

Innovation and Experimental Services: The role of multidisciplinary arts in creative gastronomy toward a research agenda

Innovación y Servicios Experienciales: El papel de las artes multidisciplinares en la gastronomía creativa hacia una agenda de investigación

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Abstract: This research work develops an analysis of literature on experience as an innovative element for the services sector. Recently, some research work has focused on the role of the customer experience during the provision of a service. These types of innovative services driven and accompanied by economic changes act as drivers of social renewal and contribute to the strengthening of competitiveness. Placing the customer experience as the core of service innovation can become a powerful engine for generating novel ideas. Today, innovative service processes require successful designs of experiences involving multidisciplinary team, where the combination of knowledge and experience leads to successful projects. Through the review of the literature we can find a starting point to know how companies in the creative gastronomy sector innovate through their team, and also seek to identify those indicators that present the research related to the theme of experience and innovation in expertise services, as a basis for future empirical research. This paper provides an analysis of the importance of building multidisciplinary teams as a strategic tool for innovation in gastronomy laboratories.

Keywords: Innovation, experiential services, innovation in creative gastronomy, multidisciplinary arts, design services experience.

Resumen: Este trabajo de investigación desarrolla un análisis de la literatura acerca de la experiencia como un elemento innovador para el sector de las empresas de servicios. Dichos servicios innovadores impulsados y acompañados por los cambios económicos actúan como motores de renovación social y contribuyen al fortalecimiento de la competitividad.

A través de la revisión encontramos puntos de partida para conocer cómo las empresas del sector de la gastronomía creativa innovan junto a sus equipos de trabajo, y si estos equipos de trabajo son multidisciplinarios, cómo favorecen a la competitividad y desarrollo de dichas empresas. Así también, se busca identificar aquellos indicadores que nos presentan las investigaciones relacionadas a la temática de experiencia e innovación en servicios de experiencia, como base para futuras investigaciones empíricas.

Palabras clave: Innovación, servicios de experiencia, innovación en gastronomía creativa, arte multidisciplinario, diseño de servicios de experiencia.

1. Introduction

The evolution towards a 'service society' and the importance of services for a country's economy have been examined from a wide range of perspectives in the academic literature, including marketing, management, business organization and, most recently, innovation. Concerning this latter field, studies include approaches that stress the importance of customer experience during service delivery as firms seek to meet society's ever-changing demands through the offer of new sensations.

Today's customers no longer only think about how to satisfy their needs, they also expect a different experience when being supplied with a service (Pine and Gilmore, 1998; Voss and Zomerdijk, 2007). Academic literature shows that innovative services drive and accompany economic changes, act as a social renewal engine, contributing significantly to the strengthening of competitiveness, and that they have been recognised as a key strategic tool (Sundbo, 2008).

Service innovations processes, and their associated expenditures, tend to target most frequently train-

ing, marketing, design and the acquisition of external knowledge. The innovative experiential services require the successful design of experiences, preferably by multidisciplinary teams, aimed at satisfying society's increasingly demand for new sensations. This requires the close collaboration of designers, managers and stakeholders of different kinds working together in multidisciplinary teams, each bringing their own specific knowledge and skills to the table (Kimbell, 2009).

Against this backdrop, this study seeks to contribute to the literature of service innovations. In doing so, it focuses on experiential services in gastronomy, a field that must constantly innovate and demands a high degree of creativity. The gastronomy sector requires a particular combination of skills, knowledge and values to enrich the imagination of artistic teams, thus ensuring competitive success and an appropriate response to current social demands.

With the Nouvelle Cuisine movement the creators of flavours, textures and especially atmospheres were born. Nowadays the chef is at the core of the gastronomic amenity, and the creator of a special personality, sensitivity and the transmission of those dishes.

However, the gourmet market is embedded in the increase of creativity in relation to the gastronomy industry considered as a culture, a discipline or as an artistic activity of cultural industries. The Amenity of food has become a creative service with an intellectual and expert content. That is to say, the creative cuisine could be compared with the Visual Arts or performing arts, is an art "fleeting" and "ephemeral" which is perceived individually in each service (Chossat 2010).

For this artistic activity to empower the creativity of chef, we propose the fusion with art-oriented creative teams the artists. The artists will be the people who inspire and bring their talent and ability to create a new experience in the creative gastronomy.

This paper begins by reviewing and analysing the literature that examines service innovations in terms of the experiences that consumers seek to satisfy, and the role of the multidisciplinary teams where artists are involved in the process of designing and creating of new experience (Edmond, 2007). It develops an analysis of literature on experience as an innovative element for the services sector. The aim is to apply these findings and conclusions to the field of gastronomy.

Above all, this paper seeks to provide an analysis of the importance of building multidisciplinary teams of artists as a strategic tool for innovation in gastronomy laboratories.

Such teams should, in turn, empower and encourage creativity in the design of innovative sensations in gastronomic experiential services. In short, the research reported here undertakes an analysis of experience (and its future trends as forecast in the literature) as an innovative element in the field of services.

It explores proposals for the setting up of multidisciplinary teams of artists that can collaborate with haute-cuisine chefs in their gastronomy laboratories with the goal of offering "gastronomy experiences" and, thus, giving support to current expectations of innovation and creativity in an area of constant and surprising transformation.

