

Head chefs & leadership

- A study of Copenhagen's top gourmet restaurants



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Executive summary

With a general increase in interest for gourmet food and top restaurants in Copenhagen, an amplified focus has also been directed towards the creators responsible of the exclusive and popular product - the head chefs. Though they receive much acknowledgment for their creativeness in developing innovative and extraordinary new courses, the past approximately year and a half, the medias have also focused on what it takes for a top kitchen to be among the best. The general public has been surprised to find that leadership in these kitchens, have not developed in the same way as much leadership have in many other types of organizations, though little focused has been on the reasons for this.

In the study a number of head chefs from restaurants, that was perceive to be among the best in Denmark, was interviewed and observed in action. This was done in order to gain a picture of what the situation was in terms of leadership, what influenced their way of leading and what their motivation was for the job – as chefs and as leaders.

Essential to state is that a working day in these kitchens is split into two, both in terms of tasks and the leadership conducted. The findings revealed that a number of parameters were determining for the way the kitchens were led in ‘the service hours’ – the most distinctive being the importance of performing on time, which demonstrated the key difference in the leading, from other types of organizations. In the hours outside of ‘the service’, not much leading was observed and this seemed to be an area with the possibility to actively do something to ‘balance’ some of the side effects of the more authoritarian style, observed in ‘the service hours’.

Different approaches to the role as leader was identified, but all of the head chefs interviewed had a very tight relation to their profession as chefs – not only due to the long working hours, but also because they were passionate and/or emotional about it, to a higher degree than the average Dane.

The creative process of developing new courses is primarily something reserved for the head chefs and not something the team is involved in. This chef’s artistic expression which is experienced in the courses, is not only of high importance to themselves and their motivation, but is also what makes them the centre of attention for the restaurant’s image in the public.

Though the leadership performed, was most likely with more concern and reason than the general public appears to believe, there were still areas that could be worked on – the most apparent being some level of employee involvement in the creative processes, which would be beneficial both for a happier and maybe more motivated crew, as well as a head chef with more sources of inspiration.

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1.1 Introduction

The increase of top ranked restaurants in Denmark has been so significant that we now have more Michelin stars in Copenhagen, than cities as e.g. Rome and Madrid. This has led to a new focus on the gourmet chefs' job. There is talk about food-tourism, the top restaurants as trademark for Copenhagen and discussions regarding the finest chefs being considered as artists have filled the media recently. The cluster effect of having a number of high class well-renowned restaurants in the same area, in addition to a number of TV programs about up-coming chefs, renewing restaurants and proper home cooking, has added to an intense focus on one of the oldest industries, that is still perceived as conform, rigid and highly old-fashioned, seen in an organizational perspective. The many pre-assumptions made regarding how the gourmet chefs lead and how Gordon Ramsey has been used as an illustrative figure, coursed some personal cynicism however also clarified how important it is to be subjective and not to make the study a justification of how the head chefs lead.

Though referring to it as a popular subject, one also wonder why so little research has been conducting in this line of business before. As pointed out, it is one of the oldest industries and leadership studies has been done since before Ford and his assembly workers - none-the-less scientific studies seems to be very limited in this field. Although the kitchens have been known for swearing, yelling and even physical violence among the chefs¹, the big consultancy firms does not come running, with feasible solutions for leadership development in fancy reports – the restaurants often runs a rather tight budget themselves, and money are rarely spent on administrative employees or external consultants. One could ask why the regular chefs- or maybe their union- has not done much to increase focus on what might have been a very problematic way of handling employees? Maybe it is due to the fact that it is; 1) An industry with strong ties to traditions 2) 'This is a world with focus on the product before anything else'² or that is 3) Unclear if the problem is seen equivalently significant among the chefs, as the outsiders?

The recent increase in interest for the industry and my personal experience as a waitress in a top-class restaurant was some of the points kicking the idea for the study. In the study the focus was chosen to be on the head chefs and not on the employees, mainly to keep a somewhat stringent line,

¹ See Appendix. 3 p.18

² Peter Kreiner, administrative Director at Noma, Djøf bladet, marts 2010

though a difficult task at some points. The focus is both on the leaders' style of leadership, but also how other parameters and personal traits affect their style.

A heavy emphasize throughout the study is that, the request for performance in these kitchens are neither like a 'normal' office, workshop, ateliers or construction site – it is even different from how leading in the restaurant. This is the reason why some 'classic' approaches to leadership is described at first and followed by a review of what is presumed to be the factors that influence the head chefs and their way of leading their teams. In the analysis a walk through the data is correlated with parts of the theory relevant, as well as a brief touch on some ideas of what could be interesting in a perspective for further development. It is found that most of the influential parameters on the leadership are closely interconnected and sometimes hard to separate, though the aim is to treat them singularly. The uniqueness of the kitchens restrains a full transfer of the findings of the study's outcome to other industries or business. The uniqueness may also be the reason for the awakening of interest in the field.

