An Individual Business Model in the Making: a Chef’s Quest for Creative Freedom

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This article extends the study of business models by exploring a type rarely considered — the individual business model — and investigates the set of activities, organizing, and strategic resources individuals employ to create and capture value while pursuing their interests and motivations. Insights are drawn from an in-depth longitudinal inductive case study to examine the triggers, mechanisms and changes in the evolving individual business model developed by chef and gastronomic innovator Ferran Adrià. His quest for creative freedom is identified as the main trigger across four periods of business model evolution, and creative responses as the principal mechanism driving business model changes. Period-specific triggers — such as the quests for authenticity, recognition and influence - and mechanisms including alertness, intent, codification, decoupling and balancing core and periphery - are specified as business model changes are outlined. Distinction is made between the creation, capture, sharing and slippage of value, and implications are proposed for the development of individual business models by professionals and other ‘creatives’.

I was never thrilled with the business side of things. First, it was a search for survival and later, for creative freedom. (Ferran Adrià, elBulli chef and co-owner)

no matter where you work, … you are in a business with one employee — yourself … nobody owes you a career. You own it as a sole proprietor. (Andy Grove, CEO of Intel Corporation)

Introduction

A business model is a useful notion that (as Baden-Fuller and Morgan find) enhances the understanding, labeling and classification of firms’ operations. Defined by Amit and Zott as ‘the content, structure, and governance of transactions designed so as to create value through the exploitation of business
opportunities’, the concept fell from grace at the time of the dot.com crash, but has regained visibility and importance in the recent downturn. Its renaissance is seen in the growing number of sources, from academic articles and executive reports to media publications, as well as the range of contexts which have been studied: from internet-based companies to ventures in healthcare, biotechnology, open source communities, or those fulfilling ‘bottom of the pyramid’ needs in developing countries.

In the main, business models are depicted as organizational devices that reveal a company’s logic for creating and capturing value, and also its approach to constant renewal. However, companies experience difficulties and encounter barriers in renewing their business models. Discovering and exploiting new business models requires significant experimentation and learning, as well as a repertoire of leadership actions that accelerate renewal by enabling meta-capabilities for what Doz and Kosonen identify as ‘organizational agility’. Still, little is known about what drives business model transformation and the mechanisms through which change occurs, and there is also a dearth of research on whether and how individuals — entrepreneurs, professionals, scientists, artists — shape and transform their ‘individual’ business models to pursue specific interests. Thus an understanding of the applicability and meaning of the business model concept and its dynamic beyond the organizational unit of analysis — to individuals or supra-organizational units - is still to emerge.

This article examines an individual’s business model and traces its changes over time. In particular, it provides rich detail on the nature of these changes and why and how they take place. For the purpose of this study we define individual business models as sets of activities, organizing, and strategic resources that individuals employ to pursue their interests and motivations, and to create and capture value in the process. We draw insights from a longitudinal, in-depth, inductive study of the business model evolution of a focal case - that of the gastronomic innovator and entrepreneur Ferran Adrià, chef and co-owner of the three-star Michelin restaurant elBulli (see the Appendix for details of data and methods used). Our unit of analysis is Adrià’s individual business model - not that of his restaurant, which is just one element within it — and our purpose is to hold to this individual perspective and show the triggers, mechanisms and defining changes in its evolution as he seeks to develop and employ his creative freedom.

Our purpose is to examine an individual’s business model and show what, why and how changes over time.

The article contributes to the study of business models in three ways. First, we show for the first time that the notion of business model has both significance and usefulness when extended to the level of the individual. Second, we shed light on the dynamics of an individual business model, in which organizations are a means in the pursuit of individuals’ goal and motivations, identifying the types of changes of (and within) the business model, and the articulating triggers and mechanisms associated with these transformations. Finally, we provide a rich account of value as an essential element in an individual’s business model, distinguishing between value creation, value appropriation and value sharing mechanisms, as well as value slippage to third parties.

The article is structured as follows. First, we reveal the four main stages in the evolution of Adrià’s business model, denoting changes in activities, organizing, and strategic resources, (the ‘what’) as well as in the value created and captured by the chef, and shared with or appropriated by third parties. We also identify triggers (the ‘why’) and mechanisms (the ‘how’) that drove this business model transformation over time. Next, based on an analytical generalization of our inductive study’s findings, we articulate a theoretical framework of the dynamics of individual business models. Finally, we conclude with a consideration of the contribution of this study, avenues for further research and implications for managers.
The making of Ferran Adrià’s business model

The self-taught Spaniard Ferran Adrià is considered one of the world’s most innovative chefs, and an emblem and driving force of the ‘Nueva Nouvelle Cuisine’ (‘nueva’ means new in Spanish). Beyond cuisine, he has also received recognition in the fields of design, art, science and society, as evidenced by, e.g., the 2006 Lucky Strike Designer Award (previously given to such creators as Karl Lagerfeld, Donna Karan and Philippe Starck); his participation as an artist in the 2007 ‘documenta12’ (one of the world’s most important contemporary art fairs that takes place once every five years in Kassel); the honorary doctorates he has gained from universities in Spain and abroad for his contributions to chemistry and the humanities; and considerable media coverage, from cover stories in the New York Times magazine and Le Monde to his recognition by Time magazine in 2004 as one of the world’s ‘100 Most Influential Citizens’.

We identified four distinctive periods in the evolution of Adrià’s business model - which we have labelled ‘employee’ (1983-1989), ‘owner-manager’ (1990-1996), ‘entrepreneur’ (1997-2002), and ‘leader’ (2003-2008) - during which his role, as well as the triggers of and mechanisms for business model change, have differed (see Figure 1 for an overview), the ‘lower boundary’ of each stage representing critical events that signified substantial business model transformations. Thus:

• 1983 marked Adrià’s initiation into the world of haute cuisine when he came to elBulli for a summer internship during his military service;

• 1990 saw him (together with Juli Soler) set up the limited company elBulli S.L to run the restaurant, giving him a free hand to envision its future;

• 1997 marked the opening of his permanent ‘creativity lab’ (an innovation in the business model of haute cuisine chefs) with a dedicated team at premises in Barcelona, away from the restaurant, announcing ‘creativity’ as his formal professional activity; and

Figure 1. Ferran Adrià’s Business Model Transformation, 1983—2008
2003 saw the establishment of a scientific section within the ‘creativity lab’, initiating Adrià’s formal collaboration with the world of science, aimed at creating further value in the haute cuisine sector and for society generally.

We next discuss the changes in the chef’s business model over time, and, subsequently, why and how these transformations happened.