Teams have been important for innovative processes in many fields, including technological activities, advertising, and IT. In this regard, we believe the study of the contribution of artists working in multidisciplinary teams within experiential gastronomy to be critical since it presents opportunities for new and alternative innovative creations. Moreover, it also provides the possibility of creating new companies, with new organizational structures and competitive strategies. We are dealing, in short, with a new, highly innovative market industry, adventurous in spirit, in which culinary flavours, aromas, textures and colours offer the customer an enhanced experience based on current creative approaches to gastronomy.

2. Methodology

This research develops an analysis of literature on experience as an innovative element for the services sector. Thus this study opted for a content analysis, which purpose is to examine the publications regarding topics of experience and innovation in expertise services for the gastronomy sector.

As Baumeister (2013) suggests, a first step to develop an analysis of literature, in any topic, is finding the evidence, which mean searching the literature. There are two different strategies for reviewing literature, narrative review and meta-analysis (Baumeister, 2013). The procedure in this work is based on narrative review strategy and consists of two phases:

- I. Data collection: selection of publications.
- II. Data analysis: chronological classification and analysis of the selected publications.

In the first phase, the sources are provided by scientific indexed journals of management, innovation, culinary science, gastronomy, tourism and hospitality, and

service studies, excluding working papers, editorials, research notes and commentaries, interviews, and dissertation abstracts, considering databases as Science-Direct, Taylor & Francis, and REDALYC, which have peer review publications.

To create the main database, the search was divided into three parts:

a) In the first part, the search was conducted by using the following keywords: services experience, experience innovation, and services experience innovation, resulting 52 publications.

b) For the second part, the used keywords were: gastronomy, culinary art, gastronomy process, and creative gastronomy, being 73 publications.

c) In the last part, keywords as: multidisciplinary and interdisciplinary were used, finding 20 publications.

The period of time considered is from 1982 up to 2016 (inclusive). The start point is chosen in 1982 because, according to our criteria, the earliest relevant work to be considered was found in Hirschman y Holbrook (1982), Romm (1989), Westbrook y Oliver (1991), Pine and Gilmore (1998).

There were found 145 publications by using all keyword separately, however most of the references were focused in management and marketing area. Publications were then selected according to their level of relevance.

For the database in the first part, the selected papers are the ones related to experience as an innovative element, choosing 22 from the 52. For the second part, the selection criteria include all the papers about gastronomy art, creative gastronomy, and gastronomy teamwork, selecting 23 out of 73. In the third part, the chosen papers are the ones that consider multidisciplinary team of art, and artistic experience, choosing 6 out of 20.

These criterions are chosen with the aim to analyse the existing literature in experience applied to the service area and innovation proceeds in the creative gastronomy sector. From the 145 initial publications, only 51 were selected.

Among all the selected papers, there are only three publications that have given outstanding contribution to the literature in our interested research area, two of them about multidisciplinary teams of artists in the gastronomy sector, and one in the artistic experience to attract people.

In the second phase, the selected publications are classified chronologically, according to their thematic profile: psychological, sociological, economic, marketing, management and innovation (see Table 1), and their content is analysed by narrative review method (qualitative method). This phase is concluded with a summary of the variables (see Figure 1), that according to the literature (in the majority of studied cases), leaves the fundamental base of an impression of the way the entrepreneurial structure is articulated for big companies, which are dedicated to create and to design services experience.

3. The Services Experience

3.1. Experience as an Innovative Element of Services

In practice, experience is much more than a personal perception of the day-to-day delivery of a service and, as such, it has attracted, in recent years, considerable research interest from a wide range of academic approaches. An inspection of the literature examining innovative approaches in the service sector based on experience reveals concepts that are, in certain cases, used as synonyms for evoking different aspects of the same phenomenon and which can be distinguished by the context of the research and the essence of the study (Gallouj and Weinstein, 1997).

As early as 1934, Dewey considered the spectator's experience, in his research conducted in psychology applied to the visual arts and its representation in museums. In 1992, Gerhard Schulze examined its importance and effects from a sociological perspective in interpersonal relations (Sundbo, 2008; Rubin, 2010). And later, in 1988, Vandermerwe and Rada, using the term "servitization", considered the importance of customer participation and experience during service provision in manufacturing companies, with the aim of generating added value for business.

Despite these early studies of experience (as well as many more that might be mentioned), it could be argued that it has only been during the last decade that the concept has acquired any relevance in economics (Pine and Gilmore, 1998) as an element of influence and inspiration for generating new business, increasing profitability and boosting competitiveness in a strategic fashion, as well as for providing the possibility of bringing new ideas to the creation and improvement of experiential services.

The creation of memorable experiences is a tool for maintaining competitive advantages, promoting customer loyalty and launching a differentiated brand on the market (Pine and Gilmore, 1999). It is simply a question of transferring those pleasurable dreams and experiences created and enjoyed at home, and which, because of society's evolution and the pace at which we live, have become commercialized. We have seen the emergence of new businesses and a distinction has appeared between those services that seek to resolve or satisfy our basic daily needs and those that seek to offer different sensations, magical moments even.

The approaches adopted in studies of customer-oriented experiences have been at the heart of the creation of new experiences and have taken as their foundation the customers themselves, as providers of feed-back of the experiential services. These studies cover a large variety of subjects but focus primarily on the hospitality and entertainment industries (Voss and Zomerdiijk, 2007; Zomerdiijk and Voss, 2011; Candi et al., 2013; Sundbo 2008) providing services of pleasure, luxury and leisure some in combination with the new technologies as an add-on to the delivery of its products and others applied to online environments, such as apps, web pages and social networks.

