



Contemporary management and innovation: Learning from the gastronomy sector

Alfonso Vargas-Sánchez ¹* and Tomas Lopez-Guzman ²

¹ Faculty of Business Studies, University of Huelva, Spain. ² Department of Applied Economics, University of Cordoba, Spain.

*e-mail: vargas@uhu.es, tomas.lopez@uco.es.

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Abstract

The purpose of this paper was to study in depth specific experiences of innovative management in the gastronomy sector, with the object of transferring knowledge from restaurants to other types of company. To achieve the basic objective proposed an inductive methodology has been followed, based on the study of six cases in the city of Huelva (Spain), using the qualitative technique of the semi-structured in-depth interview. The itinerary from the particular to the general typical of the inductive methodology has enabled us to put forward, principally, explanatory models of the creative process, the innovatory process and the generation of gastronomic experiences. The expansion of this line of research to include other entrepreneur-chefs would be productive; this should contribute to the generalization of the knowledge acquired, and should help the researcher to progress towards the deductive phase of the scientific method. The main practical implications are centred on better understanding of the key factors involved in passing from the idea (creativity) to the product (the innovation), and from there to customer satisfaction (via the gastronomic experience) that generates customer loyalty and sustainable profitability. The protection of specialist knowledge when innovating is also discussed. Gastronomy is used as a source of inspiration in helping to explain key factors in today's business world, particularly creativity and innovation, and to develop the concept of gastronomic management.

Key words: Creativity, innovation, gastronomy, management.

Introduction

Today the promotion of innovation is a critical part of any strategy for strengthening the competitiveness of a company, a sector of activity or a tourist region. To become truly innovative, it is widely accepted that the lines of action must include cultural initiatives, as a way of progressing towards consolidating a culture of innovation among companies and the population in general; and this can only be reached when innovation is perceived as something habitual and natural, not as something exceptional. It is most important to lose the fear of innovating; this, in turn, means accepting change as a something natural, associated with the desire to experiment and the capacity to learn from one's errors. Professor Florida ¹ proposed the "3 Ts of economic development" and the creative classes, and argued that the generation of value is founded on three pillars: technology, talent and tolerance. Neither creativity nor innovation usually occur spontaneously: they must be actively managed to stimulate the generation of new ideas (creativity) and their conversion into customer solutions, into marketable products (innovation). The growing significance of creativity in our economy is a fact, and Florida describes our society as one in which the creative ethos is increasingly dominant. Millions of us are beginning to work and live much as the archetypical creative types like artists and scientists always have, with the result that our values and tastes, our personal relationships, our choices of where to live, and even our sense

and use of time are changing. Their choices (the ongoing "sea of change" in people's choices and attitudes and the corresponding economic change, in Florida's words) have already had, and will have even more in the future, a huge economic impact. So, they will determine how the workplace is organized, what companies will prosper or go bankrupt, and even which cities will thrive or wither.

Persuaded by all these arguments, and the resonance achieved by several professional chefs, who undoubtedly can be considered part of that creative class as re-inventors of gastronomy ², we have chosen to study the restaurant sector of the hospitality industry, in which the leading protagonists (and at the same time, successful businessmen) have demonstrated their ability to broaden their social profile and impact through those same three Ts. These individuals have been applying new technologies, exploiting talent, and demonstrating a tolerance of error, which is inherent in experimentation: innovation cannot exist without change and without errors from which lessons are learned. Understanding this very well, these individuals are professionals who are accustomed to taking risks deriving from hybridisation, that is, from the combination of different elements of knowledge (which we could call "ingredients") to create something different, something that offers the consumer novel sensations. Hence we believe that, from a deeper knowledge of how these successful

professionals operate, we can draw lessons that may usefully be transferred to any other sector of activity, as good management practices. “Culinary innovation” can be classified in three groups: exploratory; minimalist, based on sensitivity; and classic, based on traditions of the local region and the use of local raw materials³.

In an increasingly complex and even chaotic business context, the role of the director/manager must be redefined. The mechanistic approach of the company, in which the company was conceived as a perfectly-lubricated and predictable machine by means of a precise organisational design and the programming of work, as can still be identified in many instances, has clearly demonstrated its inadequacy for the current business environment. This is an environment characterised by the acceleration of change (mostly but not exclusively technological), by the compression of space and time, and by the growing interrelationships and interdependences between all the agents that affect and are affected by the operations of the company. Here one can see the inevitable action-reaction pattern, the effects of which are multiplied today in an interconnected economy in which information flows in an instant.