The recent discussions of how the extraordinary good head chefs should be perceived – as artists or craftsmen – is interesting in the light that their 'creative nerve' is what has made them to the focal point of the restaurant and the attention is all on the head chefs. The immense attention is heavy in the expectations to the outcome of their creativity, which is a pressure that is continuous and presumably both motivating and a little strenuous.

1.2 Problem field

Within this problem field, including headline, working questions and a clarifying paragraph, the idea was to elucidate what areas that have been aimed for, and thus to shed some light on these significant areas.

Head chefs and leadership

- A study of Copenhagen's top gourmet restaurants

- What are the main affecting parameters on the way the head chefs lead?
- What makes the head chef and chefs work so many hours a week, for a plain salary? What motivates them to make the effort?
- Is the work environment hierarchical and with a rough tone – and why? And why do the rest of the chefs accept this?
- When making 150-200 dishes at top level every night – one fault can destroy the restaurant's reputation if reviewed – if a hard style is identified, does the end goal justify the mean? Or does it at least make sense to lead as they do?

Besides the above mentioned areas, reflections on how to lead a crew that include both craftsmen and in some kitchens also required to participate in at highly creative and often artistic process, influence the leaders' conducts? And in this perspective how do they perceive themselves? Does that influence their leadership? This is also interesting in the light of whether it is possible to identify any of the classic leadership styles in the head chef's process of leading, as well as if it there is anything that points towards a common style among the chefs?

The aim was to investigate further into each of these areas, in order to enlightening as many aspects as possible on the area of research. When not seeking to come up with a fully bulletproof plan on how to change the industry and its leadership images, it is also reasoned with the fact that a potential problem would need to be identified, before it can be dealt with. Finally, does theory have something to offer for the head chefs?

2. 1.Methodology and theory of science

In general methods determined what the field research sees, experiences and learns. But if substance (data, findings, facts) are products of the methods used, substance cannot be considered independently of method.³

Through this project an inductive methods/ reasoning have been used, due to a number of reasons, one of them being that no main overall theory has been applied. Induction means that you on basis of a number of tests with the same outcome to the universal utterance, that a phenomenon always will come out like the way it have been observed. Qualitative research in the form of interviews and observations has been the main way to acquire new knowledge, in order to reach a higher level of this rather scientifically un-described area of research. This was also the reason why an explorative angle has been applied, which has led to much unexpected information and many experiences. Since little data had been produced on the subject it was decided for, to do observation as a primer source of gathering data. The aim was never to do an anthropological, fully participative study, since it would require another approach to the project. None-the-less the observations are seen as merely representative and not just illustrative. They also set the head chefs' quotes into perspective and increase authenticity.

2.1.1 Paradigm

Choice of paradigm and approach to the knowledge is not only about proper "science behavior", and there can easily be several competing paradigms within organizational theoretical research areas⁴, at least in a post-modern perspective. A paradigm is a collective world-view-approach, shared by a scientific company/group of scientists. Therefore it is possible to identify different paradigms within the same scientific domain, where a paradigm could be e.g. the epistemological 'direction', the hermeneutic paradigm or within humanism⁵.

In this study, the approach is with a Phenomenological (method)-Hermeneutic (interpretative paradigm) - perspective and focuses take stand in humanistic psychology.

³ Emerson, Fretz, Shaw, 1992, - p. 3

⁴ Nielsen, 1989, p. 36 -37

⁵ <http://da.wikipedia.org/wiki/Paradigme>

Phenomenology method is about knowledge as it exists in our conscious, meaning one have to describe what you become aware of in your focus on the phenomenon. Within the area of phenomenological science, one tries to avoid the circularity by a theory-free approach to the subject-matter. Phenomenology is primarily founded on Husserl's teachings on acknowledgment and often takes place in theory-free "consciousness-acts" mainly founded in intentionality... [] An example is the psychological theory – Grounded theory, that does not base investigations/surveys/research on hypothesis but claims to work unconditionally and purely empirical.⁶ The primary goal in phenomenology knowledge is the understanding of the meaning which is implicit in the actor's original description of a certain situation. That means that the empirical phenomenology is not satisfied with the actor's description solely, it needs to be interpreted into a perspective - theoretical or empirical.⁷ There are two levels of empirical phenomenology; "Level I, the original data is comprised of naïve descriptions obtained through open-ended questions and dialogue. On level II the researcher describes the structures of the experience based on reflective analysis and interpretation of the research participant's account of the story."⁸

Hermeneutics is an interpretative approach, and in this direction the object - who is being investigated - is "self-thinking", always have free will, and will be able to choose patterns of acts/procedures. The important and interesting part is why the individual chooses to do as he/she does. This often requires a more qualitative approach⁹.