The what — business model transformation: activities, organizing, strategic resources and value

Tables 1 and 2 summarize the critical elements of Adrià’s business model in each period, revealing the changes in its key activities, organizing and strategic resources, as well as in the value he and his team created, captured both by them and by external parties.


This early period — when Adrià was an employee at the elBulli restaurant — can be seen as a ‘pre-stage’ in the development of his individual business model. Adrià was born in 1962 into a family unrelated to the culinary world, and had no early interest in the profession. During his (compulsory) military service, he was assigned to the navy - to the Admiral’s kitchen - where another young chef introduced him to French chefs’ books on nouvelle cuisine. During a month’s leave in 1983 he followed his friend’s advice and took a job at elBulli — a restaurant overlooking Cala Montjoi bay in northern Catalonia, which had started life in 1961 as a beach bar attached to a minigolf course, but had since moved on to offer a more sophisticated (French) cuisine in the 1970s, and which had just been recognized with one Michelin star.

After leaving the navy he returned to elBulli, working his way up from chef de partie to co-chef, until he became the restaurant’s sole chef in 1987. He discovered his growing passion for and commitment to the profession and started ‘to map out his own route in complete freedom’. During this period, he piloted a number of changes in the restaurant activities (see Table 1), mainly creating his own versions of French classical and nouvelle cuisine recipes, as well as making some menu changes. Table 2 shows that the value he created at restaurant customers (as part of the elBulli team) was for the restaurant customers and also for the restaurant (its owners, and its reputation) by offering a high-quality gastronomic experience that developed from French tradition (itself still quite rare in Spain at the time) into a new and original style combining Mediterranean and Catalan traditions in the form of new versions of existing dishes, based on copying, practicing and experimenting. Aside from his salary, Adrià captured value for himself by accumulating knowledge of the culinary heritage and a growing expertise in improvisation.

Adrià captured value for himself by accumulating knowledge of the culinary heritage and a growing expertise in improvisation.

Period 2: The chef as owner-manager (1990–1996)

In 1990 Adrià founded the limited company elBulli S.L. (with Juli Soler), and became the restaurant’s owner-manager, buying its land and building. elBulli’s history relates:

...... as employees, we were given a considerably free rein by the Schillings, but naturally this had a limit and a good many decisions needed to be okayed by them. 1990 undoubtedly saw the most significant organizational change, when [they] decided to retire, giving us the opportunity to buy elBulli.5

At this stage, the chef’s business model overlapped with that of the restaurant and he employed his new freedom to change the restaurant’s value proposition substantially and initiate his quest for own style. The existing categories - dishes, desserts and petit fours — were joined on the menu by tapas, snacks
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<td>Period 1: 1983—1989</td>
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<td>Period 3: 1997—2002</td>
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<td>Period 4: 2003—2008</td>
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<td><strong>ACTIVITIES</strong></td>
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<tr>
<td><strong>R</strong> — Restaurant</td>
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<td><strong>C</strong> — Creativity</td>
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<td><strong>B</strong> — Businesses</td>
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<td><strong>S</strong> — Science</td>
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<td><strong>R</strong>: From copying and recreating recipes, to preparing and serving own versions of dishes; changes in the menu structure</td>
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<td><strong>C</strong>: Methods used: copying and recreating French culinary heritage, local tradition (Mediterranean, Catalan) as a style, inspiration, adaptation, association</td>
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<td><strong>R</strong>: A new path of experimentation without roots; new spacious kitchen with cutting edge equipment; changes in the structure of dishes and the way food is served; sweet/savoury symbiosis</td>
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<td><strong>C</strong>: Technical-conceptual search; influences from other cuisines, deconstruction, minimalism, the sixth sense; commercial preparations and products in haute cuisine</td>
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<td><strong>R</strong>: End of the à la carte menu, only 'Tasting menu' available</td>
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<td><strong>C</strong>: Creating new concepts and techniques, and novel dishes for the restaurant, dish cataloguing and evolutionary map development</td>
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<td><strong>B</strong>: Culinary courses discontinued; Engaging in consulting, catering, endorsements, book publishing</td>
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<td><strong>S</strong>: Scientific activities related to cuisine initiated</td>
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<td><strong>B</strong>: Engaging in businesses activities to leverage resources: from culinary courses and consulting projects, to outside catering.</td>
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<td><strong>ORGANIZING</strong></td>
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<td>• Restaurant starts closing for winter 6 months and</td>
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<td>• elBulli, SL (a limited Co.) founded to manage the restaurant, land and</td>
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<td>• Restaurant closed at lunch time, only dinner served</td>
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<td>• Core of business model organized around restaurant and creativity</td>
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continues this organizing practice until present

- Creativity in temporary units, sharing space with restaurant service and business activities; first creativity workshop ‘outside’ the business (in sculptor’s studio)
- Business activities in temporary units, the only permanent one a separate catering unit opened in Barcelona

- Creativity takes place year round in two different places — half year in the restaurant and the other half in a separate creativity workshop in Barcelona
- Separate catering unit in Madrid (in a partnership)
- Separate unit dedicated to business activities opened in Barcelona
- Creativity (identified as a relevant strategic resource)

- Creativity (under development)
- Creativity (exploited)
- Brand (chef, restaurant)

- Creativity combined with Science
- Brand (chef, restaurant)

- Most businesses moved outside the core through collaborations
- Separate science team incubated in the creativity unit and then moved to an outside foundation

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<td><strong>CREATED</strong></td>
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<td><strong>Value slippage is denoted where applicable</strong></td>
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and pre-desserts, while the new concepts and techniques he and his team developed allowed him to create completely novel dishes, such as tomato with roses and chilli iced lolly, walnut bread cornet with Roquefort or cappuccino of mint-flavoured baby broad beans. This change in cuisine style was made possible by a major investment in the restaurant (financially supported by a patron) and an alteration in his business model activities. The former involved expanding and remodelling the restaurant’s 50 square meters’ kitchen into a spacious 325 square meters, with the finest fittings and latest equipment, both enhancing food quality and giving room for experimentation, while the latter entailed the introduction of ‘creativity’ as an ancillary activity (see the Period 2 Activities and Organizing cells in Table 1).

