

**PRACTICES OF CREATIVE LEADERSHIP: A QUALITATIVE
META-ANALYSIS IN HAUTE CUISINE**

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PRACTICES OF CREATIVE LEADERSHIP: A QUALITATIVE META-ANALYSIS IN HAUTE CUISINE

ABSTRACT

Creative leadership has been studied in different collaborative contexts that can be summarized as facilitating employees' creativity, directing the realization of the creative vision of a leader, and integrating different and diverse creative contributions. In this paper, we present the findings from a qualitative meta-analysis of literature-based accounts of chefs' creative leadership practices from the context of haute cuisine. We bring together both the leader-chefs' and academic authors' understandings of practices available in scholarly papers to achieve a credible picture of creative leadership practices in haute cuisine. We present our findings as a meta-vignette introducing nine prototypical characters representing patterns of practices that leader-chefs perform as they are fostering creativity. We further demonstrate when and how leader-chefs employ practices that are more typical of facilitating and integrating contexts. The nine characters afford an immediate intuitive understanding of the creative leadership practices in haute cuisine, helping scholars to look for and analyze creative leadership and support creative leaders to understand better and be more mindful of their practices.

Keywords: *creative leadership, haute cuisine, practices, creativity, qualitative meta-analysis*

1. INTRODUCTION

Creative leadership is not simply leadership to which the attribute of creative is attached; it is concerned with the practices of leading creative people and teams while also participating in the creative process. Conceptualized this way, creative leadership 'is an unusually complex activity' (Mumford & Licuanan, 2004, p. 163) and a research topic that is in its infancy (Hunter, Thoroughgood, Myer, & Ligon, 2011; Vessey, Barrett, Mumford, Johnson, & Litwiller, 2014) and theoretically vastly underexplored (Mainemelis, Kark, & Epitropaki, 2015). A growing body of research has explored how creativity is socially organized in different contexts (Mainemelis, Epitropaki, & Kark, 2018; Mumford & Hemlin, 2017). Within this context, an emerging literature around the concept of "creative leadership" has elaborated on what leaders can do to lead 'others toward the attainment of a creative outcome' (Mainemelis et al., 2015, p. 393). These studies suggest that leadership practices can significantly proliferate creativity and, as a result, enhance the creative outcome produced by a team (Lingo & O'Mahony, 2010; Stenmark, Shipman, & Mumford, 2011). What is left unexplained is the dynamic nature of the contexts within which creative leadership happens (cf. Dinh, Lord, Gardner, Meuser, Liden, & Hu, 2014). This may be so because, apart from a few notable exceptions (e.g., Epitropaki & Mainemelis, 2016; Stierand, 2015; Vessey et al., 2014), most empirical research has investigated leaders and their teams working in contexts that do not necessarily require much creativity. Contexts that depend on creativity and require highly creative people have been largely ignored (Dörfler & Stierand, 2019; Vessey et al., 2014).

We respond to this void by following Nicolini's (2012) argument for studying context from a practice perspective. Practices can be understood as representative of a context, and by analyzing types of practices we can gain a more nuanced picture of the contextual boundaries and their possible permeability. Through a practice lens, we explore how leaders (here leader-chefs), in a context that requires creativity (here haute cuisine), foster creativity through creative leadership practices. The focus on creative leadership practices offers an angle to

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3 conceptualize creativity at the individual and team levels (Fortwengel, Schüßler, & Sydow,
4 2017) and to study creative leadership as ‘something that is routinely made and re-made in
5 practice using tools, discourse, and our bodies’ (Nicolini, 2012, p. 2). Haute cuisine is a
6 particular context since creativity is critical for the chefs’ and restaurants’ recognition and
7 success (Stierand, Dörfler, & MacBryde, 2014; Svejenova, Planellas, & Vives, 2010); it
8 requires ‘the ability to produce novel and appropriate work within gastronomy’ (Stierand, 2020,
9 p. 296) where appropriateness includes recognizability as well as regularity in the perfection
10 of cuisine and service to achieve high-quality results (Slavich, Cappetta, & Salvemini, 2014).
11 In the creative leadership literature, haute cuisine has been described as a *directing context*
12 (Bouty, Gomez, & Stierand, 2018; Mainemelis et al., 2015). As an essential delineation, this
13 description is correct because, in haute cuisine, creative attainment means the realization of the
14 ‘grand chef’s’ culinary vision (Bouty & Gomez, 2010, 2013). This vision is generally
15 encapsulated in the grand chef’s cuisine and judged by influential restaurants guides, most
16 notable the Michelin and Gault Millau guides, who publish their evaluations every year and
17 ‘make or break’ the success of a restaurant (Woodward & Stierand, 2014). However, as
18 recently described by Stierand (2020, p. 297): ‘[C]reative work in the professional kitchen was
19 for a long time seen as merely being the refinement of the existing know-how and practices of
20 the French culinary arts. More significant creative leaps in the past were often only
21 recognizable by what could be described as shifts in cuisine paradigms. Similarly to the concept
22 of scientific paradigms, there are paradigms of cuisines that go beyond the individual cuisine
23 of a chef and describe a more aggregate level of cuisine based on agreed beliefs and
24 assumptions that regulate the professional practice.’

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26 This means that, if chefs implement practices from an older paradigm or have been
27 significantly involved in the creation of this paradigm in the first place, their creative practices
28 can now appear as more *craft practices* for they have become part of the field’s repertoire of
29 knowledge (Stierand et al., 2014). Likewise, if chefs are currently involved in creating a new
30 cuisine paradigm, or are just pushing the boundaries through creativity, their practices are
31 naturally seen as more *epistemic/creative*. When a cuisine paradigm matures, old practices
32 often get rediscovered and become part of the repertoire of current practices. For example,
33 avant-garde cuisine, wrongly called ‘molecular cuisine’ by the media, ‘often appeared very
34 cold and technical at its beginning, it became more and more natural. It eventually led chefs to
35 include foraging, the sourcing of wild foods, in their cooking and the rediscovery of natural
36 preservation methods such as fermenting’ (Stierand, 2020, p. 297). Moreover, sometimes chefs
37 facilitate the creativity of others, such as in master-apprentice relationships (Slavich &
38 Castellucci, 2016; Stierand, 2015). Other times, chefs integrate the creative contributions of
39 others, for example, from chemists, fragrance designers, gardeners, or industrial designers
40 (Bouty & Gomez, 2013; Gomez & Bouty, 2011; Slavich et al., 2011; Stierand, 2015).
41 Nevertheless, predominantly, creative leadership in haute cuisine is happening in a directive
42 context because, in the end, it is the grand chef’s creative vision that is center-stage and publicly
43 recognized (Bouty et al., 2018; Mainemelis et al., 2015).

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45 Considering these descriptions of practices in the haute cuisine and reflecting on our
46 experiences, both in the world of haute cuisine (the second-named author was a chef in
47 Michelin-starred restaurants) and in the world of research (the first- and second-named authors
48 are culinary creativity scholars), we formulated the following broad research question: *How do
49 leader-chefs foster creativity in cuisines with versatile creative practices?*

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51 We study creative leadership practices using a qualitative meta-analysis of the literature
52 on creativity in haute cuisine. We bring together both leader-chefs’ and academic authors’
53 understandings of practices available in scholarly papers to achieve a rich and credible picture
54 of creative leadership practices in haute cuisine. Our research’s primary contribution is a
55 framework that introduces nine prototypical characters that represent patterns of practices that
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3 leader-chefs perform as they are fostering creativity. Furthermore, the framework also shows
4 when and how leader-chefs employ practices that are more typical of facilitating and
5 integrating contexts. The framework presents a more nuanced understanding of creative
6 leadership contexts that allows for more flexibility to adapt collaborative creative practices
7 along the creative process. As the nine characters afford an immediate intuitive understanding
8 of creative leadership practices, we see the framework as a starting point for looking into
9 similar phenomena in other creative industries, i.e., helping scholars to look for and analyze
10 creative leadership and support creative leaders to understand better and be more mindful of
11 their practices.
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13 We begin our article by developing a meta-analytical framework that supports our study
14 of practices of creative leadership. Then, a methods section follows in which we explain how
15 we organized the practices collected from the literature-based accounts, informing our
16 theorizing. Then, we present a meta-vignette comprising the identified creative leadership
17 characters. Finally, we develop several propositions through exploring the implications.
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19

20 21 **2. TOWARDS A META-ANALYTICAL FRAMEWORK OF CREATIVE LEADERSHIP** 22 **PRACTICES IN HAUTE CUISINE**

23 The significance of the concept of creative leadership is widely acknowledged in
24 management and organization studies (Amabile, Schatzel, Moneta, & Kramer, 2004;
25 Mumford, Scott, Gaddis, & Strange, 2002; Shalley & Gilson, 2004; Tierney, 2008) and has
26 been discussed in different areas where creativity plays an important role (Mainemelis et al.,
27 2015). Within the last two decades, an increase of conceptual and empirical studies that analyze
28 the *how-s* of creative leadership has been registered (Mainemelis et al., 2018). According to
29 these studies, creative leadership resides ‘within the dynamic interactions among leaders,
30 followers, and contextual characteristics’ (Mainemelis et al., 2015, p. 400), which emphasized
31 research on leader-follower relationships in the creative process (Gotsi, Andriopoulos, Lewis,
32 & Ingram, 2010).
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34 In order to strengthen definitional clarity and analytical use, Mainemelis et al. developed
35 a multi-context framework that comprises three distinct collaborative contexts: *facilitating*,
36 *directing*, and *integrating*.
37

38 In facilitating contexts, leaders are typically not the primary creators, ‘but they still make
39 both creative and supportive contributions to creativity in the workplace’ (Mainemelis et al.,
40 2015, p. 407). They may orchestrate a team, provide creative direction (Mumford et al., 2002),
41 evaluate ideas (Mumford, Connelly, & Gaddis, 2003), and generally shape a creativity-
42 sympathetic climate (Basadur, 2004; Mumford et al., 2003; Mumford et al., 2002). Facilitating
43 contexts often go beyond the creative industries and can be found in industry environments
44 where creativity is part of but not fundamental to the organization (Vessey et al., 2014).
45

46 In directing contexts, such as haute cuisine, ‘creative leaders are primary creators who
47 materialize their creative vision through other people’s work [...] through inspiring, eliciting,
48 and integrating others’ high-quality supportive contributions [...] Directive contexts often
49 impose *ex-ante* upon leaders the normative expectation to generate a creative vision and
50 communicate it effectively to the followers’ (Mainemelis et al., 2015, p. 426). For example, in
51 architecture, with few exceptions, creativity is driven by the lead architect who needs to balance
52 aesthetics and functionality of the building (Svejenova & Christiansen, 2018). In the
53 performing arts, e.g. in theatre organizations, ‘strong leaders’ that provide a compelling artistic
54 vision are desired by the field (Abfalter, 2013).
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56 In integrating contexts, similarly to directing contexts, leaders ‘are primary creators who
57 have a personal creative vision and need other professionals to help them materialize it’
58 (Mainemelis et al., 2015, p. 438). Here the individual contributions are vital, generally diverse
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3 (Jones, 1996), and receive recognition for their value to the overall creative synthesis of the
4 end product like often the case in film productions (Mainemelis et al., 2015; Simonton, 2004).
5 In this context, the creative leader fosters collaboration with other experts synthesizing the
6 'own creative work with the heterogeneous creative contributions of other professionals'
7 (Mainemelis et al., 2015, p. 398). Within the integrating context, the sites-of-knowing
8 transcend both the organizational and disciplinary boundaries (Pyrko, Dörfler, & Eden, 2017,
9 2019).