In the hermeneutic-phenomenological perspective, we find strength in the fact that you with this scientific direction live in a world, where you interpret and create your opinions from experience and projects you worked through. Phenomenology also sets the phenomenon in the centre, and through that, learn to create experience and new knowledge /data¹⁰.

⁶ Christansen, 2002 – p.28

⁷ Claus Nygaard 2005, p.155

⁸ Georgi '85, in Nygaard 2007, p.157

⁹ Wikipedia.com/wiki/hermenutik

¹⁰ <http://www.business.aau.dk/ha/HA/4sem/2006/Metode/Metodeseminar-TrinIII/Grp.%203.pdf>

2.1.2 Being phenomenological- hermeneutic

When doing observations with only one observer and only one visit pr. site, as done in this study, one rely a lot of the data retrieved, at the singles locations. The observations and interviews notes were done as descriptive and with as few pre-assumptions as possible. Meaning that at the ‘first level’ of empirical phenomenology, the observations gave “a second hand” impression on some of the issues, opinions and perceptions of themselves that the chefs have revealed in the interviews, so meaning was put into a perspective. In ‘level two’, the analysis has been done on “interpretations of the research participant’s account of the story”, the “naïve descriptions” of the situations and with reflective analytical approaches.

Hermeneutic wise, the observations definitely revealed that the objects were free thinking individuals. Though only one observation was conducted at each restaurant, they are to be predominantly symbols of the way the days out-fold regularly, though we cannot document the chefs’ patterns of procedures. The mixture of observation and interviews, assisted in getting an impression on why the chefs acts as they do.

If we have to go a little closer into the theory, the humanistic/existential psychology needs to be depicted too. Humanistic psychology arose with foundation in the philosophical direction existentialism. The discipline stresses a phenomenological view of human experience, seeking to understand human beings and their behaviour by conducting qualitative research and the humanistic psychology approach people as a whole, and not in fragments as with cognition or personality. Humanistic psychology focus on fundamental subjects in human life, as identity, death, freedom and meaning.¹¹ In this study, the focus is also on motivation and driving factors, in the leader’s work life in relation to what type of persons they are – and among others use Maslow’s to shed some light on this area.

2.2.1 Key Findings

Choosing to let the subject be about head chefs and their leadership, what influential factors were prevalent, and how they were motivated, observation and in depth interview with the chefs were chosen as the procedure of gathering data/empirics. Through the observations, much emphasize was

¹¹ <http://www.ahpweb.org/aboutahp/whatis.html>

put on the way the head chefs communicated with the employees, the tone, how they worked with their own tasks and how clear their role as a leader & head chef was indirect/directly.

Throughout the data collection a comprehensive amount of details and unanticipated data/empirics was gathered - some of the parts being more relevant than others, in the light of this study. The following points are considered as the most significant, in relation to the problem field:

- Through all the observations, neither of the head chefs was seen yelling or screaming at the employees¹². Orders and corrections were made in clear-no-fuzz language and at some points, in a rather direct tone. Scowling was observed at several locations. In the interviews, several of the head chefs, did mention situations where they get angry and more or less indirectly said that they raise their voice. Most of the chefs also recognized that the 'outside' perception of the hard tone in the kitchen was true to what they had experienced themselves, from their own former head chefs. None of the chefs holds any leadership education, and several of them see it as a factor influencing the way the industry is known to be leading today.
- The observations to a large degree, revealed the difference in the 'leading' taking place, between the hours of 'the service', and the preparation and cleaning hours before and afterwards. In the outside-service- hours, the tasks for each chef was very clearly defined prior, which meant that very few orders were given and not much leading took place. This was the part that seemed most different from what was perceived to go on in a "regular" company. The service hours was, as mentioned, affected by a direct tone, and the incoming orders was given in a order-like way, with the head chef as the inevitable delegator - much as with an authoritarian leadership style. Most of the chefs described their development as leaders with various reflections, though several of them mentioned that they believed that they are better at keeping calm now, than earlier.
- The most prominent parameters differentiating the kitchen's service hours from other companies appeared to be how the good performance was always with zero-errors and

¹² Rene Redzepi in the film 'Noma- på kogepunktet' is referred to through the analysis, and here we see situations where he yells, but this is not my own primer data.

perfect timed. If the product did not fulfill this objective, catastrophes can happen – and the line between success and failure is very thin.