Given the (almost) complete unpredictability of the future, as a consequence of the innumerable intervening variables and the interactions between them, almost all beyond our control, the alternative is to create that future, placing innovation at the centre of the strategic architecture of the organisation. The environment is not necessarily something over which we can have no influence. In reality, the relationship is two-way: the environment conditions us, certainly, but we, through our decisions and actions, also influence the behaviour of many agents in the environment. This is what is known, within the paradigm of complexity and chaos, as the endogenization of the environment. The innovators get to change the scenario in which businesses operate, creating not only new rules, but even a different “playing field”.

From the simile of the managing director as a mechanic (who takes care that company functions correctly by “greasing the machinery” and “replacing worn or broken parts” in it when necessary, so that its production program meets the optimum levels of efficacy and efficiency), we can consider other analogies, such as that of the managing director understood as the weaver of a dense network of collaborative relationships (internal and external) that form a mesh in which the company is but one node among many. We might also say that the managing director is like a social architect.

In the case described here, we want to use the simile of the master chef, who is routinely accustomed in his work to experiment, who is capable of combining creatively the diverse food-related elements that give rise to a final gastronomic product (or even better, to a gastronomic experience) that delights and surprises the diner. Successful restaurateurs are creators who have acquired great fame in society and contributed to the prestige of their profession, thanks to a capacity for innovation that allows them to re-invent themselves periodically. They are capable of generating excitement and expectations about their next creations, all the while provoking passions, controversies, debate. At the very least, their proposals do not pass unnoticed.

This is precisely what any entrepreneur seeks to achieve for his company: to be creative, to convert that creativity into innovatory products that attract the customers, to generate emotions about their offers... For this reason, we consider it interesting and relevant

to learn how restaurateurs of reputation actually perform their creative and innovative processes, how they generate gastronomic experiences; how, from the ideas that they are capable of generating or introducing, they pass to the generation of a new gastronomic product; how they manage to achieve the final result that they want; how to protect their knowledge to prevent, as far as possible, imitation; how they are capable of taking a holistic view of the business, in such a way that the product offered becomes a complete gastronomic experience enjoyed by the customer, in which the service (the intangible part of the offer) is indispensable; etc.

These are, in effect, the tasks and concerns of any managing director in any sector of activity: how to stimulate creativity; how to be an innovator; how to shorten the time taken to bring a new product to market, and at the right time; how to surprise the customers; how to understand what their customers want (their preferences and changes in their preferences); how to learn more and learn more rapidly than their competitors; how to combine the diverse elements that form the product in particular, and the company in general; etc.

To discover these keys, we set out to investigate first hand the secrets of the so-called *gastronomic management*, by studying well-known restaurateurs in the region of Huelva (SW Spain). This is a sector that, in recent years, has suffered a period of acute economic crisis, and as a result has undergone a significant change towards the upgrading of its already well-known gastronomy; this has been due mainly to the quality of its raw materials. However, the techniques of *gastronomic management* are now being applied to great effect thanks to greater professionalism and qualification.

In a nutshell, this study is about transferring knowledge from successful high-class restaurants to companies of any other type.

Theoretical background: The term ‘innovation’ is a concept that has been extensively analysed in different business areas such as, for example, tourism⁴. Thus, innovation seeks to provide different solutions to problems and, in this way, represents a break with respect to solutions previously provided⁵. Innovation is a key element in both the product and the service of an organisation⁶ and is a process of searching for and recombining the existing factors⁷.

Following Hjalager⁴ we can identify different types of innovation: product or service innovations, process innovations, managerial innovations, management innovations and institutional/organisational innovations. Other authors⁶ conclude that the concept of innovation can be applied to the following categories: the creation of new products; the development of new services; modifications in products and services; new marketing channels; new methods of communication; new techniques or processes of management; as well as technological innovations. More specifically, Albors-Garrigos *et al.*³ indicate that culinary innovation involves activities in three areas: product, service and process.