10
11 In haute cuisine, the chef-leaders strongly influence the creative process within their teams
12 because of their commercially viable creative identity (Stierand, Mainemelis, & Dörfler, 2019).
13 In a recent contribution on creative leadership in haute cuisine, Bouty et al. (2018, p. 158)
14 suggest, that these chefs 'direct their team through [...] configuring the creative space to set
15 the conditions of creative work [...], managing creative work to keep it abounded and focused
16 [...], and [through] assessing ideas to select those that fit.' While these three practices have
17 been framed and discussed tightly within the conceptual boundaries of the directing context,
18 our meta-analysis shows that haute cuisine chefs also employ creative leadership practices that
19 are more typical of facilitating and integrating contexts. For example, and by referring back to
20 the introduction, some avant-garde types of haute cuisine restaurants created epistemic teams
21 of experts from different disciplines that experiment together with novel and path-breaking
22 knowledge (Feuls, 2018). This experimenting often happens offside the kitchen's daily
23 activities, aiming to unleash creative energy through fusing previously unconnected types of
24 expertise, pushing the limits of haute cuisine (Stierand, 2013).

25
26 Common to all three creative leadership contexts is the aim of attaining a creative outcome
27 and that the creative leadership practices are the effects of the successful fostering of the
28 collaborative creative practices. These practices, 'together and over time and space, mold the
29 creative process' (Dörfler, Stierand, & Chia, 2018, p. 1) and once they are considered
30 successful, they become part of the field's repertoire of knowledge (Stierand et al., 2014). In
31 other words, successful creative leadership practices become 'repetitive, recognizable patterns
32 of interdependent actions' (Feldman & Pentland, 2003, p. 95), also called routines. These
33 repetitive and recognizable practices provide structures and therefore allow creatives to focus
34 their cognitive and sensory resources predominantly on the production of creative outcomes
35 (Ohly, Sonnentag, & Pluntke, 2006; Stierand, 2015; Sutton & Hargadon, 1996). In other words,
36 'creativity is a natural part and consequence of enacting routines, just as structure is a natural
37 part and consequence of creativity' (Sonenshein, 2016, p. 741), because creative work produces
38 structures that unavoidably prompt later creative work (Drazin, Glynn, & Kazanjian, 1999;
39 Sonenshein, 2014).

40
41 This stability and structure should not be pictured as 'that of a rock but that of a standing
42 wave' (Dörfler et al., 2018, p. 2). A wave can be beautiful and calm when it builds up, when
43 'ovens are turned on, pans and pots are put on the stove to have them heated up, knives get
44 sharpened' (Stierand et al., 2019, p. 167), yet capable of turning into a force of nature that can
45 re-structure the temporary order of sites-of-knowing (Nicolini, 2011). Seen this way, we
46 conceptualize creativity for this study as a 'practised social process' (Fortwengel et al., 2017)
47 by which the collaborators engage in the artistic practice of knowing-in-action (Stierand &
48 Zizka, 2015).

49
50 These observations are vital because they indicate that creative leaders not only have to
51 establish 'network relationships, they also suggest that leaders must interact with these
52 relational networks in a flexible fashion' (Mumford, Hemlin, & Mulhearn, 2017, p. 6), adapting
53 the collaborative creative practices along the creative process. Hence, a practice lens extends
54 Mainemelis et al.'s (2015) framework in two ways: First, it educes the inter-personal processes
55 out of the situational nature of creative leadership associated with creative insight and
56 performance (Dinh et al., 2014; Hersey & Blanchard, 1977). Second, it puts forth the
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3 ‘significant varieties of situated practice with very different creative outcomes’ (Amin &
4 Roberts, 2008, p. 355).

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6 Amin and Roberts (2008, p. 353) propose a typology of different modes of knowing-in-
7 action based on differences in ‘organisation, spatial dynamic, innovation outcomes, and
8 knowledge processes’, which has been applied by Stierand (2015) in the context of developing
9 the creativity of haute cuisine chefs. The first knowing-in-action mode, typical for more closed
10 and hierarchically managed organizations, makes use of *task/craft* practices to create
11 customized products with incremental innovation. The second, typical for organizations in
12 which networks of collaborators extend their doings into other contexts, makes use of
13 *professional* practices aimed at producing both incremental and radical innovations, but
14 predominantly within the confines of the accepted institutional and professional norms and
15 rules. The third, typical for organizations that deliberately utilize diverse teams, employs
16 *epistemic/creative* practices to create radical and path-breaking innovations.

17
18 We use these three modes of knowing-in-action to categorize creative leadership practices.
19 We construct an analytical framework by including Mainemelis et al.’s (2015) three creative
20 leadership contexts as one dimension, and Amin and Robert’s (2008) three modes of knowing-
21 in-action as the other dimension. This creates a two-dimensional space of creative leadership
22 with nine positions for prototypical creative leadership characters. In the following, we outline
23 our approach to qualitative meta-analysis and explain the data collection and analysis.

24 25 26 **3. QUALITATIVE META-ANALYSIS**

27
28 We used a qualitative meta-analysis of literature-based accounts from the field of haute
29 cuisine to study creative leadership practices. Qualitative meta-analysis allows for the inclusion
30 of both primary data and interpretations of primary data and thus offers opportunities for
31 interpretative synthesis (Timulak, 2014). Qualitative meta-analysis enabled us to analyze direct
32 quotes of chefs, as they interact in their daily work but also off-site the daily activities in the
33 kitchen. This way, we obtained insights into how chefs attribute meaning to their activities and
34 what they mean by creative leadership practices. We also included interpretations of chefs’
35 practices by researchers. In order to strengthen the credibility of the meta-analysis, we
36 supplemented the interpretations of the authoring researchers of the papers we have analyzed
37 with our interpretations and, this way, achieved a richer meaning of the data. By engaging in
38 interpretative synthesis of the different literature-based accounts, we were able to create a
39 comprehensive picture of chefs’ leadership practices in different situations (with different
40 followers), in different contexts and with different intended outcomes (supporting or
41 challenging the status quo in haute cuisine). Qualitative meta-analysis conducted in such a way
42 gives voice to the chefs themselves, promises to preserve much of the richness of the data, and
43 involves interpretations from experts of the field regarding chefs’ practices. Furthermore, this
44 approach has been used on data from a richly represented field of the creative industries, with
45 an institutionalized system of gatekeepers, constituting a high-reliability representation, as
46 much as this is possible in a social domain. This further suggests that if we distil any concepts,
47 we should have a good starting point for looking into similar phenomena in other fields.

48
49 To make our review of literature-based accounts from the field of haute cuisine transparent,
50 we first describe the search and evaluation strategies we used to select the studies. Second, we
51 present the coding process and coding scheme we developed to build the classification system,
52 which we will discuss in more detail in the development of the meta-vignette.

53 54 55 56 **3.1 DATA COLLECTION**

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58 To create an insightful synthesis of the literature, we began our qualitative meta-analysis
59 by identifying scholarly literature from the last 20 years (1998-2018), as in 1998, the American
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sociologist, Priscilla Ferguson, unofficially started this new research field with her seminal article in the *American Journal of Sociology* (Ferguson, 1998). We carefully compiled the relevant articles based on keyword searches including ‘haute cuisine’, ‘creativity’, ‘innovation’, and ‘leadership’. The studies we identified were published in management and organization studies journals, including but not limited to hospitality, and comprised the following: *Organization Science*, *Organization Studies*, *Organizational Dynamics*, *Long Range Planning*, *Management Learning*, *Creativity and Innovation Management*, *International Journal of Contemporary Hospitality Management*, *Journal of Culinary Science & Technology* and *International Journal of Gastronomy and Food Science*. We expanded our analysis by including work from other social studies journals such as the *American Journal of Sociology*.

We also incorporated book chapters, working and conference papers in our data set. The latter paper category provided particularly useful sources of empirical quotes because journal articles often provide only shorter quotes due to word limitations. Finally, we included 39 journal articles, five book chapters, one working, and five conference papers.

3.2 DATA ANALYSIS

To organize and analyze the literature-based accounts, we followed a rigorous and systematic coding process described as follows:

Step 1: We open-coded the material, to indicate, on the one hand, key passages, such as definitions of creative leadership and descriptions of creative practices, and, on the other hand, to mark passages as primary sources (quotes from chefs), secondary sources (verbatim quotes from media articles), interpretations of primary sources, and interpretations of secondary sources.

Step 2: We compared the extracted data, item by item, to categorize and group them. This constant comparison had been maintained during the entire data analysis and synthesis process. Table 1 gives an example of the first and second coding step as well as exemplar quotes for primary data (here a quote from a chef) and interpretations of primary data (here an interpretation of a chef’s practices).

Insert Table 1 about here

Step 3: To further theorize from the data, we made use of our meta-analytical framework. We divided the categories developed in Step 2 into subgroups that built on Mainemelis et al. (2015) creative leadership contexts and Amin and Roberts (2008) knowing-in-action modes. By iteratively comparing and contrasting the extracted data snippets, noting patterns of practices, and grouping those according to the framework, we developed a matrix to display the data (see Table 2).

Insert Table 2 about here

Step 4: Once we removed the literature references and the sub-categories of practices (see Table 3), we figured that the resulting practice patterns in the different cells of the table (9 in total) represent something and we wanted to find a way to assign labels to them.

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Insert Table 3 about here

Hence, we adopted an approach developed by Furnari (2014) and subsequently used by Pyrko et. al. (2019); according to this approach the data is used as the starting point for theorizing as well as for illustrating the points, making the core argument essentially theoretical. We immersed ourselves in the patterns of practices and being inspired by the leadership literature that emphasizes the situational (Hersey & Blanchard, 1977), we formulated 9 ‘prototypical’ characters, as labels. The prototypical characters are based on the open codes that emerged from the practices described by the chefs themselves (primary data), or the authors of the analyzed texts (interpretations of primary data). In order to ensure the quality of the data, we practiced bracketing throughout the process through transpersonal reflexivity (Dörfler & Stierand, 2021) based on the insider view of one of the authors who used to be an haute cuisine chef.