The following sequence depicts how creativity was initially introduced as an ad-hoc activity, and later organized with the help of a specific team and a temporary organizational structure. Adrià spent the 1992 winter restaurant closure in the Barcelona workshop of his friend and customer, the sculptor Xavier Medina Campany: while he cooked and learned about art, Campany created sculptures and enjoyed Adrià’s culinary creations. The experience exposed Adrià to another creative mind, and to the (hitherto unknown) world of art, both of which provided much inspiration for gastronomic innovations. Two years later, the chef set up a ‘development unit’ at the restaurant, where team members developed new ideas in their spare time outside restaurant hours - full-time dedication to creativity was still unaffordable. Carles Abellán, part of the ‘development unit’ at the time, remembered being made to ‘question everything, rethink everything’, with ‘one requirement: the interest to comprehend the “why” of everything. It was about a very tight collaboration and evolution, like an open colloquium… We spent 24 hours a day together’. The following year Adrià and his team developed the idea dedicating a space and time to creativity by opening up an improvised creativity workshop and conducting experiments in the kitchen of Barcelona’s Talaia restaurant. Adrià recognized these as: ‘two extremely fruitful years, when we made definite strides towards realizing our dream, a Workshop devoted exclusively to creativity the year round’.

Adrià earned additional revenues during the restaurant’s six-month winter closure by offering consulting services to other restaurants (such as Talaia), running professional culinary courses, and writing books. Besides bringing in money, these initiatives helped disseminate the restaurant’s distinctive culinary approach, while teaching others about its cuisine also forced the elBulli team to reflect on and articulate its characteristic traits. In one of the first restaurant business model expansions of its kind in Spain, Adrià set up the elBullicatering business to cater for outside events, giving a wider public access to his distinctive cuisine.

Table 2 shows that the main value created at this stage involved new culinary techniques and concepts, as well as an innovative dining experience. In addition to the (comparatively scant) restaurant revenues, Adrià captured more value by thoroughly documenting aspects of his emerging new approach to cuisine, and from the range of sporadic revenue streams from courses to consulting activities. Two main external groups also appropriated part of the value: the customers, through their enjoyment of the unique and original culinary experience (though some of them remained confused by the dishes’ originality), and the profession, which gained access to Adrià’s innovative concepts and techniques via the courses and books that diffused his new culinary approach.

**The main value created at this stage was new culinary techniques and concepts .... two groups [shared in it] — the diners and the profession.**


In this period, elBulli consolidated its reputation, receiving a third Michelin star in 1997 and the accolade of ‘The World’s Best Restaurant’ in the 2002 rankings of The Restaurant magazine. Adrià extended his role of owner-manager to that of entrepreneur, giving both the creative and business activities permanent organizational structures with dedicated teams housed away from the restaurant (Table 1). ‘elBullitaller’ - the creativity workshop - constituted a major innovation in the business model, both for the chef himself and for the culinary profession: no other workshop of the kind
existed. To minimize the risks of this novel move, Adrià incubated it initially in the Barcelona premises of his outside catering business, using ‘a corner of the office for our theory work, and a section of the kitchen for our experiments’, and splitting his time between workshop and restaurant. Two other chefs (one of whom - Adrià’s brother Albert - had worked at elBulli since 1985) were engaged exclusively on the workshop initiative. Thus the change in activities represented by introducing ‘creativity’ was stabilized by organizational change: it was now to be run by a permanent team in a dedicated space.

In 2000, elBullitaller inaugurated its own premises close to La Boqueria (the main Barcelona market) bringing together a committed multidisciplinary team of chefs and scientists, plus a designer. The team’s approach to creativity consisted in inventing new ideas through a disciplined trial-and-error process (and also, sometimes, fortuitously), or bringing them in from other domains. Rather than merely reworking established recipes (which offered limited scope for further innovation) the focus was on developing new techniques and concepts, which offered a much broader innovation trail with numerous turnings leading towards potential variations. The journey involved an openness to discovery and to learning from novel contexts, and the team travelled extensively in their ‘idea hunting’:

> We jot down everything that catches our eye and, when we get home, transfer these notes to a general notebook along with lots more ideas not always related to our travels. When we decide to start work on the following season, this is [our] database. The dishes in elBulli the following year come out of these notes.7

At the end of each creativity season, the team took stock of all its new ideas, producing a sort of ‘annual report’ on creativity. Usually, about 125 new ideas (from around 5,000 workshop experiments each year) were incorporated into the following year’s menu. Hence, the workshop made a major value creation contribution to the chef’s business model, providing a 100% renewal of the restaurant’s menu each year, and consolidating creativity as a strategic resource with strong revenue potential, leveraged both in the restaurant and in his related businesses. A year after gaining its permanent location, the creativity workshop became a year-round activity - in Barcelona during the six winter months when the restaurant was closed and in the elBulli kitchen during the season, with the restaurant now serving dinner only. Closing at lunchtime:

> completely changed our way of working, and altered our creativity scenario and schedules. … [now] we had facilities in the kitchen during the season … devoting a few hours every morning to creativity has altered how we create and resulted in [many] new dishes.

Clearly, the workshop was a major driver of business model costs, incurring both initial investments (in premises and equipment) and annual expenditure of some €250,000-400,000. As the restaurant barely covered its own expenses, new profit-generating activities were needed if the chef’s creative freedom were to be sustained. So, while continuing the catering business, Adrià embarked on leveraging his competencies in creativity into a range of outside businesses - generating new concepts for others, providing consulting services to food, beverage and hotel companies which mostly involved developing new concepts for products and services, or endorsing innovative products. In 1999 the hotel chain NH Hotels hired Adrià and his team to provide consulting services, and they developed Fast Good - an innovative concept that sought to dignify fast food by developing a reasonably priced but high quality, healthy fast food service. Engaging in regular consulting and other business activities required further organizing, which led to the creation of a new space - elBulli-carmen — near the creativity workshop:

> the Workshop overflowed with activity. … too much, total madness. … To ensure creativity for the restaurant was not affected, we devoted the Workshop in Carrer Portaferrissa exclusively to this purpose… [but] we wanted to give a specific space and team to these new [business] activities, [so] elBullicarmen came into its own. They are two sides of the same coin, two personalities in a single body …: one focused on creativity for the restaurant, the other devoted to the businesses, although also creatively.

The main value created at this stage (see Table 2) - along with the unique dining experience of the restaurant - was originating the creativity workshop, an innovation in the profession. Value was
appropriated partly from the revenues gained from restaurant and from its range of allied businesses, but also from the appreciation in the brand equity value of both chef and restaurant that came with the award of their third Michelin star, and elBulli’s recognition as the world’s best restaurant. Further value was captured by consolidating the team’s creativity as a strategic resource for the chef’s business model (which would be further leveraged in the following period). Some of this value was appropriated by a wider range of third parties, from customers who (in Adrià’s words) received ‘happiness’ from elBulli’s unique dining experience, to other culinary professionals who benefited from its new concepts, techniques, equipment, utensils and culinary language, to former elBulli employees who opened their own restaurants, leveraging the restaurant’s creativity know-how and brand reputation.