- Personal Flow was observed at almost all the restaurants. In the service hours, the focus on the task at hand was very intense, both due to the aim for recreation of perfection at each plate, as well as the need for the optimal balancing of timing, for each of the components to be finished at the exact same time. Since most of the chefs have a considerable experience in and control of their task, while full-on concentration is still needed, getting to flow was possible, and probably more attainable than in many other jobs.
- The creative process of developing new courses and menus, where something that the head chef was mainly responsible of, with inputs from the sous-chefs. These processes appeared to take place, at certain ‘time slots’ and not during service. Smaller changes and varieties were made observed to some courses at some restaurants, though.
- In the interviews conducted, we see the spread in head chefs’ perception of themselves and their job as artists or more as craftsmen. They were all not only very happy about their job, but also highly focused on performing at their uttermost. Focusing on motivation factors, we found that the chefs were not motivated by the entirely same things- and that e.g. good reviews of the restaurant were not mentioned once. Between the six interviewed chefs the motivation varied from happy guests to more almost ‘existential’ factors on creation. None of it was about making money.
- The relationships between the chefs, in each of the kitchens were friendly and much private talk was observed. Several of the head chefs, explicitly say that the relations in the staff-team are particular strong.
- The working days were very long, and the chefs in general worked many hours pr. week. No-one left before the day was over, or started the shift late.

In the observations, much focus was emphasized on the communication and if the chefs look as if they were in flow or stressed out. The interviews focused more on the leader’s perception of themselves as leaders and their motivation factors.

2.3.1 The process of collecting data

Through the process of collecting data, many different planned and un-planned situations occurred, which provided lots of relevant information & data for the study. You can only plan to a certain degree, and often situations occurred where the object obviously felt that they were on “home field”, and therefore maybe more keen on sharing their perception and experiences, situations I chose to take advantage of. In some situations a ‘proper sit-down’ interview was the most apparent, where others seemed to appreciate the more relaxed semi-structured style - the interview as a dialogue¹³. Ib Andersen et al. stress that it is not a problem to combine participative observation, in-depth interviews, discussion and documentary material¹⁴. Sometimes the reason to do participative observations can be just to get a preliminary understanding of what happens in the researched field.¹⁵ In this case it was needed to be able to document the preliminary understanding of the field, since basic knowledge already existed. The somewhat participative observations also resulted in getting a broader and more general knowledge of high class restaurants, and also resulted in most of the conversations with the chefs. These were especially valuable, if an in depth interview had not been conducted, or planned for.

“A semi-structured interview is flexible, allowing new questions to be brought up during the interview as a result of what the interviewee says. The interviewer in a semi-structured interview generally has a framework of themes to be explored. [...] It is generally beneficial for interviewers to have an interview guide prepared, which is an informal "grouping of topics and questions that the interviewer can ask in different ways for different participants"¹⁶. The more interviews conducted, the more deliberate semi-structured they became, though the same interview guide was used to more or less all of the chefs interviewed. As Ib Andersen mentions, “The best interviews were produced when I forgot all about the interview guide and used it merely as a kind of checklist at the

¹³ Ib Andersen et al. 1995, p.185

¹⁴ Ib Andersen et al. 1995, p.34

¹⁵ Ib Andersen et al. 1995, p. 60

¹⁶ Lindlof & Taylor, 2002, p. 195

end of the interview”¹⁷. This was primarily due to the interviewer’s /my improved familiarity with the questions, the possible sub-question and the clearer aim of the interview.

Though the situation varied a little in interview style, the questions was phrased more or less the same and came around identical subjects/matters, so the answers should be comparable. The situations based on a more framed –style interview, was primarily the ones where the interview was agreed upon a head, and the chefs therefore expected it differently. All interviews were conducted in Danish for the chefs to feel as relaxed as possible. The observation notes were done in English, leaving the quotes in Danish, for validity.

2.3.2 Participant observation -The observer as a part of the “meaning” creation

Due to some of the interview situations, being more informal than expected, and some of the observations being more affected by the observer’s (my) presence, a semi-participative-observation must be the most correct way to describe the conditions. It neither was fully anthropological in the full participative way, when not “going native” – which would require a more long-term observation phase. With the first observation it became evident, that the completely objective observation was not possible to the degree first anticipated. Gerd Christiansen (2005) underlines how you have to acknowledge that nothing can be absolutely objective.