For example, chefs may be artisans. As chef Alain Passard puts it: ‘You need to listen to the food products, you need to master the flame that it never damages, but rather caresses’ (cited in Gomez & Bouty, 2011, p. 930). These characters depend on the ‘revolutionary intensity’ of creativity chefs currently pursue. If change does not happen, it is challenging to sustain a reputation as expressed by chef René Redzepi: ‘Even though we got a Michelin star in the first year, I felt I was cheating people. We weren’t touching anything new. It was Scandinavian French – I was cooking things I knew, I just replaced products. I was borrowing someone else’s brain’ (interviewed by Durrant, in The Guardian, 2010 in A(p) cited in Petruzzelli & Savino, 2014, p. 231). Hence, next we immersed ourselves in storytelling that led to a meta-vignette, presented in Table 4.

Insert Table 4 about here

The characters, introduced and discussed in the following meta-vignette, do not represent chefs’ creative choices and performance but instead characterize the process of interconnected practices through which a new creation emerges. Hence, the characters should be treated as ‘prototypical’ rather than exact and precise casts. Furthermore, it is essential to note that the characters are dynamic due to changing levels of creativity in the chefs’ and teams’ present and historic creative production. In other words, the innovator of today may be the traditionalist of tomorrow, and the epistemic/creative practices of today may be the craft/task practices of tomorrow.

4. META-VIGNETTE OF CREATIVE LEADERSHIP PRACTICES IN HAUTE CUISINE

In the following, we describe the meta-vignette in more detail in the form of the nine prototypical characters. It is important to note that the characters are best read in parallel to Tables 2/3 that provide our (researcher-centric) descriptions of the practices in the task/crafts, professional, and epistemic/creative categories that we identified and coded against the three leadership contexts. The meta-vignette provides ‘power quotes’ (Pratt, 2009) that, we believe, effectively illustrate our aggregation of the empirical accounts associated with each prototype of leader.

Artisan. The first leadership position in the directing row, the artisan character, is firmly anchored in task/craft practices such as everyday cooking practices and developing dishes and menus for the restaurant. Here, creative leadership aims to realize the creative vision of the

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3 leader by fostering the mastery of ‘technique, rigor, discipline, professionalism, memory,
4 culture [...] Only if one knows one’s traditions and is able to make the classics impeccably,
5 then it is possible to modify them, to invent new dishes’ (anonymous chef cited in Balazs, 2001,
6 pp. 136-137). Knowing, preserving, and explicitly defining existing routines and standards of
7 haute cuisine, and its culinary styles are foregrounded. For the artisan, creativity without
8 exquisite craftsmanship, and the ability to reproduce ‘many times the same dish, but leaving
9 the impression that it was made only for that singular customer’ (chef Davide Scabin cited in
10 Slavich et al., 2011, p. 29), ‘is just makeup’ (chef WP cited in Horng & Lee, 2006, p. 16). Even
11 chef Ferran Adrià, the ‘Salvador Dali of modern cuisine’ (Stierand, 2015; Woodward &
12 Stierand, 2014), ‘is a master of the classics foremost, and then he sat down in the creative role.
13 He knows how to use salt first before anything else’ (anonymous chef cited in Opazo, 2012, p.
14 88). Therefore, quality control evaluations are implemented that ensure the articulation of the
15 leader’s culinary style that on the negative side can turn the leader’s action towards
16 micromanaging and abuse of their team (e.g., Bouty & Gomez, 2010; Paris & Leroy, 2014).

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19 *Designer.* The second leadership position in the directing row, the designer character,
20 emphasizes professional practices and is more collaborative and inclusive than the artisan,
21 familiar with what is possible and acceptable in the domain but does not necessarily go beyond
22 that. This leader expresses this by, for example, experimenting by changing ingredients or
23 cooking techniques, picking up new standards, performing a new style, or introducing change
24 within an existing cuisine paradigm (e.g., Svejenova, Mazza, & Planellas, 2007; Svejenova et
25 al., 2010). The design factor can be achieved, for instance by ‘[changing] the material [...] like
26 an artist who works in watercolours and turns his hand to oils or a sculptor in wood who
27 changes to bronze’ (chef Alain Passard cited in Gomez & Bouty, 2011, p. 932). Designers often
28 dedicate their creativity to the creation of surprises, thereby making use of the full extent of
29 available possibilities and the capabilities of their team: ‘[w]hat is happening now is that there
30 is a demand for the art to be surprising, that it have a greater design factor’ (Ferran Adrià cited
31 in Svejenova et al., 2007, p. 554). Precisely like conventional designers, they focus on the
32 human needs of the users, in this case, the guests and their experience of gastronomy (e.g.,
33 Senf, Koch, & Rothmann, 2014).

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37 *Philosopher.* The last leader position in the directing context row of our framework is the
38 philosopher character, whose role is to engage in or even invent epistemic/creative practices to
39 challenge the domain’s boundaries and what is acceptable within them. The philosopher is
40 interested in new knowledge and perhaps in creating a better new world, someone who wants
41 ‘to mark the history of haute cuisine’ (chef B cited in Gomez & Bouty, 2009, p. 13). By
42 categorizing knowledge and identifying relationships between the different knowledge
43 categories chefs are creating a new culinary language (Slavich et al., 2011; Svejenova et al.,
44 2007; Svejenova et al., 2010; Svejenova, Slavich, & AbdelGawad, 2013) that can change the
45 field’s standards and practices (Stierand, 2015). Today, extraordinary chefs ‘need to “explain”
46 [their] distinctive culinary style by setting [their] philosophy down in writing’ (Svejenova et
47 al., 2010, p. 419, referring to Ferran Adrià and his team at elBulli). Philosopher-chefs record
48 their creative journey in writing to trace and codify ‘the evolution of [their] cuisine’ (chef
49 Ferran Adrià cited in Svejenova et al., 2010, p. 420), and to be heard and receive the necessary
50 support, often from outside of the domain, that they need to push the boundaries of the domain.

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53 *Instructor.* The first leadership position in the facilitating row, the instructor character, can
54 be an example of a former creative leader chef who has been significantly involved in creating
55 a new cuisine paradigm. Today these creative practices are part of the repertoire of the field’s
56 knowledge and are therefore considered primarily craft/task practices. The instructor will
57 ensure that the creative team strictly follows the recipes, which are necessarily manuals for
58 reproducing the past creative ideas of the instructor. The instructor protects and capitalizes on
59 the previous phase of creative mastery. For that reason, they ‘cannot stand mediocrity’ and,
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3 like any good master, ‘[they] love to teach [their] apprentices, to see them develop. But if
4 someone is sloppy or careless, [they] get very angry’ (anonymous chef cited in Balazs, 2001,
5 p. 140). They spend much time organizing the restaurant and its network of stakeholders (e.g.,
6 Bouty & Gomez, 2013; Lane & Lup, 2014). This creative leadership character can be
7 commercially very successful because they do not operate in the boundary-pushing spheres of
8 creativity anymore. Instead, the instructor focuses on the creative refinement of the best
9 creations from the past, mainly through training and facilitating the creativity of employees:
10 ‘Ducasse created a formula that each time is fitted in different ways. Indeed, each chef of
11 Ducasse restaurants adds a personal and original touch. However, Ducasse insists his
12 restaurants remain “his” because the chefs have worked under him for years, and this is the key
13 to his success’ (chef Davide Scabin cited in Slavich et al., 2011, p. 24).

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16 *Mentor.* The second leadership position in the facilitating row, the mentor character,
17 describes a senior chef, who has already been where the protégé is. The mentor wants to be
18 known ‘for being somebody who has given, who has trained, who has taught [...] It is the
19 privilege of age to train people’ (anonymous chef cited in Balazs, 2001, p. 146). Chefs identify
20 core team members with whom they discuss and test ideas, and whose habitus and creative
21 voice they help to develop further (e.g., Harrington, 2004). The mentor knows what is around
22 the corner, can open doors that are important for but beyond the reach of the protégé: ‘Still
23 today, my old apprentices call me from all over the world and tell me how much they learned
24 from me’ (anonymous chef cited in Balazs, 2001, p. 146). Chef Moreno Cedroni stresses that
25 ‘[i]n order to make [his] business grow, ...[one has] to become a mentor [...] However, it is
26 extremely important to choose talented people, and this is another important responsibility that
27 a chef has: being able to find talent in people and to enrich it’ (cited in Slavich et al., 2011, p.
28 22).

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31 *Coach.* The last leadership position in the facilitating row, the coach character, uses
32 epistemic/creative practices, opening up and bringing about knowledge from the cutting edge
33 of the domain and beyond the boundaries. The coach’s main strength lies in ‘the ability to
34 reunite talents of different calibers’, as one chef explained: ‘Once I hired an MBA from MIT.
35 When I asked him to work for me, he said: But what am I going to do in a restaurant? My
36 answer was: You are going to have fun. You are going to do something new and different. This
37 was many years ago, and he is still with me’ (anonymous chef cited in Balazs, 2001, p. 143).
38 Chef René Redzepi, for instance, brought a biologist into his team, whose role is to ensure the
39 suitability of ingredients Redzepi discovers in his travels. Redzepi said, ‘If I see something I
40 haven’t seen before, I just snap it and send it to her’ (cited in Petruzzelli & Savino, 2014, p.
41 232). However, the coach includes knowledge beyond the domain’s boundaries and shares the
42 domain’s knowledge with others by engaging in teaching and consulting activities (Slavich et
43 al., 2011; Svejenova et al., 2010). ‘Nowadays, there are many opportunities to exchange our
44 ideas, and the government is also promoting activities like cuisine exhibitions. It’s a very good
45 educational opportunity for the food and beverage industry’ (anonymous chef cited in Horng
46 & Lee, 2009, p. 109).