The main value created was originating the creativity workshop, which was appropriated by consolidating it as a strategic resource, and via elBulli’s appreciating brand equity as ‘the world’s best restaurant’.

Period 4: The chef as leader (2003-2008)

In this period, the international recognition (and thus the brand equity) of both Adrià and the restaurant were greatly enhanced by cover stories in such prestigious media as Time Magazine, The New York Times Magazine and Le Monde. Numerous awards acknowledged Adrià as a leader in thought and innovation in the culinary profession and beyond it, in the domains of art, design and science. elBulli maintained its reputation as ‘the world’s best restaurant’ and continued to be the only place where Adrià shared his latest menu of over 30 new culinary creations every year. Prices were reasonable compared to those at other comparable restaurants — a meal cost approximately €225 — but the restaurant could only accommodate some 8,000 diners during its six month season, although annual requests for bookings was hitting the two million mark: in effect, this overwhelming unsatisfied demand represented a huge source of revenue Adrià was allowing to slip away unappropriated. The menu - conceived during the chef’s six months’ work in his creative lab - now incorporated such cutting edge techniques as ‘spherification’ or the use of liquid nitrogen. Dishes entitled spherical raviolo of peas and minty pea salad, nitro-caipirinha with tarragon concentrate, flower’s paper’, alphabet soup, electric milk and 2 m of parmesan spaghetti showcased both his innovation and his impish sense of humor. The chef Anthony Bourdain noted: ‘It’s is not your ordinary food. What he does challenges the very foundations of what we do’.10

During this period, Adrià effectively placed a ‘bet’ that science would allow him to continue pushing the limits of culinary creativity, and developed a strategic competence in combining the two. He also restructured his business model, converting it into a network with a contracted core - encompassing his involvement in the restaurant and the creativity workshop, which secured exclusivity and innovation as key differentiators - and an expanded periphery including a range of spin-offs and collaborations with businesses, universities and foundations that allowed the chef to enhance his influence and outreach. Some of these were commercial collaborations aimed at generating additional revenue streams without undue cost and organizing structure burdens, or making major demands on Adrià’s time. Others, such as his involvement with the ALICIA Foundation, allowed him to reach out to the worlds of science and society, and further develop his interest and participation in research. ALICIA (an abbreviation from ALImentación and cienCIA, i.e. nutrition-science) — established in 2004 and supported by the savings bank Caixa Manresa and the Catalan Government - promotes research and chefs’ training in collaboration with universities, colleges and schools (among other related initiatives) to further its agenda of improving nutrition in the future. Finally, collaborations such as that with Phaidon (the world’s leading visual arts book publisher) helped Adrià to diffuse his ideas to new and broader international audiences, strengthening his reputation beyond culinary circles. In addition to these partnerships, some activities were spun-off to the business model’s periphery,
allowing Adrià continue to expand his outreach, while at the same time slimming down his agenda and organizational structure. For example, just as elBullicatering was run by a dedicated team, part of the consulting business was spun off from the main business model into *Cooking Value*, a company set up by four members of Adrià’s team working with his endorsement.\(^{13}\)

Value was created in this period by Adrià further differentiating the elBulli dining experience, and generating new ideas for other companies, as well as by his role in leading a new culinary movement - ‘New Spanish’ (or ‘techno-emotional’) cuisine, and bridging the worlds of art, design, science and cuisine. Value was captured through the restaurant’s revenues and the ever-strengthening brand equity of both chef and restaurant, although he decreased the range of his business activities to focus only on highly prestigious consulting and endorsement projects that took up limited time. The value of the strategic creativity resource was further enhanced by its combination with science. A much wider range of third parties benefited from the value created by the chef and his team: two important new groups joined the established groups of customers, the profession, and former employees — Spanish cuisine as a whole has benefited from Adrià’s increased international recognition, and the wider society has benefitted from initiatives such as the ALICIA foundation (see Table 2). A number of other entrepreneurs - inspired by the chef’s concepts and techniques - have also begun putting together new value propositions that have appropriating some of the value his business model has created.

What distinguishes Adrià’s business model from that of other internationally-renowned chefs is his high level of commitment to creativity, which he has converted into a core competence and a competitive advantage. He was the first to professionalize creativity in cuisine by launching a permanent creativity workshop, and is continuously engaged with the development of a new culinary language. He seeks to build a bridge between cuisine and science via his collaborations with foundations (such as ALICIA) and universities (e.g. Harvard).\(^{14}\) While many others have embarked on writing and publishing, Adrià’s books are distinctive in not including recipes - rather, they discuss such issues as culinary ‘philosophy’, creative methods and aspects of organizing, as a vehicle for spreading elBulli’s new culinary language. Nor has he followed the example of many other renowned chefs to move into managing a string of elite restaurants:\(^{15}\) Adrià’s choices are all driven by the importance he places on having time for two elements - for maintaining his personal involvement in the restaurant, and for research and creativity to go on challenging the limits of cuisine. So he only works as a chef at elBulli, and ensures its prices remain affordable for as wide a range of customers as possible: ‘Why don’t we increase the prices? …. I don’t cook for millionaires’.

**Value was created by bridging the worlds of art, design, science, and cuisine, to develop a new culinary language.**

In summary, then:

- Period 1 (when Adrià was an employee) can be seen as a ‘pre-stage’, where Adrià starts to develop his own business model in outline, while discovering his vocation and contributing to changing elBulli’s value proposition;
- In Period 2 — now the restaurant’s owner-manager - he engages in shifting its value proposition more radically by developing his own style of cuisine based on creativity, and starts to build his own brand equity;
- Period 3 sees Adrià moving more into the role of entrepreneur, adapting his business model to include three separate activities with permanent organizational structures (each with its dedicated team, time and space) and distinctive purpose — the restaurant (which barely breaks even) where he produces meals that showcase his distinctive style, the creativity workshop that acts as an R&D lab for the restaurant and constitutes a cost driver, and the unit managing the chef’s consulting and endorsement businesses that generates revenues and helps pay for his creativity;
In the final period, as an internationally recognized culinary leader, Adrià further expands the boundaries of creative cuisine by establishing its connection with science, and spinning off some business activities to the periphery of his business model.

