The master-apprentice relationship is build on intuition and is compensated with knowledge and support	HH
222	The network of great chefs provides a wandering master-apprentice relationship	HH
223	The respect for the master is steady and untouchable, but the respect for the apprentice grows over time	NH
224	In the master-apprentice relationship novice chefs learn tacit skills and continuously develop alongside their masters	NH
225	Cooking requires tacit understanding and sensibility	JGK
226	The master-apprentice relationship is like a brotherhood	DM
227	In Haute cuisine exist a gradual master-apprenticeship	DM
228	Simplicity and harmony are the signs of a master	RT
229	The acceptance of outside influences is different between novice and experienced chefs	JW
Master-Apprentice Relationship / Apprentice		
230	Taking criticism is a learning process	JA
231	The apprentice chooses her/his master, but the master recognises the talent of the apprentice	NH
232	The apprentice find his master by realising the master's knowledge	DM
233	Talent is a gift	HR
234	Risk-taking and extremism is different between novice and experienced chefs	HR
235	Masters are respected for their charisma and knowledge	RT
236	Passion, openness and the own food culture is vital for the learning process	JW
237	Chefs select their apprentices according to their talent and experience	JW
238	The aim of the apprentice is to reach the masters work	HWO
239	Reaching aims and limits is essential in becoming a great chef	HWO
Master-Apprentice Relationship / Drawbacks		
240	It is important that the apprentice does not become a pale copy of the master when s/he wants to become a master as well	NH
241	Breaking out of the master-apprentice relationship means learning from mistakes	RT
242	Belongingness can influence the authenticity of the individual	JW
Master-Apprentice Relationship / Master		
243	Masters have the urge to share their knowledge, because they want to do good	DM
244	The master sees the whole picture and can extract the essence	DM
245	The master sees the big picture and is the final decision maker of the creative team	VS
246	The master develops the apprentice to a master who then leads the next generation	HWO
Master Chefs		
247	The job profile of a chefs is multidisciplinary	FA
248	Each great chef has a unique approach to cooking and innovating	FA
249	A great chef is first and foremost in love with food and by chance technically talented	ALA
250	The job profile of a chefs is multidisciplinary	RB
251	Innovators have a deep knowledge and philosophy	RB
252	Great chefs are always in search	HH
253	Chefs need strong beliefs but should also be critically open	HH
254	To develop ideas that are authentic and distinctive and still recognisable in the final dish requires often a master	NH
255	Great chefs are curious, ambitious and creative	DM
256	Great chefs are also altruists	HR

257	Gurus often overshadow the achievements of others with their aura	JR
258	Innovation always requires an extraordinary chef and they mostly work in high level restaurants	VS
259	Great chefs are gourmands who are constantly in dialogue with food	MT
260	Talent, worldview, feeling, dedication, courage and competitiveness are essential characteristics of a great chef	HWI
261	Profile, authenticity and values are vital for chefs to defend their place in haute cuisine	JW
262	A great chefs needs to be an own trademark and not a trend follower	HWO
263	Great chefs learn from everybody but have the ability to distinguish the good from the better	HWO
264	A master is restless and always changing	HWO
Master Chefs / Self-Reference		
265	The biggest freedom in cooking and creation is self-reference	FA
266	The only creative barrier for a self-referential chef is his own culture	FA
267	Cooking at this level is self-referential because the consumer lacks the knowledge	JA
268	The chef has to be happy and is the only reference	SB, MB
269	Intuition and openness are important	FH
270	Self-reference is the control mechanism of the chef, but a team helps to critically question and further develop ideas	NH
271	The chef tries to create harmony according to her/his understanding	NH
272	The chef creates with self-reference and the customer in mind	DM
273	The chef creates with self-reference and guides the customer	HR
274	To make a self-referential cuisine a chef must see his customers as apprentices	JR
275	The chef cooks with self-reference so that the customer can feel an emotion	MT
276	Chefs want to create and can only cook what they believe in and this can be different from what the customer or the journalist wants	HWI
277	The aim is to be able to cook with self-reference and still attract customers	JW
278	The chef is the self-referent who translates his art in a way that the customer is happy	HWO
Perception & Diffusion		
Perception & Diffusion / Copying		
279	Innovations are often misunderstood because people lack the knowledge	ALA
280	Bad chefs copy food to make money but masters creates food that is in harmony in all its complexity	RB
281	Copies dilute the original idea	HH
282	Innovation becomes evident in how often it is copied	NH
283	Creating an own dish is much more satisfying than copying a dish	NH
284	Copies of innovations are signals of a trend	VS
Perception & Diffusion / Development & Change		
285	By incriminating modern chefs traditionalists want to defend their generation	JA
286	The diffusion of a culinary movement takes decades	RB
287	Innovations follow the conception of the survival of the fittest	SB, MB
288	*Moved to Evaluations of Creations / Media*	
289	Successful innovations are appreciated as novelty by the field	DM
290	Change can face internal and external resistance	HR
291	The speed of development can be pressurising	JR
292	Development is sometimes useful and sometimes a look into the future	JR
293	Moved to Evaluations of Creations	
294	The pace of the world influences the pace of culinary innovation	MT