Thus, focusing on “management innovation” in the field of gastronomy, different types of innovation exist in the articulation of the relationships between the mass media and the individual chefs themselves, so that their creations get elevated from particular local fields to wider national and/or international scenarios. This would also make it possible for the development

of the gastronomy typical of that locality to strengthen, in turn, the capacity of that locality to attract visitors as a tourist destination⁸ and to strengthen the production chain between the agricultural activity and the restaurant sector⁹. In this context, culinary innovation is based on two stages: the formulation and management of the new idea; and the transformation of that idea into value, thanks to the talents and work of the culinary team itself³. In addition, in restaurants, innovation is the sum of tangible and intangible aspects^{10, 11}, in other words, of new products and services⁶.

The gastronomic success of a region or of a particular chef stems from continuous adaptation to new culinary tendencies, such as Nouvelle Cuisine or Molecular Gastronomy^{12, 13} fostering innovation by, for example, incorporating the new possibilities offered by particular products like olive oil¹⁴ or strengthening regional products and brands¹⁵. However, success also comes from uniting creativity, innovation and management⁷ and in reinforcing the traditional components of the meal as a potential source of innovation⁷. In this context, the development of culinary trends and the adoption by chefs of new innovations, which then spread to other parts of society, are based on four key elements¹²: first, practical training in the company of other highly-regarded cooks; second, knowledge and the application to cooking of tools based on technology; third, the transmission of this activity to society through the various communications media; and fourth, the experience that gets incorporated in their day-to-day activity, i.e. in their work. All this demonstrates the importance of establishing a sustainable system in gastronomy that can strengthen, in this sense, different aspects associated with this system, such as the production, processing and transport of culinary products¹⁶.

Innovation in gastronomic products is considered as one of the more important factors of success in markets of this type; what is sought, above all, is the acceptance by consumers of the different characteristics or attributes possessed by the products¹⁴ and that enables advances in the kitchen to be made continuously, reinforcing, by various means, the authenticity of the gastronomy itself¹⁷. In Nordic cooking, for example, the process of innovation is based in three mechanisms: first, a broad degree of freedom for the interpretation of the cooking itself; second, financing by various different associations; and third, an organisation that allows a distinctive label to be developed for this type of cooking¹⁸. When a person enters a restaurant, they not only want to eat a meal: they are also seeking a complete experience¹². In this line, there have been several scientific studies made centred on today's most innovative Spanish restaurants, including the Noma⁷ and El Bulli^{12, 19}. Another objective of these innovations has been to strengthen the products of the local agricultural sector of the region, so that the identity of the region is strongly associated with the local gastronomy, which is thereby also strengthened²⁰. The new product development model of the chefs with Michelin stars would be as follows²¹: idea generation, screening, trial and error, concept development, final testing, training and commercialisation. With respect to this model, we can identify various fundamental characteristics that, in a certain way, describe a different way of working. Thus, this model does not include the aspects related to the business of the restaurant, from the economic point of view, and this is due, in part, to the type of customer to whom their gastronomic offer is directed. This model thus

emphasises the importance of two stages - trial and error, and training. On the other hand, it is not a formal development model with an understandable system of evaluation. Finally, we have to consider the importance for the model of the institutional factors centred, particularly, on the external evaluation process of the Michelin examiners.

Following Pedersen¹⁰, we can identify the three key components that influence creativity: first, domain-relevant skills, in the sense of following a course of training, both formal and informal, in tools and techniques; second, creativity-relevant skills, in the sense of applying these tools to achieve originality through the creation of new dishes; third, task motivation, emphasising the motivation of the chef as a key element. This is aimed at responding to five key aspects in this field²²: knowledge exchange, the supply chain, fear of change, regionalisation and marketing.

Methodology

The objectives of this research require the correct selection of informants, with the object of matching the desired double profile of successful chef-entrepreneur, recognized as being an innovator, and operating within a defined geographic territory that would allow easy personal contact with them for the researchers. Ideally the informants would also show active interest in gastronomy as a vector of tourism development. Gastronomy of this high standard is particularly relevant for the importance of local culinary activity as an element for the economic development of the geographic region²⁰, based on the classic concept of culinary innovation centred in the local region and the imaginative utilization of its raw materials³.

From these premises, and to obtain the optimum selection, an approach was made to the 'Asociación Provincial de Hostelería' of Huelva (Spain), as a sector grouping integrated in the Federation of Businessmen of this province and in its Board of Tourism Businesses. A meeting was arranged to explain the proposed research project, which received their consent and approval. The restaurateurs who would participate in the study were selected jointly with the General Secretary of this Association; specifically, and in alphabetic order of the name of the restaurant, the six are: Xanty Elías (Acánthum), Luis Miguel López (Arrieros), Antonio Ramírez (Ciquitrake), Antonio Macías (El Cerrojo), Txema Martín (La Mirta) and Manuel García (Montecruz). To all of them we express our gratitude for their kind attention and for what we have been able to learn from them.