The why and how: triggers and mechanisms of business model transformation
The previous sections have unraveled changes in elements of Adrià’s business model over time, paying attention to activities, organizing, strategic resources and value. We now move on to discuss and illustrate the triggers that drove the business model dynamics and the mechanisms through which the changes shown in Figure 1 were achieved.

Triggers of dynamics
While we label the motivations and interests that sparked off business model changes triggers, they can equally be characterized as quests.

- The main trigger we identified was Adrià’s ongoing quest for creative freedom (see Figure 1). This not only gave him the impetus and direction for change, but also contributed to his persistence in the face of difficulties, such as lack of customers or revenues insufficient to cover expenses. As he explained: ‘From 1983 to 2000 we had a tough time … Juli, myself and the rest of the team made huge efforts. [It was] 17 years of patience. what mattered most was always our passion for cuisine … we understood that money is only important [to] allow you to have creative freedom’.

- Three other specific triggers pushed forward the changes through the different periods — the quests for authenticity, for recognition, and for influence (see Figure 1).

- The quest for authenticity drove the business model transformation from Period 1 to Period 2, leading to the introduction of the creativity that paved the way towards the creation of Adrià’s individual style. He often attributes this quest to a remark by the famous French chef Jacques Maximin: ‘Creativity means not copying’. For Adrià ‘This simple sentence brought about a change in our approach to cooking … it was the cut-off point between “re-creation” and a firm decision to become involved in creativity. We needed to use major cookery books less and less and find an identity of our own’.

- The quest for recognition was what triggered business model innovation from Period 2 to Period 3, resulting in the chef’s need to ‘explain’ his distinctive culinary style ‘by setting its philosophy down in writing.’ This need also led to a major effort towards codifying the evolution of elBulli’s cuisine, culminating in the publication of elBulli’s ‘General Catalogue’ at the end of the third period, which made it easier to recognize the chef and his team’s contribution.

- Finally, the quest for influence led to the transformation of Adrià’s business model from Period 3 to Period 4, when he introduced changes to allow him to push the limits of cuisine, connecting it to science, art and society. For him ‘elBulli is not a restaurant … a business. It is a place where we push the limits of the kitchen — and share the results with the people that go there’.

Transformation mechanisms
These are the levers the chef employed to make his transformation happen. The study revealed two groups of mechanisms — change mechanisms, associated with the transformation in activities,
organizing, and strategic resources, and value mechanisms, related to the creation, capture and sharing of value.

Change mechanisms
The main change mechanism we uncovered was creative response (see Figure 1), which involved introducing changes beyond the existing range of accepted practices. Five specific mechanisms, present at different intensity across periods, allowed transformation within and across periods: the chef’s alertness to opportunities; his strategic intent to stretch beyond his current expertise and resources; his engagement in codification that allowed him to place the evolution of his cuisine into perspective; the decoupling of his strategic activities in time and space, and the balancing of core and periphery in his team for the pairing of coherence and novelty.

- Several episodes attest to Adrià’s alertness to opportunities. In the early period, Adrià was certainly alert to the chances of joining elBulli, and then of buying it. ‘That’s when I became really committed. I wasn’t really certain until I actually bought the restaurant’.17 This alertness also manifested itself when Caixa Manresa asked Adrià to be involved in establishing a new initiative, and he immediately grasped the opportunity and developed a fourteen page document that articulated a value proposition and which provided the germ ALICIA Foundation as a global initiative ‘specially aimed at promoting a balanced diet to children’.18

- The chef’s strategic intent was embodied in his ambition to undertake changes beyond his currently available strategic resources. Having identified creativity as the essential ‘anchor’ for his business model evolution, the chef developed it into a core competence to drive activity and organizing changes. His temporary creative exploration period at the sculptor’s workshop gave him insights into a possible organizing change path that led first to the introduction of a ‘development squad’ at the restaurant to foster creativity outside service hours, followed by a temporary creativity workshop during a consulting assignment at the Talaia restaurant, and finally to establishing a formal structure — elBullitaller —with a dedicated team and time, and eventually also dedicated premises outside the restaurant.

- Codification as a business model transformation mechanism operates through increasing awareness of what has been accomplished and articulating changes in activities, organizing and value, which in turn allows new evolutionary opportunities to be identified and pursued, initiating further changes. For example, Adrià’s 1993 book, The Taste of the Mediterranean, embodied his ‘desire to codify our cooking from a theoretical point of view’, while work on elBulli’s General Catalogue required Adrià to develop his own approach to codification:

we dated and numbered all the elBulli creations, a practice unknown in gastronomy. [then] drew up an “evolutionary map” of the changes in our cuisine. … we followed [these families] year after year, to trace the evolution of our cuisine. This was a long process, over five years, which has led today to our General Catalogue.

elBulli’s codification resulted in a series of books that theorize about the evolution of elBulli’s cuisine and capture it in text and images. This effort also acknowledged experiments that ‘failed’, which never became part of elBulli’s offerings, but which could be revised at a future date, and might still initiate new exploration paths.

- Decoupling as a change mechanism involves separating strategic activities in time and space to protect them and allow them to develop at their own pace and rhythm. The pressures on the whole restaurant team of constantly trying to combine creativity with all the obligations and responsibilities entailed in running a restaurant (and with very little spare time) grew even stronger in 1997 when elBulli won its third Michelin star. Adrià recognized these problems, and accepted the advice of the French chef Joël Robuchon that, if he were to maintain both his innovation and his recognition at highest levels, he had to separate his creative activity from his work in the restaurant. In Period 3 this led to the creation of separate spaces outside the restaurant, dedicated to the ‘pure’ creativity needed to create its menu (elBullitaller) and the ‘applied’ creativity required for providing consulting service or collaborating with other companies (via elBullicarmen).
Balancing core and periphery as a change mechanism allows for pairing coherence and novelty during the business model transformation. Coherence comes from a well-integrated core team that provides continuity, accumulation of knowledge and experience, and shared values. In this case, elBulli’s ‘nucleus’ - Adrià, Soler (his business partner), and Albert Adria (Ferran’s brother and creativity partner) - was characterized by the highest levels of trust and commitment. Teamwork and loyalty are often keys to success in creative endeavors: while he is elBulli’s ‘public face’, Adrià repeatedly acknowledges the immense contributions of his working team. ‘To stay at the top, you need the very best team. What makes us different is that we’re one big family’. Novelty is provided from a periphery of diverse interns and other collaborators selected from around the globe, who change from year to year and bring in new approaches and ideas. Thus, the core allows the chef to sustain his distinctive style and freedom at times of transformation, while the periphery constitutes a continuous source of renewal — and their interaction sparks the much needed innovation.

