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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

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

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

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

We study creative leadership practices using a qualitative meta-analysis of the literature on creativity in haute cuisine. We bring together both leader-chefs' and academic authors' understandings of practices available in scholarly papers to achieve a rich and credible picture of creative leadership practices in haute cuisine. Our research's primary contribution is a framework that introduces nine prototypical characters that represent patterns of practices that

leader-chefs perform as they are fostering creativity. Furthermore, the framework also shows when and how leader-chefs employ practices that are more typical of facilitating and integrating contexts. The framework presents a more nuanced understanding of creative leadership contexts that allows for more flexibility to adapt collaborative creative practices along the creative process. As the nine characters afford an immediate intuitive understanding of creative leadership practices, we see the framework as a starting point for looking into similar phenomena in other creative industries, i.e., helping scholars to look for and analyze creative leadership and support creative leaders to understand better and be more mindful of their practices.

We begin our article by developing a meta-analytical framework that supports our study of practices of creative leadership. Then, a methods section follows in which we explain how we organized the practices collected from the literature-based accounts, informing our theorizing. Then, we present a meta-vignette comprising the identified creative leadership characters. Finally, we develop several propositions through exploring the implications.

2. TOWARDS A META-ANALYTICAL FRAMEWORK OF CREATIVE LEADERSHIP PRACTICES IN HAUTE CUISINE

The significance of the concept of creative leadership is widely acknowledged in management and organization studies (Amabile, Schatzel, Moneta, & Kramer, 2004; Mumford, Scott, Gaddis, & Strange, 2002; Shalley & Gilson, 2004; Tierney, 2008) and has been discussed in different areas where creativity plays an important role (Mainemelis et al., 2015). Within the last two decades, an increase of conceptual and empirical studies that analyze the *how-s* of creative leadership has been registered (Mainemelis et al., 2018). According to these studies, creative leadership resides 'within the dynamic interactions among leaders, followers, and contextual characteristics' (Mainemelis et al., 2015, p. 400), which emphasized research on leader-follower relationships in the creative process (Gotsi, Andriopoulos, Lewis, & Ingram, 2010).

In order to strengthen definitional clarity and analytical use, Mainemelis et al. developed a multi-context framework that comprises three distinct collaborative contexts: *facilitating*, *directing*, and *integrating*.

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

In directing contexts, such as haute cuisine, 'creative leaders are primary creators who materialize their creative vision through other people's work […] through inspiring, eliciting, and integrating others' high-quality supportive contributions […] Directive contexts often impose ex-ante upon leaders the normative expectation to generate a creative vision and communicate it effectively to the followers' (Mainemelis et al., 2015, p. 426). For example, in architecture, with few exceptions, creativity is driven by the lead architect who needs to balance aesthetics and functionality of the building (Svejenova & Christiansen, 2018). In the performing arts, e.g. in theatre organizations, 'strong leaders' that provide a compelling artistic vision are desired by the field (Abfalter, 2013).

In integrating contexts, similarly to directing contexts, leaders 'are primary creators who have a personal creative vision and need other professionals to help them materialize it' (Mainemelis et al., 2015, p. 438). Here the individual contributions are vital, generally diverse

(Jones, 1996), and receive recognition for their value to the overall creative synthesis of the end product like often the case in film productions (Mainemelis et al., 2015; Simonton, 2004). In this context, the creative leader fosters collaboration with other experts synthesizing the 'own creative work with the heterogeneous creative contributions of other professionals' (Mainemelis et al., 2015, p. 398). Within the integrating context, the sites-of-knowing transcend both the organizational and disciplinary boundaries (Pyrko, Dörfler, & Eden, 2017, 2019).

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

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

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

These observations are vital because they indicate that creative leaders not only have to establish 'network relationships, they also suggest that leaders must interact with these relational networks in a flexible fashion' (Mumford, Hemlin, & Mulhearn, 2017, p. 6), adapting the collaborative creative practices along the creative process. Hence, a practice lens extends Mainemelis et al.'s (2015) framework in two ways: First, it educes the inter-personal processes out of the situational nature of creative leadership associated with creative insight and performance (Dinh et al., 2014; Hersey & Blanchard, 1977). Second, it puts forth the

'significant varieties of situated practice with very different creative outcomes' (Amin & Roberts, 2008, p. 355).