The qualitative methodology was based on semi-structured in-depth interviews, conducted by one of the researchers, of about two hours' duration. These interviews took place in their respective commercial premises, which also allowed the researcher to make certain direct observations. Although the interviews were not recorded, so as not to inhibit the informant, the interviewer immediately wrote a summary of the principal points made by the informant. These were sent to the interviewee to ensure that they were expressed correctly.

The structure of the interview corresponded to the process of innovation and the path to success that each restaurateur had followed. The specific questions asked were:

A. The ideas: creativity.

How are you able to generate new ideas? From where and how do you get inspiration? What are your sources of inspiration that enable you to generate new ideas for your restaurant business?

B. From the idea to the product: innovation.

How do you pass from the idea to the new gastronomic product? Do you follow an organised, systematic process, with a series of predefined steps? Or is it rather the fruit of what you have learnt, of experimentation, of trial and error? How do you undertake the selection and combination of the ingredients that comprise the product, up to achieving the final result desired?

C. From the product to the customer experience: generating profit and loyalty.

How do you conceive the transition from the product to the gastronomic experience? What are the elements that add value to the product in itself? What role does customer service play? How do you manage to reconcile creativity with economic viability? In other words, how do you make your role as chef compatible with being a businessman? To which activity do you dedicate the greater part of your time?

D. Protection of knowledge.

How do you protect yourself against imitation? Do you consider this a serious risk for your business? Do you set out to imitate others, in the same way that others may set out to imitate you? How frequently do you change your menu? In other words, how often do you re-invent your offer?

E. Synthesis.

In summary, what, in your judgment, are the key factors for stimulating creativity and being more innovative? for learning increasingly more, and more rapidly? How do you go beyond the satisfaction of the customers, to the point of surprising them and exciting them with your creations?

Considering that the geographic area of reference had to be limited (to the province of Huelva in this case, situated in the extreme southwest of Spain) in order to carry out the study in a context as homogeneous as possible, and that the participants had to be chosen appropriately, to conform to the research objectives sought (this was not intended to be a statistically representative sample), it is not surprising that the number of informants should be small. Although this fact is recognized as a limitation of the study, it is no less certain that the samples in the qualitative studies tend to be small²³ (Marshall, 1996). From the experience of other authors, Guest *et al.*²⁴ state a minimum of five or six participants in phenomenological investigations, among which would be included the research study that we present here.

Results

What follows is the result of an exercise of synthesis of the contributions made by each of the interviewees. As a final phase of the study, this summary was sent to them by electronic mail for their approval and information. None of the informants raised any objection whatsoever to their responses.

With reference to the creative process and the generation of ideas, the results are summarised in Fig. 1. With respect to the creative process, which always appears in first place in different models of gastronomic innovation^{21,25}, in practice this is situated on a double continuum.

- On the one hand, there is a line of which one extreme is the very spontaneous and informal nature of the process (according to which creative ideas can arise in any moment) and the other extreme is the systematic and formal character of the process (that is, subject to a method, certain rules, a periodicity). In each case, the process will be closer to one pole or the other, but they are the two

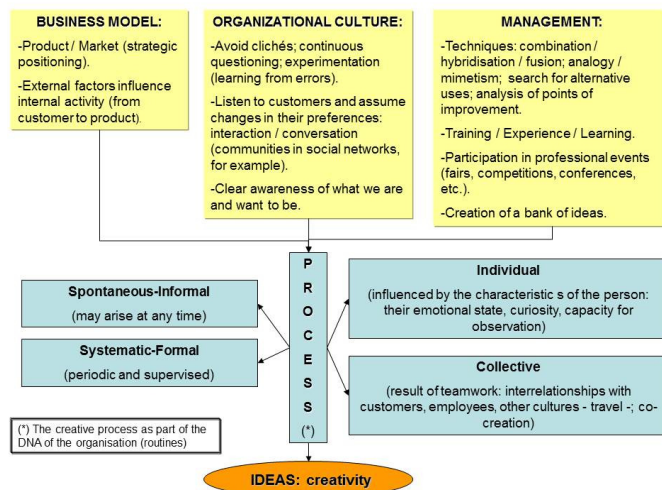


Figure 1. The creative process.

faces of the same coin, since both coexist, although there may be a bias in favour of one or the other. By this measure, this results support the previous conclusions reported by Pedersen¹⁰ in respect of the importance of both formal and informal procedures in this kind of creativity.