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49 *Curator.* Moving on to the integrating context, the first leadership position, the curator
50 character, is a content specialist confidently rooted in task/craft practices. Curators integrate
51 practices of other teams into their team (e.g., Rao, Monin, & Durand, 2005), oversee and keep
52 a record of the domain’s cultural heritage, and aim for more or less risk-free interpretations of
53 heritage creations. Curating in haute cuisine includes much teaching because ‘people, even
54 though they have access [to elBulli’s material], they don’t know where to look [...] [Students]
55 may have seen these techniques but not necessarily seen somebody do them first-hand’
56 (anonymous chef cited in Opazo, 2012, p. 87, [in original]). The curator is both an integrator,
57 often through teaching the next generation, and a custodian of the creativity that became part
58 of the field’s repertoire of knowledge and skills (see Litchfield & Gilson, 2013).
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Diplomat. The second leadership position in the integrating row, the diplomat character, includes professional practices not merely for softly interpreting heritage creations but also for building synergies between the interpretations of collaborators to give rise to new features that can inform new creations. This aim requires that the doings and sayings of the various collaborators are negotiated diplomatically. Chefs consult with other chefs, for example, at events, conferences, or forums or by visiting or working in other chef's restaurants (e.g., Bouty & Gomez, 2010; Stierand, 2015). Ferran Adrià tells the following story: 'For four hours, we explained our philosophy [...] and our overall understanding of cuisine. At the end, they stood up and applauded for twenty minutes [...] We were 20,000 km from home, but here were many leaders of opinion from different countries who now understood that there was a modern Spanish cuisine' (cited in Svejenova et al., 2007, p. 552).

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Visionary. The final leadership position in the integrating row, the visionary character, embraces epistemic/creative practices that connect haute cuisine to the arts and science (e.g., Horng & Hu, 2008). The visionary is driven by the ability to see the 'big picture' and continually searches for new 'big pictures'. This searching for the big picture is a process by which all the explicit and implicit knowledge components come together and form an entirely new yet consistent and valid vision of the domain's future. '[I]n the end, everything exists already [...] So it is a matter of seeing it and conceptualizing it' (chef Ferran Adrià cited in Opazo, 2012, p. 86, [in original]). Hence, visionaries know that they are the engine that advances the history of the domain and that they will potentially 'contribute to a deep change in culinary creation' (chef Alain Passard cited in Gomez & Bouty, 2011, p. 934). However, they know that this can only be done by a high level of creative synergy established in interdisciplinary teams, giving credit to the different collaborators such as artists, scientists, or industrial designers (e.g., Bouty & Gomez, 2013; Stierand, 2015).

33 5. IMPLICATIONS

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In this study, we go beyond creativity research attempting to find an overall structure of creative leadership and look instead at the dynamic interplay of creative leadership practices that can bring about new creations in context. The literature largely portrays creative leadership as being context-dependent (Dinh et al., 2014; Mainemelis et al., 2015, 2018; Mumford & Hemlin, 2017). In this paper, we show its situational dynamics (cf. Hersey & Blanchard, 1977) by means of 9 prototypical characters that represent a typology of situational creative leadership types. By using a qualitative meta-analysis of literature-based accounts from the field of haute cuisine, that we categorized building on Mainemelis et al. (2015) creative leadership contexts and Amin and Roberts (2008) knowing-in-action modes, we were able to unfold a two-dimensional space of creative leadership practices with nine positions for distinct creative leadership characters. The characters should not be viewed from the perspective of the individual creative leader's goals and motivations but rather from a perspective of 'leading others toward the attainment of a creative outcome' (Mainemelis et al., 2015, p. 393) within leader's culinary *Dasein* in the haute cuisine Lebenswelt.

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We believe that the characters can serve as points for orientation; they afford an immediate intuitive understanding of the creative leadership practices in haute cuisine. Furthermore, they offer a more dynamic description of creative leadership practices that might help scholars and practitioners 'to explore the world of possibilities' outside the conceptual norms (Nicolini & Monteiro, 2017, p. 123), affording an intellectual immersion into practice *as is*. Therefore, they can help scholars to look for and analyze creative leadership and support creative leaders to understand better and be more mindful of their practices, both in terms of where they are and how they work. In what follows, we outline three main contributions of our research, from

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2
3 which we draw three propositions that we believe could be used as jumping-off points for
4 follow-on research.

5 First, by referring to Stierand (2015), Slavich and Castellucci (2016), and Dörfler and
6 Eden's (2019) work on master-apprentice relationships, we can look at these nine characters as
7 situated learning spaces for creating a more systematic development of creativity that could
8 help talented apprentices to better locate their next 'master' depending on their ambitions or
9 stage of development. If apprentices have already developed the crafts-related practices, they
10 may want to develop more ground-breaking new business or culinary models of foodservice
11 and therefore, may be better advised to work directly under the auspices of a philosopher-chef
12 and then progressing to learn from coach- and visionary-chefs.

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16 *Proposition 1: The nine characters represent situated learning spaces that provide*
17 *orientation points for the progressive and systematic development of creativity in practice.*
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19 Second, and building on Proposition 1, we contribute to the relatively new stream of
20 creativity research that reconsiders the relationship between routines and creativity (e.g.,
21 Dionysiou & Tsoukas, 2013; Feldman & Pentland, 2003; Sonenshein, 2016; Turner & Fern,
22 2012; Turner & Rindova, 2012). The blending of routines and creativity is often considered
23 fundamentally contradictory (Ford & Gioia, 2000) for routines are believed to support stability
24 (Cyert & March, 1963) and the status quo (Hannan & Freeman, 1984). Therefore, it is
25 suggested that routines might obstruct creativity (Amabile & Conti, 1999; Gilson, Mathieu,
26 Shalley, & Ruddy, 2005). In this paper, we simply propose that it is not so much the cognitive
27 and sensory aspects of creativity, including intuition (Dörfler & Ackermann, 2012; Stierand,
28 2015; Stierand & Dörfler, 2016), that is structured, but that creative leadership practices
29 provide a kind of structure for the creative process to unfold (Stierand et al., 2019). We propose
30 that the nine characters are not static functions, but instead represent 'pure types' of patterns of
31 practices that leader-chefs perform as they are fostering creativity. That is, depending on the
32 type of cuisine a leader-chef represents, the more likely it is that the chef will predominantly
33 sit in the space of the creative leadership practices that have proven successful in the past.

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37 *Proposition 2: The nine characters constitute patterns of creative leadership practices*
38 *that provide structure to the collaborative context and situated learning environment.*
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41 Finally, we contribute to the strategy-as-practice literature (e.g., Chia & MacKay, 2007;
42 Jarzabkowski & Spee, 2009) by suggesting that the nine characters are essentially
43 representative of patterns of practices that strategically foster the attainment of a creative
44 outcome that forms the leader's creative identity (Stierand et al., 2019). Thus, we encourage
45 the community of researchers to explore whether the characters also apply in other creative
46 industries. While this proposal equally applies to proposition one and two, we believe that at
47 the strategic level, it is perhaps more effective to use the characters as vignettes to unearth
48 practices in context and to look for stories of creative strategies and strategic creativity.

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51 *Proposition 3: The nine characters depict strategies in practice for the attainment of a*
52 *creative outcome in the creative industries.*
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55 We conducted our study in the haute cuisine context, which may be regarded as a
56 limitation, being a single context. However, it is also a strength, as it enables consistency.
57 Naturally, we call researchers from a variety of disciplines to explore creative leadership
58 practices in their respective fields using our model as a starting point. Using only one method,
59 in our case a qualitative meta-analysis could also be considered a limitation. Thus, we hope
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that further studies framed in a different methodological approach will follow; we would particularly like to see in-depth longitudinal studies, ethnographies, as well as large-scale surveys.

In conclusion, we also think that the nine characters could be a vehicle that could bring in motion a more general topic of methodological and research philosophical concern. While it is common practice in positivist research to include qualitative methods, such as interviews, it is often frowned upon to base one's research on an interpretation of stories. However, we hope to have demonstrated that such interpretive research can be conducted rigorously and can thus provide a credible base for follow-up research. We would like to invite our fellow creativity scholars, regardless of their philosophical positioning, to test our nine characters using their preferred frameworks and methods.

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TABLES

Table 1. Coding table

First step coding	Second step coding	Exemplar quotes
		Primary data
accommodating, transforming, metamorphosing the raw material		<p><i>“We all want to let out the artistic side in us when we cook. But rigor is the clue to it all. A dish has to taste the same every day of the year, whether the cook was in a good mood or not when he cooked it. We owe this to our clients. Perfection in the kitchen consists of thousands of details that are optimized. It is not based on improvisation and inspiration.”</i> (unknown chef cited in Balazs, 2002, p. 256)</p>
developing five senses for the purpose of professional cooking		
judging ingredients / choosing a ‘pallet’ of ingredients		
mastering particular cooking techniques or specific foods	everyday cooking practices, developing recipes, dishes, and menus and articulating the own culinary style	
preparing / chopping		
translating experiences into creative products		
combining ingredients, combining tastes / combining foods		Interpretation of primary data
composing the dish		<p>“If this assumption is true, then chefs need to be able to indwell and embody the tools of the craft to allow the melding of their explicit and tacit knowing.” (Stierand, 2015, p. 609)</p>
codifying recipes / developing recipes		
composing’ a menu / renewing the menu		

Table 2. Organization of Literature on Creative Leadership Practices

	craft/task practices	professional practices	epistemic/creative practices
directing context (everyday/basic/fundamental practices)	<p>everyday cooking practices, developing recipes, dishes, and menus (Bouty & Gomez, 2010; Ottenbacher & Harrington, 2009; Slavich et al., 2011; Svejenova et al., 2013; Wellton et al., 2017; Zopiatis, 2010)</p> <p>articulating the own culinary style (Bouty & Gomez, 2010; Durand et al., 2007; Gomez & Bouty, 2011; Hegarty & Barry O'Mahony, 2001; Rao et al., 2005)</p>	<p>recombining ingredients and applying cooking techniques in new contexts (Lane & Lup, 2014; Petruzzelli & Savino, 2014; Ottenbacher & Harrington, 2009; Rao et al., 2005; Svejenova et al., 2010)</p> <p>using transgression (e.g. old cooking techniques with new ingredients or new cooking techniques with old ingredients), acclimatization (e.g. importing other cuisine traditions, seasoning, and spices) (Byrkjeflot et al., 2013; Horng & Hu, 2008; Petruzzelli & Savino, 2014; Slavich et al., 2011; Svejenova et al., 2010; Svejenova et al., 2013)</p> <p>deconstructing (altering the temperature and texture of all or some ingredients of an existing dish) (Slavich et al., 2011; Svejenova et al., 2007)</p>	<p>intellectualization of own creative philosophy (Horng & Hu, 2008; Senf et al., 2014; Stierand, 2015; Svejenova et al., 2007)</p> <p>theorizing practices through codifying and categorizing knowledge and identifying relationships between the different knowledge categories (Slavich et al., 2011; Svejenova et al., 2007; Svejenova et al., 2010; Svejenova et al., 2013)</p> <p>theorizing practices based on systematic record-keeping, documenting, and cataloguing (Ottenbacher & Harrington, 2009; Svejenova et al., 2010)</p> <p>theorizing practices by analogizing (Bouty & Gomez, 2013; Feuls, 2018)</p> <p>theorizing practices by naming (Bouty & Gomez, 2013, 2015, 2016)</p>
directing context (why?)	<p>focusing on aesthetic presentation of creations (Horng & Lee, 2009; Svejenova et al., 2013)</p>	<p>focusing on the experience of gastronomy by including elements of surprise and irony (Senf et al., 2014; Svejenova et al., 2013)</p>	<p>creating a new culinary language (Svejenova et al., 2010)</p> <p>stipulating a culinary manifesto (Byrkjeflot et al., 2013)</p>
directing context (‘how to’ and how to change)	<p>rediscovering forgotten ingredients and recipes (Gomez & Bouty, 2011; Petruzzelli & Savino, 2014)</p> <p>modernizing old/classical recipes (Bouty & Gomez, 2013; Bouty et al., 2018; Horng & Hu, 2008; Lane, 2013; Slavich et al., 2011; Svejenova et al., 2010)</p>	<p>re-inventing and re-interpreting old/classical recipes (Bouty & Gomez, 2010; Horng & Hu, 2008; Petruzzelli & Savino, 2014)</p> <p>improving practices based on extensive secondary research (Balazs, 2001; Byrkjeflot et al., 2013; Horng & Hu, 2008; Svejenova et al., 2007; Svejenova et al., 2010; Svejenova et al., 2013)</p>	<p>introducing new connections with elements, which have been transferred into cuisine from other domains, locations, or time periods through transposition and translation (Slavich et al., 2011; Svejenova et al., 2013)</p> <p>changing the field's standards and practices (Stierand, 2015)</p>