Teamwork and loyalty are keys to success: Adrià is elBulli’s ‘public face’, but always acknowledges the immense contributions of his team.

Value mechanisms
Our study also revealed a number of mechanisms that led to changes in value creation, value capture and value sharing, and we also noted instances of value slippage, where third parties were able to monetize ideas developed by the elBulli team.

- Value creation took place via both novelty seeking and resource leverage. Novelty seeking involves the discovery of new concepts and techniques that open up pathways for further culinary innovation. Resource leverage is revealed in the exploiting of Adrià’s creativity, both for the demanding task of creating a 100% new restaurant menu for the each season, as well as in developing new commercial products for other companies and new ideas for society as a whole. The progressive professionalization of elBulli’s creative activity has converted it into a strategic resource which - whether employed in the restaurant or leveraged in other businesses - generates value both for the chef and for a number of other ‘targets’: for the restaurant’s diners, for the firms that hire his consulting services for new concept development, and for the profession as a whole through the development of the new culinary language, as well as by raising the international profile of Spanish cuisine, thus effectively extending his brand reputation to other Spanish chefs. Last but not least, Adrià’s creativity — channelled as the inspiration behind the ALICIA foundation — has created value for society.

- In terms of value capture, Adrià employs a range of different mechanisms to transform the value he creates into revenue streams and asset appreciation. Examples include book publishing, which allows Adrià to claim ‘ownership’ of his new ideas and earn revenues from their written description. ‘The only way we can combat plagiarism is by publishing our books. … Basically, it is like patenting’. In this instance the need for an appropriate value capturing mechanism triggered a business model adjustment that led to publishing becoming a new activity for the company. Failing to secure a publisher for their large, premium-quality volumes, the chef’s team started their own business — ‘elBullibooks’ — run by a dedicated team — which gave him the negotiation power to determine the revenues he gained from his own ideas;

- Value sharing is about ‘agreed’ value appropriation by third parties. As previously noted, when Adrià promotes Spanish cuisine in the media, he shares part of the value of his brand with other Spanish chefs. And when he co-creates value with a commercial collaborator (such as Phaidon) the parties both appropriate a share of the value they jointly create;

- Finally, there are cases of unintended (and unendorsed) value slippage, when value generated by the chef ‘slips’ to third parties — like the entrepreneur who developed a commercial line of cocktail pearls and spherical caviar, copying concepts and techniques developed at elBulli.
Individual business model transformation: a theoretical framework

Figure 2 reveals a theoretical framework of an individual business model transformation that has been analytically generalized from this case, and which captures both internal elements and external factors. There are three main internal elements: (1) triggers of dynamics, (2) changes in business model activities, organizing and strategic resources, and (3) value captured changes, which may promote modifications of the triggers and adjustments to main elements of the business model. The internal elements are connected through transformation mechanisms, which interact with external factors, such as opportunities and resources available in the environment as well as external users of created value. These elements are briefly defined below.

Triggers of dynamics
The triggers of changes in an individual’s business model change are the motivations and interests that led them to set the business model in motion, and which channel the energy necessary for its transformation. Major triggers represent overarching interests and motivations (the artist’s quest for creative freedom or the scientist’s for discovery), while stage-specific triggers will change as the individual’s career advances — in this case, the chef’s search for his own style develops into a striving for originality, and then for influence within and beyond his profession. A deeper understanding of the drivers of an individual’s business model transformation necessitates unraveling both type of trigger.

Changes in business model elements
Business models are composed of three main elements - activities, organizing and resources — and changes may involve adapting, eliminating or creating one or more of them anew. The activities element is grounded in a view of the firm as activity system seeking to create value in particular markets (as Zott and Amit note in this issue). Adding or removing activities is about scope choices, and reveals an entrepreneur’s theory of ‘how to make money’. Activities and their organizing are particularly
relevant elements in a business model’s dynamics because (as Jacobides et. al. note) ‘changing the scope of the organization not only affects the extent to which it can capture the fruits of its innovative labor; but also the extent to which it can be innovative in the future’. Such changes can also lead to the creation of new strategic resources, opening up fresh opportunities for value creation. Changes in business model elements may exhibit different degrees of novelty - they could be new for the individual implementing them, yet established practice for their profession or industry, or may alternatively be novel for the profession/industry itself. They could be evolutionary or continuous (or — rather — punctuated) leading to a change of, not in the business model.22 For example, Adrià’s establishment of a creativity lab represented a major innovation to the extant business models in haute cuisine, whereas his engagement in catering and consulting businesses represented an adaptation within his own business model - while new to him, such roads have already been well trod by other chefs.

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While catering and consulting are business model modifications employed also by other chefs, Adrià’s creativity lab represented a major innovation in haute cuisine.

Changes in value captured

Individuals may be involved — via their business models - in creating different sorts of value for different audiences, in our case, ranging from customers to profession, to society at large. Their business model operation will capture three different types of value: revenues, reputation and competencies. Revenues can have different forms and originate from different activities, and may depend on the ownership of intellectual or other property, as well as on the other two types of value. Reputation value has to do with increases in the individual’s brand equity, and again may take different forms, from recognition within the profession to a more universal renown (which, in itself, can be a further source of revenues). Finally, competencies refer to retained know-how that can be leveraged in similar or different settings.

Transformation mechanisms

These mechanisms are the levers employed to transform a business model. Again two main types are in operation in the evolution of an individual business model: change mechanisms that change the business model’s elements, and value mechanisms that affect the value that it captures.

Change mechanisms can — again - be major or stage-specific, the former being associated with a creative response, while the latter involve mechanisms such as alertness or intent. Creative response in an internal drive, which (as Schumpeter notes) is in operation ‘whenever… some firms in an industry do something outside of the range of existing practice’. The term denotes the entrepreneur’s internal drive - their boldness, imaginativeness and ability to think ‘outside-the-box’, changing social and economic situations and shaping long-run outcomes. Alertness, in contrast, is externally oriented: in Kirzner’s words, it is the ‘alert awareness of already occurred changes in consumer preferences, in the availability of already-in-use resources …. [the] a sense of what might be “around the corner”’. As he explains, while the creative response tends to disrupt, alertness brings markets into alignment. Intent is a combined internal-external drive, concerning leaders’ ambitions to undertake changes (maybe far) beyond their available resources and capabilities, and about providing consistency to short-term action, while allowing for reinterpretation when new opportunities appear. Other change mechanisms can be observed operating when success or failure in capturing value prompts adjustments in the business model elements and/or modification to the triggers.23