Gill & Johnson (2002) developed a fourfold categorization of the role the participant observer can adopt. The roles are; complete participant, complete observer, observer as participant and participant as observer¹⁸. The last two requires that you inform your “objects” of your purpose. Ethically these are less problematic. In this perspective the observation conducted, the observer would be ‘observer as participant’ – since they knew they were observed, they knew more or less why, I took notes, but I was not a part of their job, and cannot identify fully with their job, since I did not perform it myself. Saunders et alt.(2009) also noticed how participant observatory is very high on ecological validity because it involves the social phenomena in their natural contexts. Here the biggest threat to validity is bias. This was, as such, less of problem because I did not fully engage in the activity observed. On the ‘being observed-effect’ Saunders et alt. also notice how “.. the nature of that behavior owing to the fact that is for the subject is conscious of being

¹⁷ Ib Andersen et alt. 1995, p.66

¹⁸ Saunders, Lewis, Thornhill, Prentice hall 2009 –p.292-294-297

observed..“ is overcome by minimal interaction or habituation.¹⁹ Meaning that a reason not to reveal your purpose would be that you then do not alter behavior²⁰ - the less interaction with the kitchen personnel the better.

The anthropologist Cato Wadel notes how the observer is influenced by her/his own cultural categories and not necessarily the object's cultural categories, which is especially the case when studying your own type of society²¹. Here it is important to mention that I (the observer) have worked as a waitress, in several kitchens around Copenhagen, for the past 5 years. This is most likely a source of influence to the issues observed, and general pre-assumptions about the object and the industry. It is also worth noticing that I have tried to be as objective as possible, but that I might not perceive e.g. the tone of voice the same way, as someone visiting a gourmet kitchen for the first time. It is important to note that there is a considerable difference between being in the kitchen and in the actual restaurant. So though the observations as a whole went very well, Goffmann's²² requirements might not have been fully met, on what he thinks this kind of research method should include; "...subjecting yourself in your own body and your own personality and your own social situation to the set of contingencies that play upon a set of individuals so that you can physically and ecologically penetrate their circle of response to their social situation, or their work situation, or their ethnic situation". Maybe it would have happened if I had been a fully passive observer, through all the observations. Pollner & Emerson (1988) does underline that they are aware of the fact that "No field researcher can be a completely neutral, detached observer, outside and independent of the observed phenomenon".²³

2.4 Data Collection

With Copenhagen's high number of high class restaurants - compared to the size of the city - there is also a number of respective respected head chefs that were relevant to contact. Initially not

¹⁹ Saunders et. Alt(2009)- p.397

²⁰ Denise F. Polit, Cheryl Tatano Beck in Emerson et alt.- 2004 - p.3

²¹ Cato Wadel, 1990, kap.3, p 59

²² Goffmann, in Flick et alt., 2004 p.227

²³ Emerson et. Alt. 195, p.2 +3

knowing if any of them would be willing to participate in the project as an object for observation or interview, a relatively high number of chefs were contacted. The once I got responds from were surprisingly positive, inviting and open about letting me into the kitchens and taking time to talk to me. There is 13 Michelin star restaurants in Denmark, and app.10-15 within the range of quality and ambition level – in this study 7 have been observed, interviewed, or both.

The chefs that did responded positively to an inquiry, on an observation or interview was ;

Jakob Mielcke (Mielcke & Hurtigkarl) - interview
Rasmus Grønbech (former owner and head Chef at Premissé) - interview
Anita Klemmesen (1.th) - observation and answered questions by email
Bo Bech (Restaurant Paustian v. Bo Bech) - observation and interview
Kristian Vøttrup & Mads Magnusson (Divan II & Restaurant Opera, Vøttrup is member of the Board in HORESTA and owner of the two restaurants, Mads Magnusson is the head chef of both restaurants) - observation and group interview
Francis Cardenau (Le Sommelier, also partner in Umami and Mash) - observation
Thomas Rode (Kong Hans) – observation and interview
Erwin Lauterbach (Saison, he was positive about my visit, but we never managed to find a date)

At Noma they did not have the possibility to let me come and observe, but plenty of secondary material was available on Rene Redzepi. Beside the movie ‘Noma- på kogepunktet’ a number of interviews and articles on Redzepi have been used as sources too.

Most of the chefs were initially contacted by email, which was surprisingly effective. The main reason to establish most of the contacts by email, was that they could think about whether they wanted to participate or not, before answering and that I had time & room to present the subject and position clearly. Bo Bech and Erwin Lauterbach were contacted via phone.

2.4.1 Initials areas of interest for the data collection

When doing the interviews – structure or semi structured – the aim was as mentioned to cover the same subjects, for among other comparability. So though the questions were phrased a little different due to the various situations and recipients, the following subjects were the once aimed to cover;

- Motivation – what was the head chef's own motivation factors
- Being a leader- development of own leader competencies and the challenges and points for improvements
- The importance of developing creatively – potential influence on leadership and whom was included in the creative processes. In addition to this it was interesting to hear how they perceive themselves – as artist or craftsmen
- The truth to the prejudices of leadership in kitchens and the screaming head chef?
- The parameters that influences chefs and make their leader situations unique compared to other companies
- The importance and motivation of balancing timing and tasks (flow) perfectly

The questions all led to other subjects, more or less relevant for the empirics and the focus of the study.