The studies conducted in the aforementioned areas have, in general, been of interest for management and business fields, allowing such concepts as organizational structure, personnel management and strategic management to be redefined. In contrast, in the field of marketing, experience is studied in relation to the context, the emotions, behaviour and the impact an experience that can have on the customer. These are then evaluated by applying such indicators as satisfaction and loyalty with the aim of developing and implementing service innovations (Pullman and Gross, 2004) (see Table 1). It is, above all, a literature characterized by its focus on the interaction between customers and service employees at the site of service delivery, where the interaction in space and time is considered a basic element for obtaining a better response from the consumer (Candi et al., 2013).

The nature of experience in service innovations is of vital importance: service managers do not find it easy to express the real nature of their concept of service and face difficulties in creating the strategy that gives them a competitive advantage in terms of innovative

design (Voss et al., 2008). The incorporation of experiential components in the design of services requires a prior conception of the development of experience in the service that seeks to introduce new ways of behaving in the markets.

For some authors, such as Schmitt (1999), the creation and design of an innovative experience should take into consideration individuals' sensations and feelings as well as society's way of thinking and reacting and the cultural environment in which it is to be introduced. Perhaps the innovative experience might be initiated by a series of questions such as the following: How does this situation fit into the current consumption process? How might the service be designed? How can we present it? How can we communicate it? Will the experience improve?, etc., with the aim of giving a response to an exercise that requires the creation of connections, interaction and cooperation between sectors and firms, and which in turn should constitute the foundations of its success.

Therefore, service innovation based on experience does not only depend on the participation of the customers in all the touch-point and interactions with the organization, but also on the businesses ability to generate new ideas. These are the generators of the value processes chain (Sundbo, 2010).

Here, taking into consideration the contributions of experiences as technical elements, forging a new service of experiences that range from processes of raw material sourcing to the innovation process dependent on professional skills and technologies. It should be stressed that value chain innovation is neither the result of a trajectory of scientific knowledge or of accumulated practical experiences rather it is the circumstances that determine the outcome (Sundbo, 2010).

The literature examining approaches to service innovation based on experiences does not currently boast a great legacy (see Table 1), indeed it is a fairly new research topic. While it is true that experience has been studied for several years as part of the services or as an add-on of the service, it has not been considered with regard to its importance for innovation, and less so as an element of innovation for experiential services in which the experience is the inspiration engine in creativity generation, of original and alternative structures that culminate in innovative services.

This requires the involvement of other values and elements of creation for the design of experiences, distinguishing between what are referred to as services¹ and what are gradually becoming to be known as experiential services².

3.2. Innovation in Experiential Services

Nowadays the needs of mature markets, combined with new consumer habits and society's routines that demand other tools to access services, are the intrinsic engines of new ideas and the awakening of the creativity that can lead to the innovation of experiential services (Sundbo, 2008). Consumers demand innovative and new sensations that differ from those they might experience in traditional services. The procurement of goods and services has become an everyday routine, customers no longer wish to pay more than is needed for these daily services and the profit margin is shrinking, which makes it a priority for firms to find new strategies and competitive ideas. If businesses can add experiential elements to the core products, then the value to the customer increases enormously, and is possible as a result, consumers are willing to pay a high price (Pine and Gilmore 1999).

The search for competitive strategies and for ways of satisfying present-day consumer expectations leads to a demand for innovative service designs. Services are no longer one more add-on on the production line or the means of satisfying a need or a problem; equally they can no longer be characterized solely in terms of their intangibility (Voss, Roth, & Chase, 2008).

Nowadays, constant innovation demands a high level of creativity so as to satisfy current market needs and it requires a structure whereby the experience goes through a prior design process. As such, experiential services are created by an R&D (Research and Development) department, responsible for undertaking the design of an experience that can result in a tangible good combined with intangible elements (Voss and Zomerdijs, 2007), made up of the customers' emotions and feelings (see Figure 1). The latter are provoked by the experience but are not directly controllable. They serve to enrich the service and embark customers on a journey in which they experience the service when they interact with the organization (Zomerdijs and Voss, 2011).

In this way, businesses are provided with the opportunity of venturing into new areas, creating alternative services and founding new firms oriented towards offering these services or designing new experiential services (Sundbo and Gallouj, 2000; Sundbo, 2008; Candi et al., 2013).

Service innovations, developed primarily over the last decade, can be considered original and inventive as a result of their taking into account customer experiences (via processes of feedback). In general, innovation research in the service sector has been conducted in combination with that of innovations in the manufacturing industries and technology, to the extent that the literature of service innovation could be framed solely in the context of products (Cooper, 1999).

These studies, however, allowed researchers to detect the need to link the production process to one that meet the consumer, thus giving rise to research that sees services as part of the process of production or as an appendix of manufacturing activities; thus, leaving to one side the traditional image of services that lag behind because of their low productivity, low capital intensity, low levels of qualifications and low rates of innovation activity. Yet, the methods or tools for innovating in the services are perhaps even closer to the processes of innovation than are those used when innovating within manufacturing processes (Sundbo and Gallouj, 2000).

In the way to look for new paradigms on innovation services, several industries viewed innovation as a process of searching and recombining existing knowledge elements (Savino et al., 2015). As it has been analyzed through cases of study by Messeni and Savino (2015; 2014), industries identified the main characteristics of old components that contribute to enhance the value of innovations, as well as the mechanisms underlying their recombination.

For some authors, innovation is considered as the transformation of new ideas into the introduction of new products, processes and services. In particular, for Schumpeter (1934), economically and socially, innovation represents the introduction of new products (or an improvement in their quality), new production methods, the opening up of new markets, new sources for the supply of raw materials or goods and the creation of new ways of organizing industry, with a stress on the importance of technological change (Sundbo, 1997).