Value mechanisms concern value creation, capture, sharing and slippage. First, activities and the way they are organized lead to value creation, which is about adding value for the customer as well as for such other targets as business owners, other stakeholders, employees and society in
general. Value can be created by leveraging strategic resources, as well as by investing in assets that appreciate because of innovation, or encouraging imitation of the innovation. Thus, activities affect the value of resources, leading to their appreciation or depreciation. Value appropriation — where the individual or firm manages to retain part of the value it creates as profit - depends on their unique strategic resources or core competences. In the context of innovation, value appropriation is about protecting and leveraging that innovation. Value sharing mechanisms allow collaborating parties to appropriate - legitimately - part of the value created by joint efforts, whereas value slippage (or loss) occurs when the value creator is unable to capture or retain their ‘proper’ share because some has been ‘siphoned off’ by (usually) an unauthorized external party.24

Two different cycles lead to business model transformation (as illustrated previously in the Figure 2 framework). One - initiated by triggers - involves change mechanisms leading to business model transformation (substantial changes in scope and resources, and in form of organizing). The other concerns adjustments in the business model driven by the value captured (e.g., the way activities are organized can be changed or external resources brought in to increase revenues or enhance reputation and competency) that do not involve modification of interests and motivations (although, in other circumstances, value captured could also modify the triggers, initiating a rethink of the business model.)

Conclusion

By tracing the creation of and modifications to Ferran Adriá’s business model, this study has depicted the evolution of an individual business model, revealing the what, why and how of its changes over time. It has shown that the notion of business model has a meaning and usefulness that extends beyond its application to organizational units, and that it can also help us understand the business trajectory of individuals — such as entrepreneurs, professionals, scientists or artists — with diverse interests and motivations that relate more to passion and vocation than to the pursuit of profits. The concept of an 'individual' business model depicts teams and organizations associated with the focal individual as more than merely means to ‘service’ the realization of an individual’s agenda, but rather as active parties that are engaged in and appropriate part of the value created, that are nevertheless driven — as the individual is — by the individual’s motivational energy. Our analysis has shown that both purposive action and happenstance interweave in the evolution of an individual business model, allowing for both proactive and reactive behaviors as it evolves. Further, we have revealed how gradual and initially minor changes, when viewed cumulatively and holistically and over time, may lead to frame-breaking transformation of an individual’s business model, and contribute to the advancement of a whole professional sector.

The study contributes to the literature on business models in a number of ways. First, it extends and translates the notion of business models beyond the domain of organizations to the unit of the individual. Second, it is among the first studies to attend both to the actual changes in business model elements and to the triggers and mechanisms that spark them. Third, it distinguishes main and stage-specific triggers and mechanisms that lead to reshaping an individual business model’s main activities, organizing and resources. Fourth, it advances the literature on both business models and strategy by connecting business model dynamics with the creation, capture, sharing and slippage of value. It also expands the notions of value sharing and slippage by identifying and discussing the range of third parties that can benefit from the value created. Finally, it reveals a distinctive logic for business model creation and change, a passion-motivated rather than profit-maximizing one, which is found in talent-driven and/or entrepreneurial individuals and their ventures.

Considering the notion of business models in the individual domain reveals the distinctive passion-motivated rather than profit-maximizing logic of talent-driven, entrepreneurial individuals and their ventures.

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Avenues for further research

Focusing on individual business models opens new paths for further exploration. First, given the wealth of motivations and interests pursued by individuals as well as the idiosyncrasies of certain occupations, it would be insightful to identify different types of individual business models. Second, as additional attention is needed to unraveling the ways in which individuals - entrepreneurs, scientists, artists and other professionals - shape their business models over time, process studies could offer insights into the mechanisms that drive or encourage their evolution. Third, the connection between business models and value creation across multiple users and audiences requires further exploration. Fourth, business model dynamics should be compared across a wider range of contexts so as to both highlight peculiarities and at the same time recognize commonalities, thus enhancing the generalizability of findings. Finally, further studies could extend the business model notion to other units, beyond individuals and organizations, for example strategic alliances or cities.

Managerial implications

The conceptual framework advanced in this study could assist entrepreneurs, professionals and managers in both creating new business models and further developing existing designs. They need to remain aware of the dynamic nature of business models, and the inherent need for them to be altered and fine-tuned over time to align with the changing needs of the venture, the priorities of key stakeholders and shifts in the environment, which can render previously successful business models obsolete and in need of urgent and major adaptation. Managers need also to understand what each element of the business model contributes to the whole, as well as how altering one element, or connection between elements, may have significant implications for the model’s sustainability. In designing or transforming a business model, it is important to grasp and articulate the key triggers, interests and motivations, i.e. the ‘why’, the logic behind the model, as that is the engine that gives meaning and coherence to its elements. Lack of coherence in a business model is very likely to hamper its successful functioning and future viability.

Managers — as much as entrepreneurs and professionals - need to understand how business model transformation processes can allow for and lead to the acquisition or development of distinctive competences and strategic resources, which, if sustained and leveraged over time, can bring opportunities for further business model development. Newly developed or acquired distinctive competences and resources can help refine the business model’s value creation and appropriation logic, or create opportunities for diversification, which can be particularly important to companies operating in niche markets but aiming to grow beyond them.

Finally, our example case shows how academics, artists and other talent-driven individuals can proactively design, develop and manage their individual business models with a view to achieving creative freedom and pursuing their vocations or ambitions without restrictions.

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Appendix

Methods

The article is based on an inductive, longitudinal, in-depth study of a critical case — that of haute cuisine chef Ferran Adrià — selected not as an exemplar of success but, rather, for the insights it can provide on individual business model evolution. The case is particularly suitable for studying business model dynamics, due to its numerous changes over a relatively short time-span, which allows for the capture of several business model transformation cycles. We were able to consider the whole 25 years history of the chef’s individual business model (from 1983 to 2008), during which its nature changed fundamentally.

Data collection and analysis

The study draws on and triangulates multiple data sources, from extensive interviews and numerous informal conversations with the chef and his collaborators, to secondary sources such as press articles in Spanish, Catalan and English and documentaries about and books by and about the chef and his team. In summary, data came from:

- 31 interviews & conversations with the chef (15), members of his team (12), and other related informants (4);
- 14 visits to/observations of parts of the chef’s business model operations in his restaurant, workshop and business unit, and at major events;
- 14 books by/on the chef and his team (published between 1993 and 2009);
- 10 documentaries and video and/or audio recordings of presentations by the chef;
- 2,425 articles from the elBulli press archive (in Spanish, Catalan, English);
- Further press articles and internet information on chef and team collected since 2004;
- Websites of elBulli and related businesses started by present or former team members, as well as those of other chefs;
- Amadeus database: financial data on elBulli & other haute cuisine restaurants.