	craft/task practices	professional practices	epistemic/creative practices
directing context (practices re domain and other domains)	<p>knowing, preserving and explicitly defining existing routines and standards of haute cuisine and its culinary styles (Slavich et al., 2011; Svejenova et al., 2013)</p> <p>implementing quality control evaluations (Bouty & Gomez, 2010, 2013; Bouty et al., 2018; Horng & Hu, 2008; Slavich et al., 2011)</p> <p>discarding ideas, dishes, and menus (Bouty & Gomez, 2016; Coget et al., 2014; Koch et al. 2018)</p>	<p>picking up new standards, performing a new style and introducing change (Senf et al., 2014; Svejenova et al., 2007; Svejenova et al., 2010)</p>	<p>strategically observing the environment and spotting opportunities others do not see (Balazs, 2001; Bouty & Gomez, 2013; Horng & Lee, 2006)</p> <p>publicizing own developments (Svejenova et al., 2010)</p>
directing context (working with others)	<p>controlling, micromanaging (Balazs, 2001, 2002; Bouty & Gomez, 2010, 2016; Coget et al., 2014; Gomez & Bouty, 2009; Paris & Leroy, 2014; Lane & Lup, 2014; Slavich et al., 2014; Wellton et al., 2017)</p> <p>abusing and exploiting employees (Balazs, 2001; Lane & Lup, 2014; Paris & Leroy, 2014; Surlemont et al., 2005)</p>	<p>experimenting (Balazs, 2001, 2002; Bouty & Gomez, 2015, 2016; Petruzzelli & Savino, 2014; Slavich et al., 2014; Slavich & Castellucci, 2016; Svejenova et al., 2007; Svejenova et al., 2010; Svejenova et al., 2013)</p> <p>imagining dishes and cooking in the head (Balazs, 2001; Horng & Hu, 2008; Horng & Lee, 2006; Lane & Lup, 2014; Ottenbacher & Harrington, 2007)</p>	

	craft/task practices	professional practices	epistemic/creative practices
facilitating context (everyday/basic/fundamental practices)	<p>talent spotting (Johnson et al., 2005; Slavich et al., 2011; Stierand, 2015)</p> <p>training and developing knowledge and creativity in team (Bouty & Gomez, 2010; Johnson et al., 2005; Slavich et al., 2011; Stierand, 2015; Svejenova et al., 2010; Wellton et al., 2017)</p> <p>imitating, repeating, and rebuilding prototypes (Gomez & Bouty, 2011; Harrington, 2004; Horng & Lee, 2009; Lane & Lup, 2014; Ottenbacher & Harrington, 2009; Rao et al., 2005; Slavich et al., 2011; Stierand, 2015; Svejenova et al., 2013; Zopiatis, 2010)</p> <p>sharing or selectively revealing knowledge (Bouty & Gomez, 2010; Fauchart & von Hippel, 2008; Slavich et al., 2014; Stierand, 2015)</p> <p>envisioning ideas and mobilizing action (Balazs, 2001, 2002; Bouty & Gomez, 2015; Coget et al., 2014; Svejenova et al., 2013)</p>	<p>identifying core team members (Bouty & Gomez, 2013; Bouty et al., 2018; Gomez & Bouty, 2011; Harrington, 2004; Slavich et al., 2011)</p> <p>developing their habitus and creative voice (Gomez & Bouty, 2011)</p> <p>provision of open-ended contexts, often within master-apprentice relationships (Horng & Hu, 2008; Stierand, 2015)</p>	
facilitating context (working with others)	<p>kitchen organization, team management, daily work organization, supply management, administration, time-management, budgeting, and strategic planning (Balazs, 2001; Birdir & Pearson, 2000; Bouty & Gomez, 2010, 2013; Ferguson, 1998; Johnson et al., 2005; Lane & Lup, 2014; Senf et al., 2014; Svejenova et al., 2007; Svejenova et al., 2013; Wellton et al., 2017; Zopiatis, 2010)</p>	<p>brainstorming, discussing, and testing the idea within the team (Bouty & Gomez, 2013; Harrington, 2004; Horng & Hu, 2008; Ottenbacher & Harrington, 2009)</p>	<p>engaging in teaching (Slavich et al., 2011)</p> <p>engaging in business activities such as consulting (Svejenova et al., 2010)</p> <p>building research centers and foundations to engage a wider circle of collaborators (Ottenbacher & Harrington, 2009; Svejenova et al., 2007; Svejenova et al., 2010)</p>

	craft/task practices	professional practices	epistemic/creative practices
facilitating context (enabling working with others)	networking, strengthening ties to different stakeholders, and managing of relations, e.g. greetings and taking care of guests, customer relationship management, supplier management (Balazs, 2002; Bouty & Gomez, 2013; Gomez & Bouty, 2011; Paris & Leroy, 2014; Lane & Lup, 2014; Ottenbacher & Harrington 2007; Surlemont et al., 2005)	writing precise descriptions of recipes (Slavich et al., 2011) make use of notes, short literary texts, images, and music to develop ideas in-between people (Bouty & Gomez, 2013; Bouty et al., 2018)	
integrating context	developing knowledge through analyzing and imitating the creations of peers, e.g. (Horng & Hu, 2008; Rao et al., 2005; Senf et al., 2014; Stierand, 2015)	networking and consulting with other chefs (Bouty & Gomez, 2010, 2013; Jaques, 2014; Ottenbacher & Harrington, 2009) networking at events, conferences, forums (Svejenova et al., 2007; Svejenova et al., 2010; Svejenova et al., 2013) organizing events (Byrkjeflot et al., 2013) publishing books (Bouty & Gomez, 2010; Gomez & Bouty, 2011; Svejenova et al., 2007; Svejenova et al., 2010; Svejenova et al., 2013) travelling and working in different restaurants (Bouty & Gomez, 2010; Stierand, 2015)	working together with collaborators from different disciplines and fields (Ottenbacher & Harrington, 2009; Svejenova et al., 2007; Svejenova et al., 2010; Bouty et al., 2018) working with chemists, fragrance designers, gardeners, or industrial designers (Bouty & Gomez, 2013; Gomez & Bouty, 2011; Slavich et al., 2011; Stierand, 2015) connecting cuisine to the arts and science (Horng & Hu, 2008; Jaques, 2014; Slavich et al., 2011; Svejenova et al., 2010)

Table 3. Bundles of Practices¹

	craft/task practices	professional practices	epistemic/creative practices
directing context	everyday cooking practices, developing recipes, dishes, and menus, articulating the own culinary style, focusing on aesthetic presentation of creations, rediscovering forgotten ingredients and recipes, modernizing old/classical recipes, knowing, preserving and explicitly defining existing routines and standards of haute cuisine and its culinary styles, implementing quality control evaluations, discarding ideas, dishes, and menus, controlling, micromanaging, abusing and exploiting employees	recombining ingredients and applying cooking techniques in new contexts, using transgression (e.g. old cooking techniques with new ingredients or new cooking techniques with old ingredients), acclimatization (e.g. importing other cuisine traditions, seasoning, and spices), deconstructing (altering the temperature and texture of all or some ingredients of an existing dish), focusing on the experience of gastronomy by including elements of surprise and irony, re-inventing and re-interpreting old/classical recipes, improving practices based on extensive secondary research, picking up new standards, performing a new style and introducing change, experimenting, imagining dishes and cooking in the head	intellectualization of own creative philosophy, theorizing practices through codifying and categorizing knowledge and identifying relationships between the different knowledge categories, theorizing practices based on systematic record-keeping, documenting, and cataloguing theorizing practices by analogizing, theorizing practices by naming, creating a new culinary language, stipulating a culinary manifesto, introducing new connections with elements, which have been transferred into cuisine from other domains, locations, or time periods through transposition and translation, changing the field's standards and practices, strategically observing the environment and spotting opportunities others do not see, publicizing own developments
facilitating context	talent spotting, training and developing knowledge and creativity in team, imitating, repeating, and rebuilding prototypes, sharing or selectively revealing knowledge, envisioning ideas and mobilizing action, kitchen organization, team management, daily work organization, supply management, administration, time-management, budgeting, and strategic planning, networking, strengthening ties to different stakeholders, and managing of relations, e.g. greetings and taking care of guests, customer relationship management, supplier management	identifying core team members, developing their habitus and creative voice, provision of open-ended contexts, often within master-apprentice relationships, brainstorming, discussing, and testing the idea within the team, writing precise descriptions of recipes, make use of notes, short literary texts, images, and music to develop ideas in-between people	engaging in teaching, engaging in business activities such as consulting, building research centers and foundations to engage a wider circle of collaborators
integrating context	developing knowledge through analyzing and imitating the creations of peers	networking and consulting with other chefs, networking at events, conferences, forums, organizing events, publishing books, travelling, and working in different restaurants	working together with collaborators from different disciplines and fields, working with chemists, fragrance designers, gardeners, or industrial designers, connecting cuisine to the arts and science

¹ This table is the same as Table 2 but with no references and the practices are not grouped into subcategories.