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

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

3. QUALITATIVE META-ANALYSIS

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

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

3.1 DATA COLLECTION

To create an insightful synthesis of the literature, we began our qualitative meta-analysis by identifying scholarly literature from the last 20 years (1998-2018), as in 1998, the American 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*.
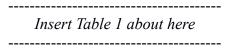
We also incorporated book chapters, working and conference papers in our data set. The latter paper category provided particularly useful sources of empirical quotes because journal articles often provide only shorter quotes due to word limitations. Finally, we included 39 journal articles, five book chapters, one working, and five conference papers.
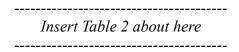
3.2 DATA ANALYSIS

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.

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

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

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

Instructor. The first leadership position in the facilitating row, the instructor character, can be an example of a former creative leader chef who has been significantly involved in creating a new cuisine paradigm. Today these creative practices are part of the repertoire of the field's knowledge and are therefore considered primarily craft/task practices. The instructor will

ensure that the creative team strictly follows the recipes, which are necessarily manuals for reproducing the past creative ideas of the instructor. The instructor protects and capitalizes on the previous phase of creative mastery. For that reason, they 'cannot stand mediocrity' and, like any good master, '[they] love to teach [their] apprentices, to see them develop. But if someone is sloppy or careless, [they] get very angry' (anonymous chef cited in Balazs, 2001, p. 140). They spend much time organizing the restaurant and its network of stakeholders (e.g., Bouty & Gomez, 2013; Lane & Lup, 2014). This creative leadership character can be commercially very successful because they do not operate in the boundary-pushing spheres of creativity anymore. Instead, the instructor focuses on the creative refinement of the best creations from the past, mainly through training and facilitating the creativity of employees: 'Ducasse created a formula that each time is fitted in different ways. Indeed, each chef of Ducasse restaurants adds a personal and original touch. However, Ducasse insists his restaurants remain "his" because the chefs have worked under him for years, and this is the key to his success' (chef Davide Scabin cited in Slavich et al., 2011, p. 24).

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

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

Curator. Moving on to the integrating context, the first leadership position, the curator character, is a content specialist confidently rooted in task/craft practices. Curators integrate practices of other teams into their team (e.g., Rao, Monin, & Durand, 2005), oversee and keep a record of the domain's cultural heritage, and aim for more or less risk-free interpretations of heritage creations. Curating in haute cuisine includes much teaching because 'people, even though they have access [to elBulli's material], they don't know where to look […] [Students] may have seen these techniques but not necessarily seen somebody do them first-hand'

(anonymous chef cited in Opazo, 2012, p. 87, [in original]). The curator is both an integrator, often through teaching the next generation, and a custodian of the creativity that became part of the field's repertoire of knowledge and skills (see Litchfield & Gilson, 2013).

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).

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).

5.   IMPLICATIONS

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.

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

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

Proposition 1: The nine characters represent situated learning spaces that provide orientation points for the progressive and systematic development of creativity in practice.

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

Proposition 2: The nine characters constitute patterns of creative leadership practices that provide structure to the collaborative context and situated learning environment.

Finally, we contribute to the strategy-as-practice literature (e.g., Chia & MacKay, 2007; Jarzabkowski & Spee, 2009) by suggesting that the nine characters are essentially representative of patterns of practices that strategically foster the attainment of a creative outcome that forms the leader's creative identity (Stierand et al., 2019). Thus, we encourage the community of researchers to explore whether the characters also apply in other creative industries. While this proposal equally applies to proposition one and two, we believe that at the strategic level, it is perhaps more effective to use the characters as vignettes to unearth practices in context and to look for stories of creative strategies and strategic creativity.

Proposition 3: The nine characters depict strategies in practice for the attainment of a creative outcome in the creative industries.

We conducted our study in the haute cuisine context, which may be regarded as a limitation, being a single context. However, it is also a strength, as it enables consistency.