2.4.2 What influenced the data collection?

The observations and interviews, the actual data-collecting situations, varied and some issues are worth taking into consideration, as possible influential factors on the data retrieved.

Jakob Mielcke, co-owner and head chef at Mielcke & Hurtigkarl ; When first telling Jakob Mielcke about the study, we decided that I would not use him or the other kitchen staff at Mielcke & Hurtigkarl as case material, since I work there, though less now than earlier. Neither he nor I would feel comfortable with the object-subject situation, due to our usual employer-employee situation. Eventually he offered some help, contacting some of the other top chefs that he knows personally, and ended up doing the interview as well. Though most of the questions are more or less the same for all the interviews, the interview questions for Jakob, was slightly influenced by the fact that we had quickly talked around the subject at an earlier point and some of the questions therefore were specifically on these issues.

Rasmus Grønbech, former owner and head chef at Premissé ; When first listing chefs to contact Rasmus Grønbech was noted as well, but the actual interview situation occurred within a short time line, just few minutes after interviewing Jakob Mielcke. Therefore these interview questions was quite influenced by how Jakob Mielcke had replied to them, and it was hard not to draw clear comparisons, for both the interviewer and interviewee, who knew that Jakob had just

been asked the same questions, and therefore found it easier to illustrate himself and his leader style, by comparing them two.

Bo Bech, owner and head chef at Paustian v. Bo Bech; Though not directly connected to the data retrieved from the visit, it might be interesting to consider that Bo Bech have a show on Danish television, meaning he has been much in the media the past year. He also mentioned that he had just had a TV- team in the kitchen at Paustian, implying that he is probable more used to being observed, than many of the other chefs. The visit at restaurant Paustian, ended up being spread out on two days, one day with ongoing semi-structured interviews, and one day with a less involving observation. On the first day, the aim was to do a non-participative observation, but Bo Bech was very keen on talking, describing and asking questions, which was very including and hard to reject since, he was very open on his leadership considerations etc. The kitchen was divided into two parts, one of them being open and visible to the restaurant guests, which might also affect the way the two chefs being placed here communicate. Bo says himself that he jumps in thoughts and subjects a lot – which also made it hard to ask the questions slavishly, and a more semi-constructed approach was decided for. Though the first day was much more participatory that expected, it was successful in relation to interviews – not only the ongoing part through the day, but also a more regular structured situation afterwards, asking the questions we had not gotten around during the day. The second day was much busier, and it was easier to do a less participative observation, where Bo came with less concluding comments on himself. It must be mentioned that due to the small open kitchen being the one where Bo Bech was situated, it was basically impossible not to be seen all the time, though that might be the most plausible situation in a observation study .

Francis Cardenau, head chef and co-owner at Le Sommelier; Though the aim is at all points to be as objective as possible, and be the least affected by pre-assumptions etc., Francis Cardenau, was a kitchen chef that I had heard much about before the observation. The stories are different from waiters to chef, and the excitement before going there, was high. Francis was kind to me and throughout the evening it became a little easier for me to blend in with the wall. Opposite of most other kitchen chefs, Francis was working in the cold kitchen and not the hot kitchen which is the busier during service. When I stood in the warm kitchen, they were so busy, that I almost reached a “complete-observer” level. In the cold kitchen, the pace was lower which also affected the attention given to me. The restaurant was considerable bigger than the other ones visited, way more guests,

and in some ways it felt a little as if the distance from the chefs to guest was longer – more line cooking.

Anita Klemmesen, head Chef at 1.th.; Since Anita is one of the very few female head chefs on this level, it was hard not to consider the sex- issue, though it should not be the specific focus. The questions for her were only slightly affected by this. Before the observations I had had some considerations on how it would work with the very open kitchen – more open than at Paustian and Kong Hans. The kitchen was almost a part of the seating area, since they wish to create some kind of homey-feeling. This was also a very influential factor to the amounts of communication that the chefs had during service. An even more important factor was that Anita Klemmesen was actually acting as a hostess and not the primer responsible in the kitchen, during service. A factor I was not aware of before the service. No doubt she was in charge, and she had prepared and cooked food all day, so basically it was only the very last preparing, serving etc. that the two chefs were fully responsible for. Her leadership was still worth observing, since there was no doubt she was in charge at any point. This observation also stood out compared to the others because they were only 3 people in the kitchen, plus a dishwasher out in the back. Observatory wise, it was less participative than at Paustian and Divan 2, but neither here was I invisible, but luckily they were busy enough to be moving at all times and therefore it did not seem as if the situation was influenced by my presence.