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Table 4. Patterns of Creative Leadership Practices in Haute Cuisine

	craft/task practices	professional practices	epistemic/creative practices
directing context	Artisan	Designer	Philosopher
facilitating context	Instructor	Mentor	Coach
integrating context	Curator	Diplomat	Visionary

For Peer Review

Dear Reviewers,

We are thankful for the efforts of the reviewers trying to help us improve our paper. We believe that we have done now what we could do. We have found it easy to address specific comments, but we have struggled with the more generic ones that suggest little beyond saying that we should improve the paper. We believe we did, and we appreciate the help you have provided us during the process.

Response to Reviewer 1

A: We have addressed each of your comments either making the exact change as suggested or by deleting the problematic sentence thereby making our argument more concise. Thank you for your support throughout the process.

Response to Reviewer 2

R2-1-a: *In your research question you put emphasis on how creativity is fostered, referred to as “versatile creative practices” without clearly discuss or reflect on what that implies, or how that could be caught in the best way. In my earlier critique I found that you left the main concept open, which is not the case any longer. Still, grounding your analysis in practices with all its contingencies, I miss a theoretical discussion about the usefulness and challenges of drawing on practices, and how they could constitute an empirical investigation context.*

A: Thank you, we appreciated the earlier comment, and we appreciate that you are happy with how we addressed it. For finalising the clarification of the initial concepts, we have added the following on p. 1: “We respond to this void by following Nicolini’s (2012) argument for studying context from a practice perspective. Practices can be understood as representative of a context, and by analyzing types of practices we can gain a more nuanced picture of the contextual boundaries and their possible permeability.”

R2-1-b & 3: *It is an attractive and expanding approach in social sciences but requires also rich and reliable data for a thorough analysis. Even if you now more clearly state how you would like to explore creative leadership, i.e. through the practices of leading others, but also through the leaders themselves as participating actors in the creative process, it indicates several levels of analysis of high qualitative data. Putting these two practices together they would alone constitute a multi-dimensional social and dynamic interaction. Consequently, also in the data analysis I would have liked to see a clearer distinction and analytical exploration of the various contextual situations and the interplay between them. That would truly show the “dynamics” at the cost of the carved out prototypical characters.*

With that said, the weakness of the data does not refer to your presentation or analysis of it, on the contrary, it is very thorough work. The problem is the obscureness about the data itself. Even if you explain the origin of various data and how it was identified, the reader never gets any sense of the data quality or origin when it is transformed into prototypical characters. Source criticism is still a method to apply in the meta-analysis. This would also open for further reflection on your analysis and the individual components related to the nine characters found. My suggestion is that you clearly show the practice context that the citations are derived from, who’s voice the citations represent (journalist, chef, researcher) and how that can be related to each other.

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3 A: In essence, we believe that this comment can be addressed in two different ways, but only one of
4 them is feasible in the current case. The unfeasible variant would require a thorough evaluation of
5 every single paper used as a source of meta-analysis, investigating the history and methodological
6 rigour in the particular papers. On the one hand, this would entail at least 6 months full-time work,
7 on the other hand, in many cases it may be simply impossible to obtain this info, as researchers may
8 not be willing to share their original data set; it would result in at least 80 pages of additional text
9 that would be only marginally relevant to our argument. We do agree that not taking this approach
10 makes our data weaker – but weak data can lead to a strong conclusion if used as a starting point for
11 strong theorising. In this sense, we adopt an approach developed by Furnari (2014) and
12 subsequently used by Pyrko et. al. (2019). According to this approach the data is used as the starting
13 point for theorising as well as for illustrating the points – but the argument is essentially theoretical.
14 This is what we have originally done in this study, so it is not a post-rationalised argument – only at
15 that time we were not familiar with the corresponding methodological literature. Having said this,
16 we believe that our data is of good quality, only it is not possible to provide a positive evidence that
17 it is. We have used two types of data sources: one was the words of the actual chefs, cited (mostly
18 verbatim) in academic journals or practitioner-oriented magazines. If we assume that the authors
19 are not lying that the chefs said what is there, this data is of good quality due to the standing of the
20 chefs. We supplemented the quotes from the chefs by opinions of leading scholars in the field, many
21 of whom we know personally, and typically their papers were published in highly ranked journals.
22 As both of these types of data sources are public, if there were significant problems with them, it
23 would have come to light already. Therefore, although technically we do not have a conclusive proof
24 of the data quality, we have pretty good indicators that at least the vast majority of our data is of
25 good quality, and as we have an extraordinary amount of data, this is an indirect guarantee of the
26 quality – not for every single data point, but for the overall data. In addition, we had a particular
27 type of data quality evaluation, loosely following the approach advocated by Dörfler and Stierand
28 (2021), applying transpersonal reflexivity based on the insider view of one of the authors who used
29 to be an haute cuisine chef.
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36 In order to show this argument in the paper without adding excessive length, we have included the
37 following sentences on p. 7: “Hence, we adopted an approach developed by Furnari (2014) and
38 subsequently used by Pyrko et. al. (2019); according to this approach the data is used as the starting
39 point for the theorizing as well as to illustrate the points, making the core argument essentially
40 theoretical.” and “In order to ensure the quality of the data, we practiced bracketing throughout the
41 process through transpersonal reflexivity (Dörfler & Stierand, 2021) based on the insider view of one
42 of the authors who used to be an haute cuisine chef.
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48 *R2-2: Regarding your theoretical framework and method section, I still find these being vague and*
49 *having a tendency of lacking a critical stance that could make your choices more convincing. This*
50 *vagueness reduces unnecessarily the overall quality of your paper. Some aspects have been*
51 *developed, still your approach generally needs to be more careful in distinguishing and elaborating*
52 *on the earlier aspects selected. I ask myself when reading, why do you not make better use of*
53 *existing frameworks? Your theoretical approach seems to be a selection of theoretical aspects that*
54 *you find useful, and they are selected based on a literature review rather than a critical reading and*
55 *convincing logic. A literature review needs a purpose and critical work. The critical flaw lies in that*
56 *you end up with a very sophisticated constructed framework for analyzing relatively weak data. My*
57 *suggestion is that you ask yourself what is the plot sought for in your literature review?*
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3 A: We are not sure how to deal with this comment. The source of our theoretical framing is the
4 literature review, and our literature review did have a purpose, it was to ground and inform our
5 argument by helping us to make sense of the rich data that we were dealing with. We believe that
6 our literature review is a critical one, we certainly pride ourselves being critical thinkers. We are also
7 not sure what to make of the point that we should have made a better use of theoretical
8 frameworks – we think we did, in fact, our own theoretical framework is built up from two existing
9 frameworks. If we were supposed to make some use of additional frameworks, which ones? In the
10 process of the study, we have experimented with various frameworks, and we noted some of what
11 we have discarded in the paper. It is true that we included the frameworks that we have found
12 useful. We hope that the response to R2-1-b & 3 answers the final part of this comment.
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18 *R2-4: Your paper would also benefit from some more reflective work to articulate with preciseness*
19 *your particular contribution, at the cost of opening up a wide range of avenues that could build on*
20 *your work. I recognize the potentials but to be valuable they require more work from you. You refer*
21 *to the usefulness of your prototypical characters only in general terms as “look for and analyze*
22 *creative leadership”, “support creative leaders to understand better”, or (creative leaders) “to be*
23 *more mindful”, i.e. usefulness both for enhances theoretical understanding and guidance for*
24 *practitioners. These are worthwhile ambitions, but two separate discussions that would need some*
25 *more reflection, preciseness and guidance from your side.*
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28 A: We have made the contribution as sharp as we thought it could be. If it can somehow be
29 sharpened further, we do not see how. We did use generic terms regarding the usefulness for two
30 reasons. On the one hand, this is how we depict the exceptionally wide scope of possible influence.
31 On the other hand, in harmony with our phenomenological-interpretivist approach, there are no
32 one-size-fits-all solutions. We wanted to suggest to our readers, individually, how they can figure out
33 for themselves ways of making the best use of our little model featuring the prototypical characters
34 rather than impose on them some answers that are not likely to work for them.
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39 References

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Appendix 1. Overview of the reviewed literature

No	articles, book chapters, conference proceedings , working papers	name of article, book chapter, conference proceeding, working paper	name of journal/ book/ conference	year	authors	research method (qual., quan., conceptual)	research method	key findings
1	article	A Cultural Field in the Making: Gastronomy in 19th-Century France	American Journal of Sociology	1998	Priscilla Parkhurst Ferguson	qual / conceptual	historical analysis	cultural fields as characteristically modern phenomena - its foundations are laid by a spectrum of gastronomic writings (journalism, cookbooks, proto-sociological essays, political philosophy, and literary works) that proposed an expansive, nationalizing culinary discourse. It is this discourse that secured the autonomy of the field, determined its operative features, and was largely responsible for the distinctive position of this cultural field
2	article	Research chefs' competencies: a Delphi approach	International Journal of Contemporary Hospitality Management	2000	Kemal Birdir, Thomas E. Pearson	quan	modified, three-round (pilot round plus two rounds) Delphi procedure	A total of 12 basic competencies (competencies rated four and over on the five-point Likert scale) were identified for research-focused research chefs, and eight basic competencies were identified for management-focused research chefs. A total of 19 basic competencies were also identified that applied to both research- and management-focused research chefs.
3	article	Some Like It Haute: Leadership Lessons From France's Great Chefs Take One Entrepreneur: The Recipe for Success of	Organizational Dynamics	2001	KATHARINA BALAZS	qual	interviews with chefs	different leadership styles + balancing the extremes - To unite rigor and creativity, to turn one of the most basic activities in the world—eating—into an adventure, to see both the forest and the trees, to make the customer happy but also themselves, to take but also to give—these are the qualities that make the three-star chefs so successful
4	article	France's Great Change in Toque Ville: Nouvelle Cuisine as an	European Management Journal	2002	KATHARINA BALAZS	qual	case studies / interviews with chefs	two different roles of the leaders (i.e. the chefs), the charismatic and the architectural role / how the success of these establishments is influenced by the way these chefs apply and align these two leadership roles; what specific factors each role entails, and how these roles are used by the chefs to propel identity movements that serve to expand individual autonomy as motors of institutional change. It proposes that the sociopolitical legitimacy of activists, extent of theorization of new roles, prior defections by peers to the new logic, and gains to prior defectors act as identity-
5	article	Nouvelle Cuisine as an	American Journal of Sociology	2003	Hayagreeva Rao, Philippe Monin, Rodolphe Durand	qual	longitudinal case study of the Nouvelle Cuisine	