Naturally, we call researchers from a variety of disciplines to explore creative leadership practices in their respective fields using our model as a starting point. Using only one method, in our case a qualitative meta-analysis could also be considered a limitation. Thus, we hope 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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Table 1. Coding table

First step coding	Second step coding	Exemplar quotes
		Primary data
accommodating, transforming, metamorphosing the raw material		*"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."* (unknown chef cited in Balazs, 2002, p. 256)
developing five senses for the purpose of professional cooking		
judging ingredients / choosing a 'pallet' of ingredients	everyday cooking practices, developing recipes, dishes, and menus and articulating the own culinary style	
mastering particular cooking techniques or specific foods		
preparing / chopping		
translating experiences into creative products		**Interpretation of primary data**
combining ingredients, combining tastes / combining foods		"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)
composing the dish		
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)	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) articulating the own culinary style (Bouty & Gomez, 2010; Durand et al., 2007; Gomez & Bouty, 2011; Hegarty & Barry O'Mahony, 2001; Rao et al., 2005)	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) 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) deconstructing (altering the temperature and texture of all or some ingredients of an existing dish) (Slavich et al., 2011; Svejenova et al., 2007)	intellectualization of own creative philosophy (Horng & Hu, 2008; Senf et al., 2014; Stierand, 2015; Svejenova et al., 2007) 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) theorizing practices based on systematic record-keeping, documenting, and cataloguing (Ottenbacher & Harrington, 2009; Svejenova et al., 2010) theorizing practices by analogizing (Bouty & Gomez, 2013; Feuls, 2018) theorizing practices by naming (Bouty & Gomez, 2013, 2015, 2016)
directing context (why?)	focusing on aesthetic presentation of creations (Horng & Lee, 2009; Svejenova et al., 2013)	focusing on the experience of gastronomy by including elements of surprise and irony (Senf et al., 2014; Svejenova et al., 2013)	creating a new culinary language (Svejenova et al., 2010) stipulating a culinary manifesto (Byrkjeflot et al., 2013)
directing context ('how to' and how to change)	rediscovering forgotten ingredients and recipes (Gomez & Bouty, 2011; Petruzzelli & Savino, 2014) modernizing old/classical recipes (Bouty & Gomez, 2013; Bouty et al., 2018; Horng & Hu, 2008; Lane, 2013; Slavich et al., 2011; Svejenova et al., 2010)	re-inventing and re-interpreting old/classical recipes (Bouty & Gomez, 2010; Horng & Hu, 2008; Petruzzelli & Savino, 2014) 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)	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) changing the field's standards and practices (Stierand, 2015)

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

	craft/task practices	**professional practices**	**epistemic/creative practices**
facilitating context (everyday/basic/fundamental practices)	talent spotting (Johnson et al., 2005; Slavich et al., 2011; Stierand, 2015) 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) 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) sharing or selectively revealing knowledge (Bouty & Gomez, 2010; Fauchart & von Hippel, 2008; Slavich et al., 2014; Stierand, 2015) envisioning ideas and mobilizing action (Balazs, 2001, 2002; Bouty & Gomez, 2015; Coget et al., 2014; Svejenova et al., 2013)	identifying core team members (Bouty & Gomez, 2013; Bouty et al., 2018; Gomez & Bouty, 2011; Harrington, 2004; Slavich et al., 2011) developing their habitus and creative voice (Gomez & Bouty, 2011) provision of open-ended contexts, often within master-apprentice relationships (Horng & Hu, 2008; Stierand, 2015)	
facilitating context (working with others)	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)	brainstorming, discussing, and testing the idea within the team (Bouty & Gomez, 2013; Harrington, 2004; Horng & Hu, 2008; Ottenbacher & Harrington, 2009)	engaging in teaching (Slavich et al., 2011) engaging in business activities such as consulting (Svejenova et al., 2010) building research centers and foundations to engage a wider circle of collaborators (Ottenbacher & Harrington, 2009; Svejenova et al., 2007; Svejenova et al., 2010)

	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)

<p align="center">**Table 3. Bundles of Practices**[1]</p>

	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	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

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

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