Mads Magnusson, head chef at Divan II (and The Opera): Knowing little about Mads Magnusson before coming to Divan 2, maybe made it easier to ask many questions. Before the observation started we had, had an interview and maybe broken down some barriers. It was quite a slow night and not many people in the restaurant. Mads placed me in the middle of the kitchen, which made it impossible for me not be noticed at all times. He continuously asked me questions, and started out by sharing his impression on the other chefs visited. Though he saw me noticing all his quotes etc., it did not seem as if he considered it an interview situation, it was less formal than earlier. At one point I wondered if he was too aware of me, since I got the impression that he lowered his voice for me not to hear him discussing with the sous-chef. It could have been natural for him.

Kristian Vøttrup; The main reason for contacting Kristian Vøttrup, was that besides running two restaurants, he is also a member of the board in the industry association HORESTA, and the thought was that he therefore might had considered some of the researched issues. Plus he is also educated

as a chef, and has been working at the restaurant for quite some years, since his father owned it before him. The collective interview was of much use.

Thomas Rode Andersen, head chef at Kong Hans; The agreement I had made with Thomas was a little unclear, which meant that we did not sort it out until a few hours before I started the observation. Very fast it became clear that the staff here, was much more use to having visitors/strangers in the kitchen. Though they knew what I was doing there, my presence seemed much less influential than the other places I had been observing. They were almost not aware of me. They as well have had film-crews and photographers visiting many times.

2.4.3 Secondary data

In order to get the best picture of the data material available, a broad approach was chosen when doing the study. Though the field of research have not been explored much by scientists, it is as stated in the introduction, a field that have met a high boost of attention from the public, especially due to the increase in number of top restaurants in Copenhagen the past years.

2.5 The methodological approach' influence on the data

When doing qualitative methods, with interviews and observation as done here, you need to take the object's own opinion into consideration, which also assist in giving the more nuanced data, that qualitative data can compared to quantitative data. When taking on a qualitative method, you are suggested to see humans as complex human beings, where their actions are considered and motives are a part of how they act²⁴. With the approach of the study focusing on head chefs only, and narrowing it down to gourmet restaurants, quantitative methods was not really an option, or at least it would require a change of the size of the field for the study. First of all the number of head chefs in top restaurants in Denmark are not big enough for e.g. a questionnaire, with data valid enough for any conclusions to be taken. Another approach could have been to focus on the employees instead, which would change the direction of the study. So the focus and scope of the study have to some degree predisposed the methods of collecting data. As with any qualitative data collection, the issue of subjectivity is always worth taking into consideration and something that is hard to come around. Concretely it is also noted that an issue as leadership, is something that is highly influenced by the objects personality. This makes it an even touchier subject, and some of the interviews are also

²⁴ http://www.emu.dk/gym/fag/ps/inspiration/kursus/feltarbejde/reliabilitet%20og%20validitet_x.pdf

affected by this, in the way that the objects e.g. are not equally reflective of their lacks/flaws/areas with rooms for improvements.

2.5.1 The soundness of the study

In order to clarify if this study says something that can be used as anything else than a description of the situations experienced, validity, reliability and generalizability is reviewed in the following.

Validity

Data is only useful if it actually measures what it claims to be measuring and, in this respect, the concept of validity refers to the extent to which the data we collect gives a true measurement / description of "social reality" (what is "really happening" in society)²⁵, but also if the measurement tool (e.g. the interview schedule) actually measures what the study aims to further investigate. You can also talk about ecological validity – meaning if the study's result shows phenomena in people's daily life²⁶. When we have qualitative data as observations and interviews with the same people observed, secondary literature is needed to increase validity, and to mirror a true version of reality, as it appears for the objects.

Since an inductive approach to the study was chosen, a full and concrete picture of the 'end-product' was not established, before collecting all the data. So though the overall direction and working questions were decided for, the data was a part of shaping the problem formulation, making the data very useable for the study. The fact that both observations and interviewing was done on almost all the locations²⁷, aimed to illustrate (or indicate the opposite) some of the things that the objects talked about themselves, in the interviews. As described prior, the observations varied in how I felt that the chefs was aware of me, and though it is difficult to exclude, I think that there was very few situations that did not appear what I believe was natural for them²⁸. Meaning that though they were aware of me, the impression was not that I altered their behavior. During the observation where the whole team was busy – and in flow(will be further explained) - there would

²⁵ www.sociology.org.uk/methrvt.doc&anno=2

²⁶ <http://www.psychexchange.co.uk/glossary/ecological-validity-56/>

²⁷ At le sommelier a 'real' interview was not conducted, though comments from Francis Cardeneu, Bjørn Jacobsen (sous-chef) and Erik Gemal (co-owner) was noted in the observation notes.