¹ Traditional services: the delivery of an intangible asset and the generation and implementation of an idea to solve a problem (Sundbo, 2008).

² Experiential services: a journey of impressions and emotions on which the customer discovers many touchpoints with the organization. The services are characterized by the fusion of the intangible and the tangible managed via a R&D department (Voss and Zomerdijs, 2007).

Innovation in experiential services, while it depends on human, technological and organizational skills and competences, demands other talents critical for ensuring the success of a project, such as management, team leadership, education and training (Cooper, 1999).

The supply and design of new experiences point to an obvious feature of diversification in services and processes. In a certain sense, it might be said that every offer is a service in its own right, which makes it impossible to categorize them and perhaps also to standardize them.

As it is known, diversification requires more creative forms of business management and structures together with the implementation of new ideas that can serve innovation through the design of services that generate new and better day-to-day experiences. This in turn converts the customer into a major stakeholder within the whole organizational process. It is the design of these experiences within innovative services that is becoming a specific research area, with its characteristics of intangibility and heterogeneity fused to a tangible result (Pullman and Gross, 2004; Voss and Zomerdiijk, 2007).

Various authors have attached different labels to them but recognize a common goal: that of enabling customers to enjoy new sensations with experience as the key issue. Thus, these services have been referred to as "experiential services" (Voss and Zomerdiijk, 2007), as "expressive consumption" (Sundbo, 2008) or as constituting the "experience economy" (Pine and Gilmore, 1998). That is, services that are totally dependent on human capital, on the interactive nature of creativity, on the ability to generate new ideas through customer-customer, customer-service employee, customer-organization interactions, based on a high rate of co-participation, co-production, co-design and collaboration between businesses and sectors that complement each other in terms of their different skills, knowledge and specialities, in order to create and innovate new experiential services (Edmonds, 2006).

The sensations of each customer change according to their individual preferences, environment, culture and lifestyle, and it is these same experiences that give rise to a new service and different processes with their own life and business logistics. The event is consumed instantaneously; it does not seek to solve a problem, rather it seeks to experience the end-act. As such, the experience is induced in the consumer's mind. The design and production of these experiential services are a strategic and planned process (Sundbo, 2010).

It might be said that the design of the experience is the main focus for innovation in services and for complying with the expectations and preferences of today's consumers (Zomerdiijk and Voss, 2009 and 2011) as well as for providing a tool of competitive business strategy. It might also be argued that innovation in experiential services is the result of the generation of the ideas in today's society captured in terms of their own experiences, and flowing towards the generation of new services.

These are the result of the transformation of the idea into an innovation, involving the prior design and creation of experiences, which induce emotions and new sensations in the customer, provoking an iterative innovation. This is because the product service innovation has been preceded by innovation in the process of creating the experience and as part of an iterative cycle involving managers, employees, customers and environments (Sundbo, 1997).

Service innovation has been analysed by several authors. Gallouj and Djellal (2010) present a review of the literature on innovation in service, by studying and comparing theoretical vs. empirical, and typological vs. analytical contributions, building a good background for the innovation in service sector in a general sense. Services have taken on an increasing economic role and play an important part in the development of change. Because of these, arises the need of changing the existing model of innovation in service industry for a new one involving new paradigms (Gallouj and Djellal, 2010). Although the basic concepts of innovation in service are general, and may apply to several areas, there is the need to analysed service innovation in experimental gastronomy sector.

Table 1: From the services research to services innovation: Summary of the main research approaches

| | | Year | Author(s) | Contribution |
|-------------------|---------------|------------------------------------------------------|------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Theories | Psychological | 1934 | Dewey | Experience of the visitor to a museum and the influence of art on emotions and feelings. |
| | Sociological | 1992 | Schulze | Experiences that generate personal relationships and social development. |
| | Economic | 1998 | Pine & Gilmore | Business experiences, increasing the value for the customer, in turn, generating higher revenues. |
| Lines of research | Marketing | 1982 1999 2001 2004 2008 | Holbrook & Hirschman Arnould & Pecio Borrie & Birzel Pullman & Gross Morgan & Hemmington | The customer experience is reflected in their level of satisfaction and behaviour; loyalty, and interest in returning to consume; encouraged by the perceived new emotion the customer transmits the experience to acquaintances. |
| | Management | 1999 1999 2004 | Schmitt Pine & Gilmore Prhalad & Rauswany | The creation and management of memorable experiences are critical for competitiveness. Growth in the world is a movement of the economy through the management of services based on experience. Economic environments mature and with quality services people seek to enjoy different experiences. The internet is an example of this. |
| | Innovation | 1996 1999 2000 2001 2002 2007 2011 | Pine & Gilmore Sundbo Andersen et al. Gallouj Voss & Zomerdijk Fuglsang, Sundbo, & Sørensen | The experience is an instrument for the creation of new businesses and services. The importance of experience in the creation of the chain of value added to the development of the service. The importance of partnerships (customer-business) and co-design (inter-professional relationship) at the time of designing customer-oriented experiences. Services that innovate focused on experience are services that involve an area of R&D. |

Source:Self-elaboration

4. "Experiential Gastronomy": Multidisciplinary Teams of Artists in the Service Innovation of Creative Gastronomy Experiences

4.1. The Innovation in Experiential Gastronomy

Innovation in experiential services, of which gastronomy is a part, is concerned with that consumption that generates new, unusual sensations and impressions. Creativity in the kitchen is mainly based on idea work, which is pure idea generation performed by chefs alone or with non-cook mates outside the kitchen (Bouty and Gomez, 2013; Ottenbacher, and Harrington, 2009). A laboratory test kitchen provides chefs with an innovative atmosphere where they find more discretion to develop their ideas further (Ottenbacher, and Harrington, 2009).

