



Research paper

An innovative approach to the intellectual property in haute cuisine

Angelo Presenza^{a,*}, Tindara Abbate^b, Gian Luca Casali^c, Mirko Perano^d^a University of Molise, Via Duca Degli Abruzzi, 86039, Termoli, CB, Italy^b University of Messina, Via Dei Verdi, 75, 98122, Messina, Italy^c Queensland University of Technology, GPO Box 2434, Brisbane, QLD, 4001, Australia^d University of Salerno, Via Giovanni Paolo II, 132, 84084, Fisciano, Italy

ARTICLE INFO

Article history:

Received 30 November 2016

Received in revised form 19 April 2017

Accepted 12 June 2017

Available online 29 June 2017

Keywords:

Creativity protection

Idea generation

Idea transformation

Michelin starred chefs

Professional skills

Systematic approach

ABSTRACT

The paper investigates the relationship between the culinary innovation process (divided in two stages: *idea generation* and *idea transformation*) and the role of creativity protection. The aim is to understand how chefs protect their creativity and their innovation outcomes. The analysis is based on a sample of 132 Italian Michelin-starred chefs. The study sheds light on creativity and innovation domains in the hospitality environment where organizations have to continuously innovate in order to maintain a defensible competitive position. It identifies five “barriers against imitation” by competitors: “*listening to clients’ needs*”; “*chefs own creativity*”, “*systematic approach to creativity*”; “*knowledge based feasibility*”; “*accumulated professional skills*”. The paper represents an initial effort to examine creativity protection concepts in the gastronomy sector, which are still unexplored. It contributes to a better understanding of how to protect the intellectual property in a sector where the applicability of law-based intellectual property systems is very low.

© 2017 Elsevier Ltd. All rights reserved.

1. Introduction

This study focuses on creativity and innovation in haute cuisine restaurants. Due to growing competitiveness in the sector, chefs are increasingly pushed to generate new dishes and menus able to capture customers looking for extraordinary gastronomic experiences. This means that exploring the factors that influence the restaurants’ success is difficult (Allen, 2016). In fact, “chefs must be able to adapt and evolve if they want to be successful in the short- and long-term” (Ottenbacher and Harrington, 2007, p. 3). This situation seems particularly likely for the chefs of fine-dining restaurants, recognized as the leaders of innovation in culinary services (Stierand and Lynch, 2008).

While other restaurants use pre-made products, apply centralized R&D techniques and have standardized menus, fine-dining restaurants must systematically develop innovations to prosper in their highly competitive environment (Ottenbacher and Harrington, 2007; Bouty and Gomez, 2013). Haute cuisine restaurants are expected to be creative and innovative (Svejenova et al., 2007; Svejenova et al., 2010). The adjective “haute” signals trend-setting and the highest quality standards and thus has a major influence on the image of the whole restaurant industry (Surlemont and Johnson, 2005). Haute cuisine has been defined as a “crafts

industry composed by professional organizations in which chefs typically undergo long and tough practical training that involves the development of their five senses for the purpose of professional cooking” (Gomez et al., 2003, p. 107). In 2010, the United Nations Educational, Scientific, and Cultural Organization (Unesco, 2010) formally acknowledged haute cuisine as a creative and cultural industry by adding the French gastronomic meal to its “Representative List of the Intangible Cultural Heritage of Humanity”.

In haute cuisine the question of linking creativity and competitive advantage is particularly salient (Ottenbacher and Harrington, 2007) as success is strongly based on the chef’s creativity and capacity to realize and bring novelty to the market (Capdevila et al., 2015). Leschziner (2015) underlines that the creation of a distinctive and original culinary style allows the chef to stand out in the market. It follows that new dishes appear as an occasion for chefs to demonstrate excellence and to defend their competitive position (Bouty and Gomez, 2013). But if menu items, original dishes (including their presentation/décor), and recipes have become a competitive strength in the struggle for the public approval, it seems indispensable for chefs in haute cuisine to invoke intellectual property concepts to prevent misappropriation by their competitors (Vargas-Sanchez and Lopez-Guzman, 2015) and their former staff members, protecting their creative ideas and their consequent successful innovations.