- On the other hand, the individual-collective continuum, or whether the creative process is essentially the contribution of one person (conditioned, in consequence, by that individual's capacity of observation, curiosity, motivation, etc.) or is the result of a collective effort, which would be associated with the concept of co-creation (with fellow employees, customers, etc.), fostered by the interrelationships that have been cultivated among them. As before, each restaurant or enterprise would be situated closer to one extreme or the other of this continuum, and this would reveal the predominance of either the individual or the collective effort in creativity. This finding is consistent with that obtained by Albors-Garrigos *et al.*³ for the restaurateurs of the Region of Valencia (Spain); these authors emphasised the importance of both the restaurant itself and the cooperation with others, in the process of innovation.

If we go back to Florida¹, these kinds of chef and their corresponding companies (restaurants) are not explicitly mentioned as part of the creative class occupations, like scientists and engineers, university professors, poets and architects... In the same manner as people in design, education, arts, music and entertainment (whose economic function, according to this author, is the creation of new ideas, new technology and/or creative content), the restaurateurs in the sense expressed here should be included as well, as a distinctive type of businessman and woman. This model could also be broadly transferable (and therefore useful for explaining this entire process) to other types of industry, such as those related to fashion, publishing, art galleries, etc. It is worth underlining that Florida argues that members of the creative class tend to value meritocracy, diversity and individuality, and look for these characteristics when they relocate.

In summary, the characteristics of each enterprise could be illustrated by the position occupied on these two axes, as shown in Fig. 2. The next step is the transition from the idea to the product, that is, the process of innovating. Fig. 3 presents the elements identified, both processes (creativity and innovation) having been identified as part of the organisational routines; in other words

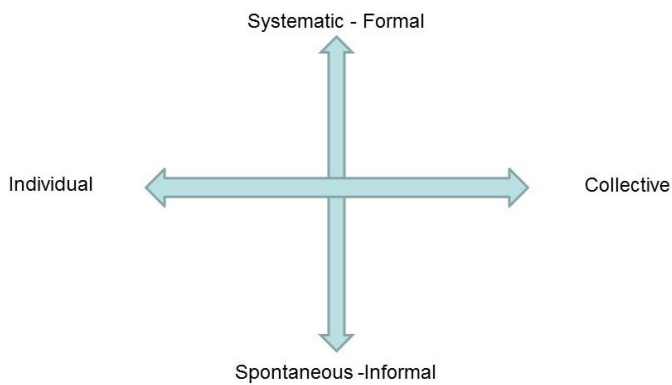


Figure 2. The creative process. Positioning matrix.

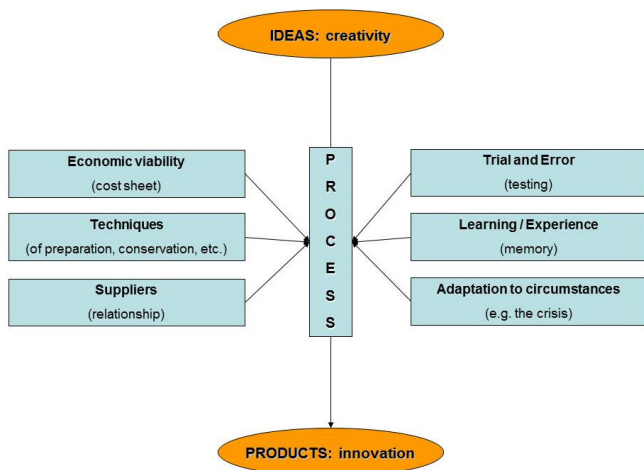


Figure 3. The process of innovating.

they are activities that have been interiorised as part of their way natural way of doing things, not exceptional and not forced.