This contrasts with innovation in services that are concerned directly with day-to-day consumption that satisfies basic needs or solves a problem. In the former case, the response is unique to each customer and is something that might originate from different cultures, different contexts or different sources of knowledge, creating new experiences and, as a result, new or improved services (Sundbo, 2009).

In this way, creativity and artistic traditions have been a factor of innovation that have established themselves as critical parameters in the creation and design of experiential services, especially in relation to the unknown and the surprising, which serve as the base for determining the elements that will awaken a customer's curiosity. In fact, these are factors that show that innovation in the experiential services requires a high degree of leadership, of entrepreneurial spirit and of creativity, not only as far as design is concerned, but also concerning management processes (Sundbo, 2009 and 2010).

Moreover, at the same time, the co-design and the joint participation of teams with different skills and areas of expertise is a vital complement that will guarantee greater benefits and enrich the sensations. Both the technical elements and the professional skills are among the tools that can increase the probability of success, especially if an entrepreneur is leading the process along with his employees (Sundbo, 2008).

This is why the entrepreneur oversees the performance of the processes of creation and execution, while not losing sight of the importance of maintaining communication and building ties with firms in other sectors with complementary expertise that wish to be part of a new type of service (Fuglsang et al., 2011).

Gastronomic services are characterized by the fact that they demand a high level of creativity in all their processes from their actual staging to eventual service delivery. As such, teamwork, loyalty and commitment to the project are also factors of success (Svejenova et al., 2010).

Some authors in the field of gastronomy consider that the management of these experiences seeks to dramatize the encounters between customers and service employees over the course of the evening (Romm, 1989), generating emotions alongside the traditional elements of hospitality, which might include being friendly as well as the aesthetics and appearance of the occasion (Morgan and Hemmington, 2008), without overlooking of course the technical skills in the kitchen, which remain the main selling point.

The hospitality industries, in common with theatre, art galleries and shows and museums, to name just a few, require the creation and management of the experience – from the original design to the eventual staging, guided by and for the client; yet, ultimately they will be more experiential events than those encountered in the theatre or those provided by other artistic events (Hemmington, 2007).

Provoking a response to the experience is the ideal complement when co-creating and co-designing a new gastronomic experience. Innovation in the experiential services not only depends on the customer-supplier interaction, but also on the customer's ability to generate new ideas (Voss and Zomerdijs, 2007) creating a cycle of interaction in constant search for improvement (Cooper, 1999).

In this search for innovation, some authors consider that there are two different visions within the gastronomy sector: that of more conventional chefs who seek to reproduce and preserve traditional practices, and that of a new generation of chefs that seeks to renew and innovate their offer by using different methods and techniques (Morgan and Hemmington, 2008). In both cases, innovation and creation are constantly accelerating creativity in the kitchen. The chef has always been at the core of the gastronomic team, transmitting information to all those involved in the process. The chef is the one who has contributed to innovative changes in our gastronomic heritage (Hemmington, 2007).

Haute-cuisine specialized chefs, consumers and experts see gastronomy as a cultural discipline that can be defined as an artistic activity. In this sense it is not dissimilar to music and the performing arts; it is a 'fleeting' or 'ephemeral' work. Yet, although, in the gastronomy sector (as in the visual arts and music) the emphasis is placed on being creative, what makes it different is its proposal of a perishable and changeable art that functions and is perceived differently according to the individual and which contributes an endless number of unique and exclusive sensations for each participant (Chossat, 2010).

One of the pioneer authors studying the novel haute-cuisine field is Stierand. He analyses, through a case of study, the application of service process organisation in an haute-cuisine restaurant (Stierand et al., 2007), he explains that haute-cuisine is an example of master-apprentice relationship (Stierand et al., 2008), where elite chefs are the revolutionary and artistic masters, who are the focal points in the communities of practice and learning of their apprentices. Later on, he studied the cognitive and nebulous phenomena of creativity and innovation in haute cuisine (Stierand et al., 2012).

He agrees with other author on that haute-cuisine restaurants are expected to be creative and innovative (Stierand et al., 2014; Rao, 2003; Svejenova et al., 2007; Svejenova et al., 2010). Stierand et al., (2014) also proposed a creativity and innovation model that accounts for the socio-cultural dimensions of the haute cuisine sector.

Relevant work on haute-cuisine has been presented also by Albors-Garrigos et al., (2013), who provide an understanding of the innovation processes and context of haute-cuisine and innovating chefs. On the other hand, Byrkjeflot et al., (2003), examined the process of creation of new Nordic cuisine (NNC) as a culinary innovation, focusing on the main stages, actors, and mechanisms that shaped the new label and its practices and facilitated its diffusion in the region and internationally.

Another significant study is presented by Rao et al., (2003), with the analysis of the formation and consolidation of the nouvelle cuisine movement in France, from 1970 to 1997. The theorization conducted by culinary journalists, in the form of articles and reviews, contributed to make new logics and practices that characterized the nouvelle cuisine movement understandable and accessible and, in so doing, encouraged the gradual abandonment of elite chefs from classical cuisine (Opazo, 2012; Rao, 2013).