Data gathering took place between November 2004 and November 2009. Over 30 hours of observations were made (during which notes were taken) during visits to various of the chef’s business spaces: the elBulli restaurant (near Roses, north of Barcelona), the Barcelona-based creativity workshop elBullitaller and the elBullicarmen business offices. The premises of the food and science foundation ALICIA (presided by Ferran Adrià) were visited three times, first in 2005 (while it was still based in Barcelona) and then in 2007 and 2008 in their dedicated building in Mòn Sant Benet. Whenever possible, we went back to original sources (e.g. media interviews, company documents, books) that were contemporary with events to check for coherence between contemporaneously-expressed opinions and evaluations of past actions and activities. The data gathered about other Spanish and international haute cuisine chefs and the information in the Amadeus database allowed us to identifying commonalities as well as unique elements of Ferran Adrià’s business model.

The rich range of data collected was analyzed and reduced for insights on the nature of and links between the elements of the chef’s business model and their transformation over time. Critical, or ‘rupture’ events and activities that lead to significant business model changes were identified and used to delimit the four stages in the chef’s business model development. Coding took place over several rounds, as new data kept being incorporated, and involved interplay between the data and extant theory, and the three co-authors discussed possible interpretations until agreement was reached. Open and axial coding were used to identify and label concepts representing central
ideas in the data, and classify them in categories at a higher level of abstraction. For example, concepts such as alertness, intent or decoupling, which brought about changes in the business model, were grouped under the category ‘mechanisms’, while the concepts of authenticity, recognition, and influence, were brought together under the ‘triggers’ category. Coding was facilitated by comparative thinking about data gathered on the business models of other chefs or other ‘creatives’. Axial coding helped integrate structure and process, and was used to reassemble the data fractured at the open coding stage and to help establish how categories were related at the conceptual level. For example, the ‘triggers’ category was connected with that of ‘change in activities, organizing and resources’ through a process denoted as ‘creative response’. As part of the axial coding, we coded for process, looking for actions and interactions, depicting sequences across categories through the help of time lines, and denoting important changes and continuities. We compared the results of these analyses with the timeline elaborated by the elBulli team (dated 30 January 30 2009) which we were shown when visiting the elBullicarmen offices, and any missing but important event related to elBulli’s evolution was subsequently evaluated and added to the sequence.26

The part of this data was originally analyzed from the perspectives of institutional entrepreneurship and change, with findings published in 2007.27 During that analysis, the notion of the ‘individual business model’ surfaced, prompting the further systematic examination reported here.

The International haute cuisine context

Haute cuisine has become progressively internationalized over the last two decades: chefs have been opening up restaurants in foreign locations, customers have increasingly sought culinary experiences abroad and global media have followed and publicized developments in haute cuisine, making chefs into celebrities. The centuries’ long French hegemony in the field has been challenged and eroded: strong contestants have appeared in Spain, as well as in other (previously unexpected) locations such as the UK, the USA and Australia. So competition has intensified, requiring continuous innovation in addition to the traditional emphasis on both food and service.28

The Michelin Guide has played an essential role in the field from its first publication in 1900, and particularly since establishing its ‘Michelin Star’ rating system in 1933, which has remained the most respected influence on how haute cuisine restaurants operate. Having contributed significantly to spreading the reputation of classical French cuisine, the Guide have come to acknowledge changes in the field, such as the emergence of Nouvelle Cuisine and, over the last decade, the rise of the Spanish ‘Nueva Nouvelle Cuisine’. By 2008 six Spanish restaurants had earned three ‘stars’ (the highest ranking), equally distributed between the Basque country and Catalonia. While the Michelin Guide has remained the undisputed restaurant endorser and custodian of haute cuisine’s standards, other rankings have also appeared and risen in popularity, including the French GaultMillau guide, which is renowned for having given the name to Nouvelle Cuisine in 1972 and contributing to spreading its fame, and the English Restaurant Magazine, which has published the ‘World’s 50 Best Restaurants’ ranking since 2002, based on the votes of prominent food writers, critics, publishers and commentators across the world. Whichever ranking system praises them, however, haute cuisine restaurants are inevitably expensive, unprofitable undertakings.29

References


5. Unless otherwise specified, all quotes are from The History of elbulli www.elbulli.com.


11. Commercial collaborations through which Adrià leveraged his brand equity have included: Ferran Adrià by Armand Basi, a line of textiles for home and kitchen from the Spanish fashion brand Armand Basi; Texturas by Ferran and Albert Adrià, a line of emulsifiers, gelling agents and products produced by Solé Graells that enabled users to recreate some elbulli techniques at home, and Faces Ferran Adrià, a collaboration with a group of award-winning designers to create new kitchen and table utensils, backed by an industrial partner (Cunill Ofrebres) which specialized in manufacturing stainless steel products. The chef also collaborated with CLM (Ceràmica Industrial Montagatina) to create crockery, and with ICC (International Cooking Concepts) in producing cooking utensils.
12. To promote his book *A Day at elBulli* Phaidon organized lectures by Adrià at exclusive cultural locations such as the New York Public Library, Isabel Bader Theatre in Toronto, the State Theatre in Sydney and the Queen Elizabeth Hall London, as well as part of the Authors@Google program (which has hosted speakers such as Barack Obama and the economist Jeffrey Sachs), from whence his ideas have been further dispersed via YouTube; see Authors@Google: Chef Ferran Adrià, (64 min), accessed 7 March 2009 http://www.youtube.com/watch?v=pTuSZHO3GU8 (13 Oct 2008).


14. This is a direction which other chefs have also pursued, e.g. Pierre Gagnaire (in collaboration with Hervé This, cofounder (along with the physicist Nicholas Kurti) of molecular gastronomy as a novel approach to studying the scientific basis of cooking), while Heston Blumenthal engages in joint research efforts with universities.

15. For example, the French chef Alain Ducasse manages restaurants in Monaco, Paris, New York, Moustiers-Sainte-Marie and La Celle en Provence, using the ‘Ducasse’ label for the highest quality products.


17. Ibid.


25. These included the Spanish chefs Juan Mari Arzak, Martin Berasategui, Pedro Subijana, Santi Santamaria, Carme Ruscalleda, as well as international chefs such as Gaston Acuñio (Peru), Heston Blumenthal (UK), Alain Ducasse (France), Hiroyoshi Ishida (Japan), and Charlie Trotter (US).


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