The research has allowed us to identify a series of elements with an important role in this process. The relationship with an external interest group, the suppliers, has been revealed as critical: having a good understanding with them, and even on occasions actively involving and collaborating with them, is a key factor in being able to reach the desired result. Naturally the techniques of production, conservation, etc., that are utilized are also relevant when evaluating the costs and economic viability of the new product, the price of which will have to match the circumstances of the moment (as occurs now in a context of acute economic crisis). Additionally, the testing of the new product, a key stage in the development model of the new product in Michelin-starred chefs described by Ottenbacher and Harrington²¹, by means of diverse mechanisms of linkage with the market, should allow the new product to be continually adjusted on the basis of the chef's previous knowledge of the customers' preferences, thanks to the accumulated experience (memory).

The third link of the sequence takes us from the product (e.g. a new dish) to the customer experience (gastronomic in this case). Fig. 4 presents the key elements that were identified, leading to profitability and the enhancement of customer loyalty: It became evident in the research that the business model (i.e. the type of restaurant) determines the type of gastronomic experience that is offered, and that supports the conclusion reached by Cousins *et*

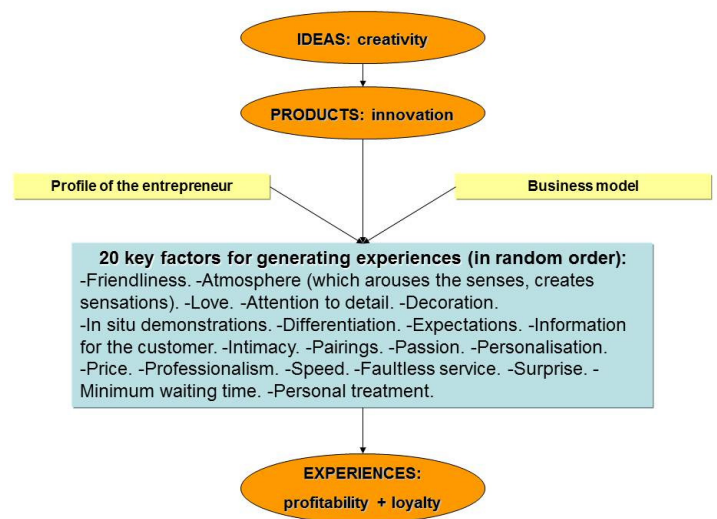


Figure 4. The generation of gastronomic experiences.

*al.*¹² and Albors-Garrigos *et al.*³; equally, the profile of the entrepreneur also leaves its mark, preserved, in a sort of yin and yang, with that of the chef. One profile may predominate over the other, but both coexist, and determine the personality of the individual and, by extension, that of the actual business. Listed in Fig. 4 are a series of key factors (twenty in total), in addition to the product itself, that have been stated to contribute to generating a gastronomic experience with capacity to be profitable, and, with a view to the longer-term, to contribute to ensuring a more loyal customer.

The fourth and last aspect is that related to the dialectic 'imitation versus protection of knowledge'. According to the experience accumulated:

- It is not a question of copying but rather of observing and adapting concepts and ideas (like fashions, tendencies, changes in customers' tastes ...).
- Not everything can be imitated: what is imitable is the recipe (what is known in the scientific literature on management as "explicit knowledge); what is inimitable is skill in the use of techniques, the personal touch (what is known as "tacit knowledge").
- The best way of combating risks of this type is the periodic re-invention of the offer, trying to move ahead of the competitors and adjusting the offer with a certain frequency. Originality and differentiation are characteristics that make imitation very difficult.
- Emphasis on the emotional component and on relationships with the customers, even making the effort to educate them in gastronomic matters, also make imitation less of a risk. The creation of this type of connection protects against imitation. This finding is in line with that of García Pont and Rocha e Oliveira²⁶, who state: "Focusing exclusively on giving the customers what they want leads to disaster. What you must do is to offer them what they do not yet know that they need, anticipating or even precipitating changes in their tastes and behaviour".

Conclusions, Implications, Limitations and Future Research

To summarise, then: What are the lessons learned? What good management practices are identified that have the potential to be transferred to other sectors of economic activity? These are the principal questions that we wanted to answer with this exploratory

study. We can start by underlining that both creativity and innovation are processes whose effectiveness is conditioned by a series of factors:

- The creative process (and, by extension, the innovatory process), independently of the nature of the process depicted in Fig. 2, is an orientated process. It does not take place in a vacuum but within the framework of a particular business model that has previously been defined and made explicit: What type of restaurant is being considered? What are the characteristics of the target public to be attracted? What types of product are to be offered?...all this from a marketing perspective of external factors acting on the company: the customer comes first. The notion of the chef locked in his or her kitchen, creating tantalising dishes, without knowing for whom and in what context, has ceased to exist; now the chef has jumped into the world of business and become an entrepreneur and company owner.