One important contribution in haute-cuisine is presented by Opazo (2012) who examines the case of el Bulli restaurant, an organization central to the avant-garde movement that has revolutionized haute-cuisine analysing organization's ability to innovate and to enact changes within its field.

In the same way, Christel and Lup examined how organizations attend to tensions between idea creation and implementation that characterize innovation processes, by conducted a study of Michelin-starred restaurants in Britain and Germany. They identified tensions at two distinct levels of analysis: i) occurs between the artistic identity of the chefs-de-cuisine and their work identity; ii) arises because creativity and implementation are equally important for the organizational success, thus making it impossible to disentangle chefs' contribution from that of the kitchen brigade (Christel and Lup, 2015).

Although all these references made great contributions to the service, creative and innovation process on the gastronomy sector, specifically in haute-cuisine, they do not analyze the notions of experience and innovation in expertise services neither innovation for experiential services.

4.2. Multidisciplinary and Artistic Teams for Experiential Gastronomy

Gastronomy is not only dependent on the level of creativity in the kitchen but relies on the work of the whole multidisciplinary team who can ensure that the diners' evening will be a symbolic experience. This process of dramatization (that is, the whole history of the creation of the experience) constitutes a vital part of the staging of the event, in which creativity plays the most important role, that of provoking diners' reactions and feelings (Flint, 2006).

For these, it is essential that the customer feels that they are an exclusive part of the dining experience being created over the course of the evening. And for this reason, it is vital that this feeling is transmitted to them and that they are fully involved in the creation of the new sensations that they are to perceive. Both the emotional and personal nature of the experience have specific implications throughout the development of this process, but given that they can never be entirely controlled in determining each customer's final experience, there will always be a point of uncertainty when designing the experience. This is what makes the introduction of new elements in the innovative development of an experience such a challenge (Zomerdiik and Voss, 2009).

In the experiential services of the gastronomy sector, the creation of new sensations has become a challenge that must be faced on a day-to-day basis, given that they are a tool of strategic management, of competitiveness and of marketing, precisely because of the role these sensations play for customers and social groups.

Some authors, as Edwards and Gustafsson (2008) list various reasons for which we might eat: out of biological necessity, for pleasure, to seal a business deal; however, from the perspective of the supplier, we eat to enjoy a visible experience at different places, be it in a bar, in a restaurant or even in a hospital.

Generally, in the gastronomy sector, the creation of this visible experience has been resolved thanks to the creativity of the chef, who is the one that seeks to satisfy the demand for new sensations and who, in most cases, provides a response to the need for new ideas. As it is the chef who is proficient in the use and elaboration of food, his art is subject to his creativity and the techniques he has learned for transforming these raw materials (Stern, 2012).

However, often the chef might be limited by his lack of familiarity with other artistic techniques: such as, how to combine colours, how to sculpt with dough, how to decorate or how to make visual art edible – in short, how to make gastronomy an aesthetic experience (Rubin, 2010).

According to Stern (2012), for example: “And if you would give an artist an apron? Perhaps the discovery of a new dish does more for human happiness than the discovery of a new Star (Michelin), the texture and the general aesthetic appearance of the dishes are combined to create a relationship with the consumer, by appealing to the innate sense of the people of adventure; the spectator becomes a being caught in the art, its manufacturer and its history, by which the producers and consumers will create an experience”. Artistic presentations and new contexts can be used to accompany culinary discoveries and the most receptive will be drawn into this fascinating fusion of art and gastronomic science, where the one supports the other to open up new ways of perception and understanding for all those involved.

In the way of searching new sensations, from the perspective of experiencing a gastronomic adventure, experiential gastronomy is an interactive art, where the creation of the artist can be at the same time a result of the pleasure experienced by the participants.

Following the studies of Edmond (2006) and applying them to the gastronomy sector, in a comparative way one could say that, as well as in the sector of the technology multidisciplinary teams of artists are part of the development and promoters of the interaction with clients, in the sector of the gastronomy the culinary technique involves the audience through this pattern of playful behaviour, which is generated in response to the artistic presentation, an interactive work cannot be deemed complete without the manifest responses of the participants, bearing in mind that the nature of the interactive experience is highly dependent on context.

Referring primarily to the problems that arise in the development of the interaction and in the processes of creativity caused by the fusion of these different skills; and, in spite of the significant advances that have been made in this regard, many remain unresolved (Edmonds, 2007).

The organization and management of the co-design, from the interaction between the professional artists and their response to co-creation (the interrelation of customer and firm), is something that must be solved within the businesses that opt to innovate (in this iterative fashion), given the different points of view pre-

sented by each discipline (Edmonds & Connell, 2006). For example, the term co-creation for the artist has to be seen in relation with the spectator and the nature of interactive art. Indeed, the spectator is a crucial element as this is the party that perceives the “work of art”, whereas, for the firm, this same concept is limited to the firm-client relationship and not simply to that between the artist and the client (Edmonds, 2006 and 2007).

It should be noted that, despite the controversy that arises at the management level, because of the involvement of multidisciplinary teams of art in innovation processes, their repercussions for bolstering creativity and for providing a response to innovation and the implementation of new ideas are beyond question (Edmonds, & Connell, 2006).

However, most studies examining the importance of multidisciplinary teams in the field of innovation and the role of the artist have focused on new technologies where results are prolonged until the delivery of the service and, as such, the role of the artist can be a key instrument in awakening new sensations, albeit that more often than not their role remains hidden (Edmond, 2007).