295	Older chefs have problems to catch up with the speed of current developments and sometimes see no meaning in the developments	HWI
296	The last decades have seen an exorbitant development of cooking	HWO
Perception & Diffusion / Understanding the Novum		
297	Innovation must be clearly communicated	ALA
298	The order in the creation process differentiates innovators	ALA
299	Novelties always need explanation	JA
300	The less reference people have in a dish the more critical they become	JA
301	Rejection is rooted in a lack of understanding	SB, MB
302	People need time to understand the new	HH
303	The customer should relax but needs some advice	NH
304	Innovations must be usable and understandable	NH
305	The degree of innovativeness depends on the perception of the receiver	NH
306	A familiar environment and help are important aspects for customers to return to a restaurant	DM
307	The knowledge of the staff is essential for the dissemination of the creations	DM
308	The chef educates customers who then feel a strong bonding with the chef	VS
309	Novelties are wake-up calls	RT
310	Innovations must be understandable or explained	RT
311	All new movements and concepts are shocking at the beginning	RT
312	Acceptance of the novelty requires understanding	HWI
Personal Creativity (Creator)		
313	In the past chefs felt uncomfortable to associate their work with creativity	FA
314	Creativity is linked to influence, but cannot be measured	FA
315	Innovation is a consequence of an obsessively followed process	ALA
316	Innovation is also a strategic tool	ALA
317	During the service is no room for innovation, because innovation is not controllable	ALA
318	Creativity cannot be controlled and standardised and is not limited to a certain level of gastronomy	RB
319	Culinary innovation is a means to create an experience and to protect tradition	VS
320	Too much creativity might influence the taste negatively	HWI
Personal Creativity (Creator) / Creative-Thinking Skills		
321	Creative methods include, for example, evolution or involution	ALA
322	Innovation can happen by translating the past into the present	RB
323	Creating a dessert is different from creating a savoury dish	RB
324	Something forgotten can become an innovations	SB, MB
325	Creative methods include, for example, the stimulation of the sensory system through different textures (Mundgefuehl)	NH
326	Creative elements include, for example, the reduction of fat and the play with acidity	HR
327	Creative methods include, for example, deconstruction – reconstruction	JR
328	Creating a menu is different from creating a dish	JR
329	Creating is a way in search of the better	VS
330	Creative methods, include, for example, to combine ingredients that share a common intellectual story, to include unexpected experienced that invites the client to discover hidden flavours and to ask questions as well as the game of contrasts between the relations of acidity and shadow and light in the taste	MT
331	Haute cuisine dishes should be highly intelligent in that they should reflect the cultural roots of the chef and should be exciting interpretations of classical dishes, but with an optimised flavour	JW
332	Creative methods include, for example, deconstruction, composition of ingredients and playing with textures, temperatures and flavour densities	JW
333	Trial-and-error is a way of learning in creativity	JW
334	Creativity needs freedom, sympathy, critique, continuous practice and day dreaming	HWO