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4									The authors propose that categorical boundaries weaken when the borrowing of elements from a rival category by high-status actors triggers emulation such that the mean number of elements borrowed by others increases and the variance in
5		Border Crossing: Bricolage and the Erosion of Categorical Boundaries in French Gastronomy	American Sociological Review	2005	Hayagreeva Rao, Philippe Monin, Rodolphe Durand	qual	longitudinal case study of the Nouvelle Cuisine		the number of elements borrowed declines. It is suggested that penalties to borrowing in the form of downgraded evaluations by critics exist, but decline as the number of peers who borrow increases.
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15		Revenue models in haute cuisine: an exploratory analysis	International Journal of Contemporary Hospitality Management	2005	Bernard Surlemont, Diego Chantrain, Frédéric Nlemvo, Colin Johnson	qual	In-depth exploratory interviews with 20 great chefs located in France, Belgium, the UK and Switzerland		Chefs use three different strategies for revenue-generation: core business, full diversification and partial diversification. The reasoning behind the choice of strategy varies between two- and three-star restaurants. The first strategy seems to lead to higher Michelin star ratings, and strategy, the second seems superior in terms of profitability. The third strategy yields inferior results, but is less risky.
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21		What Does It Take to Be a Creative Culinary Artist?	Journal of Culinary Science & Technology	2006	Jeou-Shyan Horng, Yi-Chun Lee	qual	in-depth interviews and content analysis		Creative culinary artists are usually imaginative, curious, sensitive, passionate, self-confident, open to a broad array of interests, have a huge appetite for art, take reasonable risks, are achievement-oriented, perseverant, with a sense of mission, and honor. Personal culinary creativity is the result of the interaction among personalities, high motivation, thinking disposition, and professional knowledge and experience.
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32		The innovation development process of Michelin-starred chefs	International Journal of Contemporary Hospitality Management	2007	Michael Ottenbacher, Robert J. Harrington	qual	Semi structured interviews with Michelin-starred chefs in Germany		Research results indicated that the development process of Michelin-starred chefs has similarities and differences to traditional concepts of new product development. Michelin-starred chefs' innovation processes do not include a business analysis stage and because of the simultaneity of production and consumption and the importance of human factors in service delivery, employees play a more important role in fine dining innovation than in other product innovation situations.
33	9	article							Furthermore, Michelin-starred chefs' innovation processes do not implement an all-encompassing evaluation system
34									
35		change in haute cuisine:							
36		Ferran Adria's	Journal of Organizational Behavior	2007	SILVIYA SVEJENOVA, CARMELO MAZZA, MARCEL PLANELLAS	qual	longitudinal, inductive study of a critical case		of new ideas; theorization that takes stock of these ideas; reputation within and outside the field that endorses ideas as worthy of attention, and dissemination that brings ideas to the public
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we identify three strong implicit social norms: not copy another chef's recipe innovation exactly, if a chef reveals recipe-related secret information to a colleague, that chef must not pass the information on to others without permission, colleagues must credit developers of significant recipes as the authors of that information + selective denial of information > behavioral evidence that a functioning norms-based IP system exists

it was shown how the interview data fit the general categories of Wallas's 4-phase culinary creativity model—preparing the idea, idea incubation, idea development, and evaluation of the product—which the researchers refined via Finke, Ward, and Smith's 1992 Geneptore model, with its cyclic cognitive subprocesses

In our three cases, for the creation of new dishes, idea work mostly takes place outside daily cooking. Chefs organize idea work spaces and times, where they invite cooks or other people who do not cook. Chefs idea work expresses their habitus, mobilizing their dispositions and thoughts they developed and acquired through their training, encounters, travels, past jobs experiences. It is not a cognitive work, it encompasses feelings, perceptions, esthetic judgments. Idea work also reflects chef's position in the field, his style. As such, it represents the encounters of histories, the history of the chef and the history of the field.

culinary artists and the quality of their environment. Therefore it is important to develop and maintain a physical, social, cultural and educational environment that is conducive to culinary creativity.

interplay between individual and collective dimensions in organizational knowing

11	article	Norms-Based Intellectual Property Systems: The Case of French Chefs	Organization Science	2008	Emmanuelle Fauchart, Eric von Hippel	qual + quan	interviews (10 chefs) + questionnaire-based study (94 chefs) (a) in-depth interviews with creative culinary artists, and (b) the content analysis of international culinary contest records,	
12	article	The Mystery in the Kitchen: Culinary Creativity	Creativity Research Journal	2008	Jeou-Shyan Horng, Meng-Lei (Monica) Hu	qual		
13	working paper	The Social Dimensions of Idea Work in Haute Cuisine: A Bourdieusian Perspective	ESSEC International Journal of Contemporary Hospitality Management	2009	Marie-Léandre Gomez, Isabelle Bouty	qual	three case studies	
14	article	influence creative culinary		2009	Jeou-Shyan Horng, Yi-Chun Lee	qual	in-depth interviews and content analysis	
15	article	Dishing up individual and collective dimensions in organizational knowing	Management Learning	2010	Isabelle Bouty, Marie-Léandre Gomez	qual	case study, longitudinal ethnographic study	

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5			Developing a							Results of the deep interviews suggest that there are 156
6			core							items of ICD competencies. Results of DNP (Delphi and
7			competency							ANP) reveal 31 ICD core competencies in seven dimensions
8			model of							such as innovative product, culture, management, service,
9			innovative							aesthetics, creativity and technology competencies./ From
10	16	article	culinary	International Journal of	2010	Meng-Lei	qual + quan	deep interviews, Delphi		the results of Delphi, creativity, aesthetics and culture are
11			development	Hospitality Management		Monica Hu		and Analytic Network		the three most important ICD dimensions for all initial ICD
12								Process (ANP)		competence and ICD competence criteria
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16										individual business model / His quest for creative freedom is
17			An Individual							identified as the main trigger across four periods of business
18			Business Model							model evolution, and creative
19			in the Making: a							responses as the principal mechanism driving business
20			Chef's Quest							model changes. Period-specific triggers e such as the quests
21	17	article	for Creative	Long Range Planning	2010	Silviya Svejenova,	qual	in-depth longitudinal		for authenticity, recognition and influence - and mechanisms
22			Freedom			Marcel Planellas, Luis		inductive case study		including alertness, intent, codification, decoupling and
23						Vives				balancing core and periphery - are specified as business
24										model changes are outlined. Distinction is made between the
25	18	article	The Emergence	Organization Studies	2011	Marie-Léandre	qual	case study: Alain		creation, capture, sharing and slippage of value, and
26			of an Influential			Gomez, Isabelle Bouty		Passard's Arpège		implications are proposed for the development of individual
27			Practice: Food					restaurant (multilevel		business models by professionals and other 'creatives'.
28			for Thought					and longitudinal data)		Our research contributes to the practice-based literature by
29										highlighting the complicity between the agent and the field,
30										and it contributes to institutional theory-based studies by
31										accounting for the genesis of a new influential practice
32										initiated by an individual insider.
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34	19	conference proceeding	The Paradoxes			Barbara Slavich,	qual	case studies (two haute		the article investigates how creativity can be organized in
35			Of Creativity In			Rossella Cappetta,		cuisine restaurants)		luxury industries. It highlights that not only creativity, but
36			Haute Cuisine			Severino Salvemini				also codification is an intrinsic success factor for Michelin
37			Industry. How To	WOA	2011					starred chefs, as it allows chefs to set and maintain superior
38			Organize							quality standards and to successfully transfer the business
39			Creativity To							formula across time to last beyond first generation
40			Last Beyond							
41			First Generation.							
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43			On the idea of							
44			novelty in							
45			cuisine	International Journal of						
46			A brief historical	Gastronomy and Food	2012	Bénédict Beauge	qual / conceptual	historical analysis		description of the emergence of of novelty in cuisine
	20	article	insight	Science						

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21	article	Discourse as driver of innovation in contemporary haute cuisine: The case of elBulli restaurant	International Journal of Gastronomy and Food Science	2012	M. Pilar Opazo	qual	case study of elBulli restaurant (ethnographic data)	describe the role of one key driver of innovation: the systematic documentation and publishing of a discourse, prior to the mass use of social media. Three functions of a discourse that lead to the diffusion and institutionalization of innovations in the case under study are identified: (i) conceptualization, (ii) socialization and (iii) control.
22	article	Creativity in Haute Cuisine: Strategic Knowledge and Practice in Gourmet Kitchens	Journal of Culinary Science & Technology	2013	Isabelle Bouty, Marie-Léandre Gomez	qual	empirical in-depth study of three French Michelin-starred restaurants	social, situated, relational, material, and perceptual dimensions of creativity - We show that creativity is organized in space and time and distinguish three types of creative work in gourmet restaurants (chef's idea work, creative teamwork, naming)
23	conference proceeding	THE MIXED BLESSINGS OF OPENNESS IN CREATIVE INDUSTRIES ? THE CASE OF EUROPEAN CHEFS DE CUISINE	DRUID	2013	Andreas Braun, Christoph Ihl	qual + quan	explorative interviews and a survey of 505 chefs de cuisine from 16 European countries	Consistent with bricolage logic, we find that inbound openness only fosters product renewal for restaurants with frequent menu updates. Furthermore, very high levels of inbound openness allows chefs to embrace multiple, dissonant business objectives. However, inbound openness tends to generate negative market evaluations of both critics and customers because diverse borrowing of ideas seems to blur chefs' crafting authenticity. At the same time, outbound openness, i.e. advertising and commercializing through books, media appearances and courses, may help chefs to (re-)gain some legitimacy for recombinant craftsmanship and novel recipes
24	article	From Label to Practice: The Process of Creating New Nordic Cuisine	Journal of Culinary Science & Technology	2013	Haldor Byrkjeflot, Jesper Strandgaard Pedersen, Silviya Svejenova	qual	case study of the new Nordic Cuisine	DRUID as an identity movement, triggered by active involvement of entrepreneurial leaders from the culinary profession, high-profile political supporters, legitimating scientists, disseminating media, and interpreting audiences. It was facilitated by three mechanisms: use of an "empty" label, the invitation for participation and financial support for innovative initiatives, organized dissemination