As an identity, the chef in Nouvelle cuisine is an artist and a restaurant owner. Record-keeping, self-reflection, and categorization facilitate the attribution of the artist's work and the identification of his/her worth and contribution (Svejenova et al., 2007).

Research points to the potential, competitiveness and growth of the sectors that bring together a range of different skills in one multidisciplinary team. In the case of the services sector, being multidimensional by nature requires the creation of teams that can respond to this characteristic, especially when it comes to innovative service offerings with a high level of organization (Agarwal and Selen, 2011).

Consider, for example, the case of cooperative enterprises where co-design results from multi-sectoral and multidisciplinary teams that have innovation as their goal. It is in such cooperative environments that business, science, technology and institutions coexist and work together, promoting the efficiency of innovation, creativity and the development of new products and services that contribute to the competitiveness of firms or different sectors (Alves et al., 2007).

The question of communication is particularly important at specific points in this process: for example, when moving from the design process to the actual staging, during the prior structuring process, when undertaking

the strategic selection of personnel, when synchronizing the team and involving the firm, all these moments are critical in establishing the right equilibrium of skills, and they are even more vital in the case of interdisciplinary collaborations (Cassim and Dong, 2013) (see Figure 1).

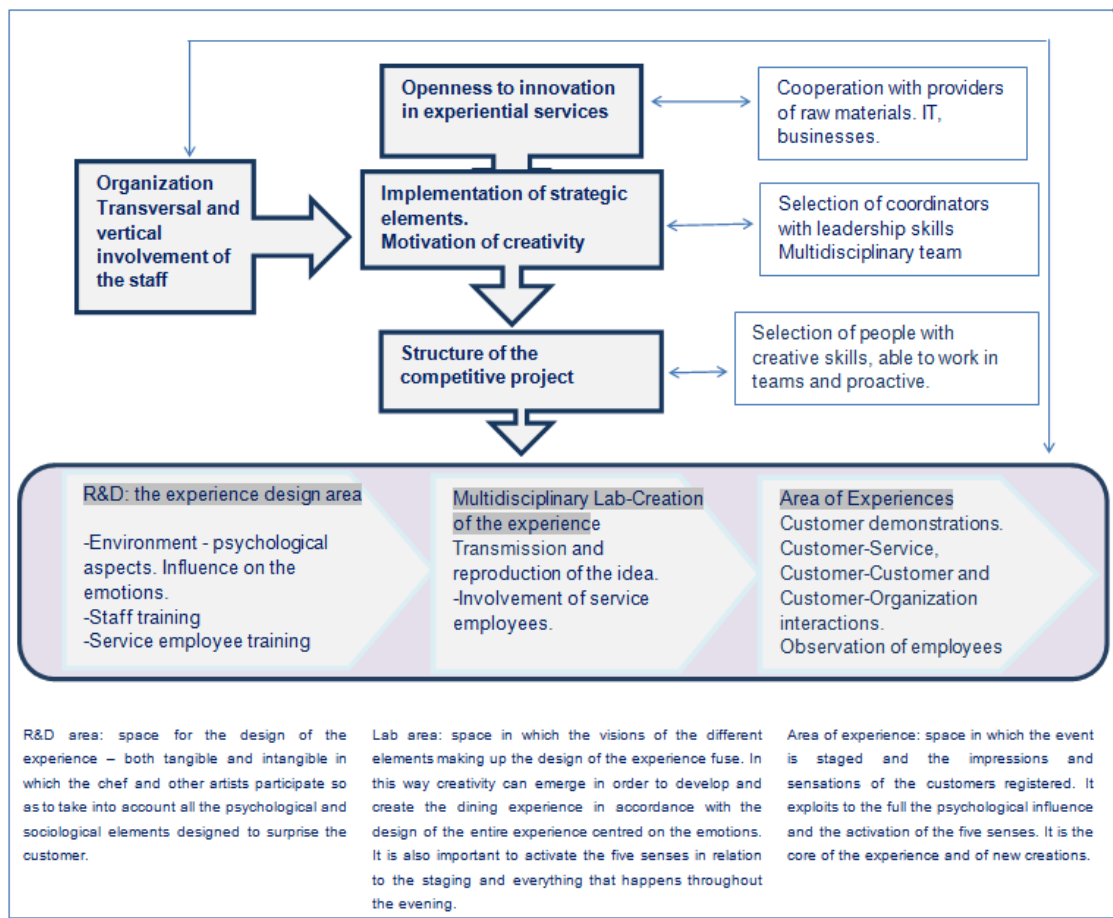
The interrelation of the arts promotes the generation of ideas and encourages creativity which, transported to the laboratory, serves to transform ideas into new services capable of generating different sensations and ultimately achieving an innovative gastronomic service. Where the creative leadership of these teams play a vital role is when it comes to stimulating the imagination of employees with the goal of imagining new creations (Sundbo, 2010; Alves et al., 2007) (see Figure 1), since the multidisciplinary teams for purposes of innovation are usually characterized by the combination of factors of diversity, coherence and interactivity (Alves et al., 2007).

Figure 1 tries to sum up this idea of an organization with a structure that involves all employees both vertically and horizontally, and which includes managers and coordinators with leadership skills and a capacity for teamwork. It promotes innovation, centred on the new creative elements designed in the laboratory, and requires the joint participation and cooperation of suppliers and businesses willing to create new services so as to introduce new competitive strategies and open up new market opportunities.

The structure of the creation of experiential services in the field of gastronomy comprises three main areas each aimed at fulfilling the customer's expectations and, in turn, provoking other sensations.