Personal Creativity (Creator) / Expertise – Technical, Procedural and Intellectual Knowledge		
335	To create and to perceive emotion and to evaluate the level of creativity requires fundamental knowledge	FA
336	Innovation is new knowledge with an essential usefulness for the whole and not the parts	ALA
337	The success of an innovation is linked to speed and knowledge, but today knowledge is widely accessible	ALA
338	Today's knowledge opens more possibilities in cooking	JA
339	To develop a new idea needs time, knowledge and hard work	JA
340	"Being the first" is beneficial for the success of a restaurant	JA
341	Ordinary people often lack the knowledge to see the potential of an idea	JA
342	Networking became stronger among the new generation of chefs	JA
343	Today cooking includes much research	JA
344	Innovation is learning and requires curiosity, obsession, knowledge, sensibility and continuity	RB
345	Today chefs know how to refine a product	HH
346	Chefs are ambitious problem-solvers who only make use of their network of "give and take" if they cannot find a solution themselves	NH
347	A strong company between chefs is important for a nation's culinary image	NH
348	Contemporary cooking requires a lot of knowledge	NH
349	There is a knowledge exchange between specialists	NH
350	The more mature a chef becomes the more his focus changes from the visual to the taste and from the complex to the essential	JGK
351	The Internet spreads new knowledge very fast	MT
90	There are three creative approaches: a new idea; an interpretation; and a new technique	JA
Personal Creativity (Creator) / Motivation		
352	The first motivation is the overall idea, than the chef and his team and then the customers	JA
353	The primary motivation for creation is to seek beauty before thinking of the customer	RB
354	Creating is a motivator	HH
355	The primary motivation for creation is to seek satisfaction through realising an idea	NH
356	Change and creativity are motivators	HR
357	Cooking for people improves motivation and performance	HR
358	Creation is a motivational management tool and signals trust to the team	VS
359	Creative work is motivational and provides a feeling of respect	RT
Restaurant Business		
360	The job profile of a chefs is multidisciplinary	FA
361	The job profile of a chefs is multidisciplinary	RB
362	Cuisine is the most important dimension in a restaurant and therefore the chef should be the owner	HWI
Restaurant Business / 3 Stars		
363	The 3rd star has emotional and financial influence	JA
364	The number of stars significantly influences the size and management of the business	JGK
365	3 Stars mean competitor analysis, bigger publicity, a critical clientele, talent and personality development	HWO
Restaurant Business / Anti-Business Approach		
366	Success cannot be achieved through a business approach but through sincerity, fraternity and dedication	SB, MB

367	Money and success are no motivators	HH
368	Success cannot be achieved through a business approach but through people and products	HR
Restaurant Business / Customer		
369	In order to grow, never become the slave of your customers	JA
370	Happy customers are a motivation	HH
371	Customers will not be willing to pay the increased prices for top quality produce in future	DM
372	The customer must be the centre of attention	HR
373	The chef has a multifaceted role because he has to focus on the customer while being different than the competition	VS
374	Customers want a topic of conversation	RT
375	Customers' well-being is more important than food	RT
376	Cooking has direct feedback	HWO
Restaurant Business / Disconnecting Creativity from Operations		
377	El Bulli works like a workshop and thus created something different than a restaurant	FA
378	The reality of a restaurant destroys the romantics of cooking as art	JA
379	Disconnection from operations gives room for creativity	JA
380	Extraordinary creations can only be achieved through the best products	HH
381	The idea of the creative workshop is ingenious	NH
382	Masters dislike operational quality control, because they are already occupied with new ideas	JGK
383	Creativity needs freedom of mind and freedom from operations but an inspiring food environment	JGK
384	Creativity gets decreased by daily operations	DM
385	Lack of experience can be compensated through analysis and planning	HR
386	The creation is distinct from the actual making	MT
387	Creativity needs freedom, sympathy, critique, continuous practice and day dreaming	HWO
Restaurant Business / Leadership		
388	The real art is to motivate staff that they want to die for their leader	JA
389	Chefs take sole responsibility and protect their team	HH
390	Chefs must have good people and leadership skills	JGK
391	The mood of the chef as leader will influence the performance of the whole team	DM
392	Chefs are creative leaders	HR
393	Chefs are charismatic leaders	HR
394	The master can only lead, because the apprentice looks up to the master and wants to learn	HWO

HWO = Harald Wohlfahrt
DM = Dieter Müller
NH = Nils Henkel
VS = Vivek Singh
HR = Heinz Reitbauer
RT = Roland Trettl
HWI = Heinz Winkler
HH = Hans Haas
JW = Joachim Wissler
JGK = Jean-Georges Klein
JA = Juan Amador
ALA = Adoni Luis Aduriz
MT = Michel Troisgros
JR = Joan Roca
FA = Ferran Adrià
SB = Sébastien Bras
MB = Michel Bras
FH = Fergus Henderson
RB = Raymond Blanc