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5			Taste makers in						
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12	25	article	by	Poetics	2013	Christel Lane	qual		
13			gastronomic						
14			guides						
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23			Creative						
24			Entrepreneurs:			Silviya Svejenova,			
25			The Business			Barbara Slavich,			
26	26	book chapter	Models of Haute	Oxford Handbook of	2013	Sondos Gamal Eldin	qual / conceptual		
27			Cuisine Chefs	Creativity		AbdelGawad			
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29			Creative Hot						
30			Spots:						
31			A Network						
32	27	article	Analysis of	Creativity and	2013	Florian Aubke	quan		
33			German	Innovation Management					
34			Michelin-Starred						
35			Chefs						
36			Kitchen						
37			Confidential?						
38			Norms For The						
39			Use Of						
40			Transferred	Strategic Management		Giada Di Stefano			
41			Knowledge In	Journal	2014	Andrew A. King,			
42	28	article	Gourmet Cuisine			Gianmario Verona	quan		
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			The lone genius, or leaders who tyrannize their creative teams: An alternative to the "mothering" model of leadership and creativity	Organizational Dynamics	2014	Jean-Francois Coget, Abraham B. (Rami) Shani, Luca Solari	qual	case study (in-depth analysis of two examples: Steve Jobs at Apple, and chef Ferran Adria at El Bulli)	provide evidence of a non-traditional leadership style in use in creativity processes: theblone genius model (vs the mothering model)
			Company Profile: Daniel Boulud: The Making of a Successful Creative Individual Business Model	International Journal of Arts Management	2014	Marta Inversini, Beatrice Manzoni and Severino Salvemini	qual	case study	Consistent with recent research, this case indicates that a successful and lasting business model is possible even in the face of multiple paradoxes if one can effectively manage competing issues, such as cooking versus managing, exploring new recipes versus remaining profitable through exploitation, and directing versus empowering younger chefs.
		conference proceeding	Cooking under Fire: Managing Creativity and Innovation in Haute Cuisine	DRUID	2014	Christel Lane, Daniela Lup	qual	in-depth field investigation of forty British and German restaurants	the findings reveal how differences in the institutional context of Britain and Germany, specifically the institutions that govern labor markets, affect the efficiency with which restaurants manage the innovation process.
		article	Search, Recombination, and Innovation: Lessons from Haute Cuisine	Long Range Planning	2014	Antonio Messeni Petruzzelli, Tommaso Savino	qual	in-depth case study (Noma)	we identify the main characteristics of old components that contribute to enhance the value of innovations, as well as the mechanisms underlying their recombination.
		article	Managing Transition in an Artistic Company With Entrepreneurial Management	International Journal of Arts Management	2014	Thomas Paris, Frédéric Leroy	qual	longitudinal case study (interviews in four phases + document analysis) (Groupe Bernard Loiseau)	The Loiseau story illustrates the delicate balance that creative companies and institutions must strive to maintain – that between the intuition of a particular individual and the processes that need to be followed. ... Perhaps the main lessons of this case are the intriguing cohabitation of the rational and rationalizing aspects of management in creative activities and the need for subjectivity in all matters pertaining to art.

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4										the space for creative action heavily relies on organizational
5										ingenuity in form of an 'unfolding capability' through the
6										process of profiling and the plausible interpretation and
7										reaction to
8										environmental signals, the degree of creativity varies not
9	34	book chapter	Ingenuity as creative unfolding: framing the frame in haute cuisine	Handbook of Organizational and Entrepreneurial Ingenuity	2014	Senf, N. N., Koch, J., & Rothmann, W.	qual	case study / qualitative longitudinal analysis		due to fixed environmental constraints, but rather a result of the interaction process and influenced by the actors themselves.
10										importance of organizational challenges of managing creativity
11										and reproducing creative products in cultural industries.
12										They examine the processes and mechanisms that support
13										the generation of new ideas while also clarifying methods for
14										the accurate reproduction of creative products and
15	35	article	Creativity and the Reproduction of Cultural Products: The Experience of Italian Haute Cuisine Chefs	International Journal of Arts Management	2014	Barbara Slavich, Rossella Cappetta, Severino Salvemini	qual	case studies (two haute cuisine restaurants)		determining how these efforts might be balanced. ... They highlight the importance of codification, knowledge "teachability," input, output and behavioural controls for guaranteeing accurate reproduction of creative products
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19										increased understanding of personal creativity and the
20	36	article	Creativity and Innovation in Haute Cuisine: Towards a Systemic Model	Creativity and Innovation Management	2014	Marc Stierand, Viktor Dörfler, Jillian MacBryde	qual	in-depth interviews with 18 chefs		innovation process in haute cuisine, a validation of the socio- cultural systems view of creativity and a model that accounts for the socio-cultural dimensions of haute cuisine.
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25	37	book chapter	'Stars war': conflicts between chefs and restaurant guides	The Routledge Handbook of Hospitality Management	2014	Ken Woodward, Marc Stierand	qual	in-depth interviews		restaurant rankings' and evaluations' effects on chefs, their creativity, and their collaborations
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28										three facets in creative work, which correspond to different
29										activity, specific people involved, time and space: working on
30										ideas, creative teamworking, and naming. + Creativity is a
31										developing social process
32										in which the different facets dynamically interrelate. +
33	38	book chapter	Creativity at Work: Generating Useful Novelty in Haute Cuisine Restaurants	The Emergence of Novelty in Organizations	2015	Isabelle Bouty, Marie- Léandre Gomez	qual	qualitative and comparative analysis of three French restaurants inductive qualitative research, based on five case studies		creativity process emerges as highly organized; we show how chefs permanently play with time (rhythm, deadline, and cycles of activity) and space (varying the location of activity) to nourish and structure the creativity process.
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37	39	article	Reinterpreting tradition to innovate: The case of Italian haute cuisine	Industry and Innovation	2015	Antonio Messeni Petruzzelli, Tommaso Savino	qual	represented by Italian restaurants awarded with three Michelin stars		Our results mainly contribute to shed new light on the dynamics of searching and recombining knowledge over time by unveiling the resulting architecture of innovative products including old elements.
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40	article	Creative Leadership: A Multi-Contextual Conceptualization	The Academy of Management Annals	2015	Charalampos Mainemelis, Ronit Karkb, Olga Epitropakic	qual / conceptual	literature review of creative leadership	a global construct of creative leadership, which refers to leading others towards the attainment of a creative outcome. Under this unifying construct we classify three more narrow conceptualizations that we observe in the literature: facilitating employee creativity; directing the materialization of a leader's creative vision; and integrating heterogeneous creative contributions.
41	article	Sanctioning In The Wild: Rational Calculus And Retributive Instincts In Gourmet Cuisine	Academy of Management Journal	2015	Giada Di Stefano, Andrew A. King, Gianmario Verona	mixed-method field study	qualitative examination of sanctioning decisions in the context of gourmet cuisine + field experiment involving more than 500 gourmet chefs in Italy	Our results suggest that individuals follow retributive instincts, but they also engage in cost-benefit calculations. Indeed, we find that the two logics of sanctioning jointly influence participation in social exchange. Recognizing their own tendency to sanction at a cost, individuals avoid circumstances that could trigger the need for costly sanctions.
42	article	Developing Creativity in Practice: Explorations with World-Renowned Chefs	Management Learning	2015	Marc Stierand	qual	in-depth interviews with 18 chefs	the situated development of high-level creativity in the practice of haute cuisine and the role of the master-apprentice relationship in this development / model suggests that high-level creativity is developed in practice through the provision of a master-apprentice relationship, in which apprentices can intelligently imitate their masters in an open-ended context by iterating between their knowings about the socio-cultural world and their own creative ideas.
43	article	Reinventing classics: the hidden design strategies of renowned chefs	Res Eng Design	2016	Marine Agogue, Armand Hatchuel	qual	comparative analysis of recipes for 30 dishes that were reinterpreted by the renowned chef Alain Ducasse	two design regimes used by chefs to reinvent classics: retaining the same functions from the original recipe while changing the means to achieve them + changing the set of functions by removing old ones, adding new ones, and occasionally designing new ways to achieve the functions
44	conference proceeding	Creative Yet Highly Structured: A Bourdieusian Perspective On Haute Cuisine	EGOS	2016	Isabelle Bouty, Marie-Léandre Gomez	qual	case study (restaurant)	how field, organizational, and individual forces strongly yet subtly structure creative practice in multiple ways:

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15	45	article	Wishing Upon a Star: How apprentice-master similarity, status and career stage affect critics' evaluations of former apprentices in the haute cuisine industry	Organization Studies	2016	Barbara Slavich, Fabrizio Castellucci	qual + quan	four focus groups with chefs and industry experts + network + Poisson regressions for panel data with random effects	an inverted U-shaped relationship between similarity of apprentice's and master's products, and critics' evaluations. Furthermore, the analysis shows that apprenticeships with high-status masters and those that occur late in the apprentice's career change this inverted U-shaped relationship into a positive one. The article concludes by highlighting the consequences of being a mainstream or a maverick with respect to the master in the creative industry and by discussing possible strategies for creative professionals to gain critics' recognition.
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20	46	conference proceeding	The Role Of Aesthetic Knowledge In The Creative Process Of Expert Chefs	EGOS	2016	Marc Stierand, Charalampos (Babis) Mainemelis, Viktor Dörfler, Eugene Sadler-Smith	qual	28 semi-structured in-depth interviews with some of the world's most renowned chefs from ten different countries on three continents	aesthetic knowledge plays a fundamental role in the creative process of creative leaders
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28	47	article	„Just trained to be a chef, not a leader“: A study of of head chef practices	International Journal of Hospitality & Tourism Administration	2017	Lotte Wellton, Inger M Jonsson, Anette Svingstedt	qual	interviews, observations	identification of three head chef practices: three head chef practices were detected: "Master the materiality" is a stipulation for leading kitchens, but does not imply leadership aspirations; "show and guide" is teambuilding through which standards are reinforced by the presence of leaders while allowing coworkers some freedom; and "overview and foresight" involves nonhierarchical supervision by head chefs during service.
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34	48	article	Organizational Creativity as an Attributional Process: The case of haute cuisine	Organization Studies	2018	Jochen Koch, Matthias Wenzel, Ninja Natalie Senf, Corinna Maibier	qual	case study / qualitative longitudinal analysis	organizational creativity as an attributional process in which organizational creativity is constantly negotiated between an organization and its environment through 'entre-relating activities': surprising, satisfying, stimulating and savouring / exploring the interplay between 'being creative' and 'being considered creative' through entre-relating activities,
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49	article	Unrelenting culinary innovation as relational: Insights from Tarde's relational sociology	Creativity and Innovation Management	2018	Miriam Feuls	qual	longitudinal ethnographic study	three processes of innovating at varying degrees of novelty (repeating, adapting, and differentiating), culinary innovation emerges in between relations of everyday practices that define and transform its value
50	book chapter	The Creative Leadership Practices of Haute Cuisine Chefs	Creative leadership: Contexts and Prospects	2018	Isabelle Bouty, Marie- Léandre Gomez, Marc Stierand	qual	reflexive interpretations based on in-depth longitudinal studies, case studies and interview studies	three dynamics of directing practices: enabling, as configuring the creative space configuring the creative space to set the conditions of creative work; orientating, as managing creative work to keep abounded and focused; and complying, as assessing ideas to select those that fit

For Peer Review