A good example of the fusion of art and gastronomy is provided by the experiences of Raviv (2008) at the Umani Festival, where she conducts an examination of multisensory and multidisciplinary artistic creations. The festival promotes art, accessible at a variety of levels, and provides a different notion of artistic 'value'. One of the festival's main goals was to promote collaboration and dialogue between artists and professionals of food in order to gain new insights and new ideas through the involvement of artists in culinary practices: to paraphrase Kandinsky, the artist is the hand which plays – using his art – causing vibrations in the soul.

The harmony of colours, the lines of expression and sculpture are based on the principle of an effective contact. The human soul touched at its most sensitive point generates responses in what is known as "the principle of an inner need", that is, our spiritual needs are tied exclusively to comprehension and sensitivity. For this reason, interdisciplinary results are more than a response to the disciplines, since they are also the replica to a work of conviction to generate new inventions and innovations in a system (Berger, 1990).



Source: Self-elaboration. Based on researches of Voss and Zomerdijk (2007); Sundbo (2008, 2009).

Figure 1: Innovation in experiential Services

5. Conclusions

This study has served to emphasize the importance of multidisciplinary teams of artists operating in the gastronomy industry and the close associations they establish with innovation through the creation and design of experiences aimed at responding to the expectations of present-day society.

Most of the literature to date that has examined this multidisciplinary approach to innovation highlights its potential and its ability to generate growth, primarily in companies that promote technology, advertising and design. While the value of its contribution to innovation systems is difficult to evaluate, there is also a great need to provide suitably organized structures that facilitate the flow of communication and promote the creativity of the various collaborators in innovative design processes so as to guarantee project success.

Experience has been the source for a series of studies conducted from a range of different perspectives, but all of which have in common the importance of creating new sensations for customers. In this respect experience is the motor and the inspiration for innovation in the services sector. This is the reason why new research paths are being developed to satisfy society needs which, in turn, lead to innovative new business structures, given that experience is a strategic tool for entering new markets and for enhancing competitiveness as a firm seeks to position itself in different markets.

Experience has also been responsible for the creation of new companies, for new sources of employment, and for a new industry in the services sector. It might be claimed that experience is the intrinsic food of creativity as demanded by the service industry today and which has been converted into an ideal form of feedback that serves to promote new proposals in the gastronomic services.

Innovation in experiential services, in expressive consumption or in the experience economy (to use just some of the expressions coined in the literature) presents a new characteristic with respect to those already known in the services sector, namely its intangibility and heterogeneity are fused to a tangible part constituting a Research and Development (R&D) department.

Thus innovation in experiential services promotes the explosion of creativity during the creation of new experiences, determined by feedback from customers and its own ability to generate a response to new processes and creations – processes that are enriched thanks to the creation of teams that contribute their knowledge, experience and, above all, their talent.

Likewise, this involvement of teams with their skills and talents requires a high degree of organization, communication and, above all, leadership and coordination not only to motivate the staff involved in the development of the new project.

The companies that form part of this cooperative venture into a new type of service, since the creation of these new experiences supposes moments of great uncertainty given the high degree of subjectivity involved and the difficulty of predicting and measuring or its impact.

In the gastronomy sector it has been the chef who has taken on the responsibility for responding to the current demand.

Thanks to the interest of researchers on haute-cuisine field, not only in France but in the western world, literatures illustrated some studies on haute-cuisine, such as creativity, creative gastronomy, molecular gastronomy, design in the plate and innovation, service process organisation, showing the importance of the relationship between customers and employees, the leader's importance to drive their teams, the creativeness to attract customers. Most of the researches have been conducted through cases of studies of particular restaurants or chefs interviews.

Still, few studies to date have examined the wealth of innovative possibilities that artists can contribute to the world of gastronomy, overlooking the fact that they might be a powerful element when it comes to innovating in the services and for introducing a differentiated strategy of competitiveness.

One of the main contributions of the present study determined that the literature review conducted here has shown the current importance of the services sector throughout the world as well as the interest new expe-

riences in the field of gastronomy awakens in society. But it also highlights the need to take this research beyond the purely theoretical level.

For this reason, and as a future line of research derived from this present study, an empirical study of the field of gastronomy needs to be carried out, not only in the service, creative and innovation process, but also including the notions of experience and innovation in expertise services, and innovation for experiential services, based on multidisciplinary teams of artists, with the aim of responding to the following questions:

- ▶ What are the variables that influence in the creation and innovation of experience services in the creative gastronomy?
- ▶ Innovation in experience gastronomy services, demands a new organizational structure that incorporates multidisciplinary teams?
- ▶ What is the role of multidisciplinary art teams in experiential gastronomy?

It should be stressed that this innovative process, based on the creation of experiences through the fusion of multidisciplinary teams of artists, depends largely on the predisposition of companies to innovate and to offer a different type of service, on collaboration between the sectors and, no less importantly, on the leadership skills of creative teams incorporating different disciplines, as well as on the management required by a business structured in this way.

It is a production line that extends from the supply of raw materials to the staging of the event, including the interaction with and the response of the customers to the sensations provoked.

In short, gastronomy industry requires a high degree of creativity, organization, coordination and innovation. In addition, it requires the establishment of a collaborative base and close ties between the creativity of the chef and the innovative team, which serves to promote a competitive market strategy. This opens the door to new gastronomic services, promoting creative talent across the dialogue between artists and professionals of food, and in this way anticipating other perspectives for art and for gastronomy alike.

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