- The leadership of the chef-businessman is fundamental as the creator and inoculator of a culture tolerant of error, which is essential when one has to escape the clichés; there has to be continuous questioning of what is being done, and the order of the day must be experimentation of new proposals. This is a culture in which, beyond information, the top priority is to converse with the customers (in the old-fashioned way and through the new technologies), to listen to them and be capable of assimilating the changes in their preferences, from a clear awareness that the restaurant is a commercial organisation providing specialist services.

- Finally, this is a process that can be facilitated through management techniques. Creativity can be stimulated by means of specific techniques that, together with the learning that provides training, with the experience accumulated, and participation in professional events, etc., comprise other inputs indispensable for nourishing the creative capacity.

The perspective of the *stakeholders* and the theoretical body that supports it is also present, with a notable role for the employees (from an internal perspective) and the suppliers (from an external perspective). Also relevant is the vision of the company based on its resources, with specific reference to the capacity for learning and adaptation, of overriding importance in this sector.

Another practical implication for the management of organisations of this type is the issue of how to advance from the (innovative) product to the (gastronomic) experience, against the evidence that the first is a necessary but not sufficient condition for success. The identification of influential factors and elements that can be associated with the product so as to add value to it and generate profit and customer loyalty at the same time becomes relevant.

Finally, a clear understanding of the difference between explicit and tacit knowledge is basic for understanding the dynamics of this business, in which the capacity of re-invent oneself in order to present a “moving target” for competitors thus making imitation impossible (or at least difficult), is one of its keys.

As a form of summary of the foregoing conclusions, quoted below are some of the textual comments of three of the participants in the survey; these highlight notable elements corresponding to the objectives of this research:

- Participant A: “The keys are in a clear and explicit presentation of the business model (your product and your market, your values, your positioning, all defined in writing) and the combination of

talent and technology in the kitchens, jointly with the passion for experimenting and giving birth to new creations”.

- Participant B: “I believe that the key factor for stimulating creativity, which is not the only one but is the most important, is the customer’s satisfaction and approval. It is this that gives you the gasoline for functioning day to day... This is what drives you to try and be better and different every day. Another (incentive) is that the competition should be better every day; this stimulates you to improve and not to sleep, to be more creative, more innovative. The customers notice this and show their gratitude to you for it. For me the high point is that you feel proud and satisfied with your creation; and, at the same time, your customers can also feel that satisfaction and pride”.

- Participant C: “The key to success is to be perceived as a restaurant that is rather different, but without exaggerating this and getting extravagant. This suits the characteristics of the local public - fairly conservative in their habits. The price-quality relationship and how you treat the customer are also important. Creativity is essential for combating the crisis and the competition. For this creativity comes to serve as a bridge or connector between the customers and the kitchen, translating the market requirements that are detected and giving form to new products jointly. That customer-kitchen interaction is fundamental: knowing how to interpret and translate in the kitchen what it is that the market wants”.

With reference to the limitations of the study, it has already been stated that the reduced number of participants, although justified this circumstance as explained in the methodology, is based on the type of research carried out. From all this, the expansion of the research to other chef-entrepreneurs of identical profile is clearly a line of work to explore. Similarly, another path to explore is the generalization of the knowledge acquired, with a model and a series of hypotheses that could be subject to empirical testing in the hypothetical-deductive phase of the scientific method.

With respect to future lines of research building on this work, two can be stated:

- The normative model resulting from this inductive exercise could be reflected in scales that evaluate or measure, on the one hand, to what degree there is a fit between the existing organisational culture and the culture that might be considered as ideal for an industry like the one analysed; and, on the other, the extent to which use is made of the management techniques that facilitate creativity, with a graphical representation in which these two factors are the x and y axes and in which the companies could be situated, so that their respective relative positions can be observed. The same can be said in respect of Fig. 2.

- Another measurement that could be made to investigate its influence in these processes is that relating to the profile of the chef-entrepreneur, with a view to determining the degree to which one characteristic or the other predominates in the decision-making. Here also a continuum could be put forward with two hypothetical pure profiles (cook vs entrepreneur) as extremes, to identify where each individual studied is positioned in terms of proximity to or distance from each pole.

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