Chefs normally struggle, however, to assert property rights over creative dishes, which are often keys to the restaurant’s goodwill and success. Creativity protection in haute cuisine has received

* Corresponding author.

E-mail address: presenza@unimol.it (A. Presenza).

marginal attention (see i.e.: [Ottenbacher and Harrington, 2007](#); [Di Stefano et al., 2015](#)), even if research focused on the concepts of creativity and innovation in the area of haute cuisine has flourished and several related topics have been analysed (i.e.: [Stierand et al., 2009](#); [Svejenova et al., 2015](#); [Harrington and Ottenbacher, 2013](#); [Albors-Garrigos et al., 2013](#); [Bouty and Gomez, 2013](#)).

To fill this gap, we investigate the possible relationship between the culinary innovation process (split into two stages: *idea generation* and *idea transformation*) and the role of creativity protection. The objective is to advance the knowledge of creativity and innovation in haute cuisine. In particular, the paper sheds light on dimensions capable of overcoming the limits of law-based intellectual property systems that appear most of the time not to apply to this specific industry. We propose that haute cuisine chefs should be able to exclude (limit) other competitors from appropriating their inventions by using informal “barriers against imitation”. The study focuses on chefs’ creativity and innovation in the haute cuisine context for two main reasons. Firstly, haute cuisine plays a critical role in influencing trends and standards for the industry when it comes to culinary innovations ([Surlemont and Johnson, 2005](#); [Messeni Petruzzelli and Svejenova, 2015](#)). Even though haute cuisine restaurants and their chefs are a tiny proportion in the overall gastronomy sector (roughly 0.5%), their economic and cultural importance is manifested by their value-creation through aesthetic and symbolic work ([Svejenova et al., 2007](#)) that makes haute cuisine greatly reliant on the reputation, craftsmanship and personal creativity of their chefs ([Balazs, 2002](#)). Despite that, it has attracted little systematic research ([Lane, 2010](#)). Secondly, haute cuisine chefs can be defined as being “extraordinary chefs” ([Stierand and Dörfler, 2012](#)) because they develop new ideas and/or combinations of existing ingredients, apply new processes/technique, exploit talent and continuously experiment ([Fauchart and von Hippel, 2008](#); [Braun and Ihl, 2013](#)). This means that most of the success of haute cuisine restaurants depends on the creativity of their chefs and their capacity to develop “barriers against imitation” in order to protect their creativity and innovations. From this perspective, this paper contributes to a better understanding of creativity protection in the context of haute cuisine, providing managerial and organizational dimensions to this industry and, consequently, can be extended to other creative industries.

The empirical analysis is based on primary data obtained from a survey conducted on a sample of 132 Italian Michelin-starred chefs. In this context, Michelin status serves as a proxy for a chef’s successful generation and implementation of creative ideas. Michelin’s criteria for awarding stars are originality or an individual signature of chefs, together with the consistently high quality of dishes. Thus, they refer to creativity as well as to the successful implementation of creative ideas ([Lane and Lup, 2014](#)).

The remainder of the article is structured as follows. The next section briefly reviews the relevant literature and formulates the hypotheses. Then section 3 illustrates the research methodology and describes how the data was collected and analysed. Sections 4 and 5 present and discuss the results of the empirical analysis. Finally, section 6 concludes by exploring the significance of findings to an understanding of the management of creativity and innovation in the context of haute cuisine, followed by a discussion of future research avenues.

2. Literature review and formulation of hypotheses

2.1. The innovation process in the culinary industry

Due to its intrinsic characteristics, haute cuisine can be easily understood as an example of the creative industries ([Svejenova et al., 2015](#); [Messeni Petruzzelli and Savino, 2015](#)). Creative indus-

tries are those industries that have “their origin in individual creativity, skills and talent, and which have the potential for wealth and job creation through the generation and exploitation of intellectual property” ([DCMS, 2001, p. 5](#)). Many restaurants recognize the importance of creativity and innovation in the gastronomy sector and, in general, in the hospitality sector. Effectively, innovation is at the heart of the success of hospitality organizations because it permits increases in the quality of products, improved efficiency, reduced costs, meeting the changing needs of customers better, increased sales and profits, a greater market share, and differentiation from competitors ([Chang et al., 2011](#)). Nonetheless, how to successfully create and design new dishes and menus is not always clear ([Ottenbacher and Harrington, 2007](#)). [Bockelmann and Braun \(2014\)](#) defined the culinary innovation process as “the development and commercialization of a dish or entire menu that is perceived by the chef as a novelty or as an improvement to an existing one”. Culinary innovation can be defined as an experimental process including two basic ([Albors-Garrigos et al., 2013](#)) heuristic ([Stierand et al., 2009](#)) stages. The first (called *idea generation*) is a creative process and comes up with a new idea (the “thinking of new things”) that aims at solving a problem, perhaps not well structured, and then creating new value through teamwork and dissemination ([West, 2002](#)). The implementation of creative ideas, *idea transformation*, is the second part of the process, the stage during which novel ideas are developed into products and services ([West, 2002](#)).

The *idea generation* stage begins with chefs, who are usually the main source of creativity, being pushed strongly by challenging pressures to deliver new dishes and the necessity to face market forces in order to run a profitable business ([Leschziner, 2015](#)). Chefs have been defined as re-inventors of gastronomy ([Vargas-Sanchez and Lopez-Guzman, 2015](#)) and they are increasingly considered artisans or even artists ([Stierand and Lynch, 2008](#)). This stage requires intuition, experience, embodied sense making, aesthetic sentience, alternative ways of thinking, and tacit knowledge related to skills and know-how that cannot be put into words ([Cook and Brown, 1999](#); [Blackman and Sadler-Smith, 2009](#)). However, [Amabile \(1983\)](#) underlines that creativity is influenced not only by internal factors but also by the surrounding environment. Creativity leads to a confluence of these components and, therefore, should be highest when an intrinsically motivated individual with high domain expertise and high skill in creative thinking works in an appropriate environment directed to stimulate creativity ([Amabile, 1996](#)). Additionally, in haute cuisine creativity must be highly non-linear, with circular and iterative components ([Stierand et al., 2009](#)). The development of new dishes/recipes and menus needs intuitiveness, technical knowledge, cooking techniques, a willingness to go beyond the rules and well-structured schemes/processes, along with an ability and readiness to spend a lot of time experimenting and searching for the best or better food product quality, to adjust on the basis of realized experiments, and to accept mistakes and failure. Successful products have to be continually adjusted and improved by considering the chef’s knowledge ([Ottenbacher and Harrington, 2007](#)), accumulated experiences, customers’ preferences, and complementary technical skills. Additionally, [Albors-Garrigos et al. \(2013, p. 2\)](#) affirm that “these chefs usually have their own space and time for creativity and rely in networking with an extensive social context”, underlining a stronger search for external sources/actors of information and inspiration for innovative activities. Among the wealth of sources, the most cited involve interacting with customers (listening their needs/preferences) as well as with restaurant staff and colleagues, and with suppliers of raw materials and ingredients ([Bockelmann and Braun, 2014](#); [Paris and Lang, 2015](#)). In this respect, [Lane \(2016\)](#) shows that chefs are often part of a complex network of different stakeholders such as employees, customers,

متن کامل مقاله

دریافت فوری ←

ISIArticles

مرجع مقالات تخصصی ایران

- ✓ امکان دانلود نسخه تمام متن مقالات انگلیسی
- ✓ امکان دانلود نسخه ترجمه شده مقالات
- ✓ پذیرش سفارش ترجمه تخصصی
- ✓ امکان جستجو در آرشیو جامعی از صدها موضوع و هزاران مقاله
- ✓ امکان دانلود رایگان ۲ صفحه اول هر مقاله
- ✓ امکان پرداخت اینترنتی با کلیه کارت های عضو شتاب
- ✓ دانلود فوری مقاله پس از پرداخت آنلاین
- ✓ پشتیبانی کامل خرید با بهره مندی از سیستم هوشمند رهگیری سفارشات