²⁸ One quick situation at Divan 2, see observation notes(app.4 –p.23), or the notes on each observation situation,

not have been ‘mental-room’ for focusing on changing behavior, because of my presence, since they are fully focused on their task. In addition to that, the observations also included situations and comments that would have been handled smoother, if interested in ‘impressing’ me. The situation appeared to be very close to their every day procedures. Interview wise, it is a little harder to differentiate between what is an ‘artificial’ opinion made for the case of the interview, and what is just a self-perception that maybe does not fully correspond with reality. When starting the observations and in particular when conducting the interviews, the impression was that I gained some trust and credibility, by having considerable experience as a waitress at a high-end restaurant myself, and thereby be less likely to judge their leadership.

Reliability

Qualitative surveys/studies is founded in the assumption that the individual’s perception of him/herself and the outside world is subjective and unique, and therefore it is less obvious to discuss reliability, than when using a quantitative methodological approach²⁹.

Observer-reliability and instrumental reliability is still worth mentioning, though we have touched upon it more implicitly. The observer’s reliability is dependent on the interpretation of the respondents answer or influence³⁰ and as mentioned my experience as waitress, is a factor that cannot be ignored here. Instrumental-reliability is focusing on how the measurement instrument shows results that is not precise/correct – and as with any qualitative approach, the subjectivity issue is prevalent, but also something that all ‘scientist’ are aware of, and accept.

Generalizability

When using qualitative methods for a study, it often indicates that the aim is to understand, interpret and extrapolate similar situations, and maybe transmissible/generalize the findings³¹. Though this study focus on head chefs that leads groups, as many other leaders - and in that view could be comparable, the time issue is such a prevalent and determining factor, that it cannot be overlooked or diminished, enough for the data just to be exemplifying. This as well as the fact that our number of ‘respondents’ is not big enough for the study to be generalizable, for e.g. other industries –

²⁹ http://www.emu.dk/gym/fag/ps/inspiration/kursus/feltarbejde/reliabilitet%20og%20validitet_x.pdf

³⁰ www.itu.dk/~rander/.../reliabilitet-og-validitet_Bayram.doc

³¹ http://www.emu.dk/gym/fag/ps/inspiration/kursus/feltarbejde/reliabilitet%20og%20validitet_x.pdf

something that almost would require us to be quantitative. So the study (the empirics) is not going to say anything about leadership styles in general, but contribute to leadership studies, with a illustrative perspective on an industry that there has not been written many scientific studies on.

To summarize, I ensured converging lines of inquiry in the best possible way by doing observations, and conducting interviews, some structured some semi-structured with the same chefs as the ones that have been observed. With a relatively low total population, the study covers a fair part of the potential 'objects' for observation. The secondary data shed some light on the primary data by indulging more outside- views and getting a broader picture of their perceptions of and opinions on what is happening in the kitchens

2.6 Delimitations

As with any subject you dick further into, many doors keep opening every time you read a theoretical article with a new view or when you have found more empirics that enlighten another perspective, suggesting something different, but as in all studies limits are needed.

2.6.1 Theoretical delimitations

The following areas, was chosen not to emphasize further, in order to uphold a focus on the primer subject. They could all have been interesting and more or less relevant:

- Leading the creative employees
- The effect of the leadership conducted and how the employees perceive it as well as their leader
- If we have pushed the study a little, it would be interesting to see if the very recent discussion of chefs as artists would change the general population's view of chefs as leaders.
- The gourmet chefs as a part of the creative class (e.g. Richard Florida) and maybe link this to motivation, self-perception and leadership
- The chefs as private persons, in the way that if the traits and factors influence them as leaders, also influence them outside the kitchens

- A comparable study with a “normal” company, and leadership traits, directions and conducts in this, would maybe shed some more light on what the difference in the influencing parameters are

2.6.2 Data delimitations

Comparability. The aim with the problem field was only to focus on top restaurants in Copenhagen, primarily due to the collection of empirics. The focus was not only on Michelin star restaurants, in order to have a broader selection of restaurants to choose from, and it was not assumed that the star in itself, change or influence the way the kitchen are led, as long as we are focusing on high-end restaurants, the ambitions level will not decrease. The considerations in the area was therefore, only if the restaurants chosen for the study was on an equivalent level, in order for a valid comparison. Divan II was the cheapest place of them, but is on the other hand known to be visit by the royals when in Tivoli, which must give them some kind of “approval-stamp”. Le Sommelier can hold a much larger number of guests than Kong Hans, Paustian and 1.th, which also influence the number of staff as well as the way the food is prepared (more as line-cooking etc.), but is also recommended as one of the finest places to eat in Copenhagen, when not choosing a star-restaurant. All in all they are all high standard place with the ambition to be in the top, which is a very important parameter when considering the leadership styles.

Busy vs. slow days . Being in the service industry, your biggest enemy is the perishability. When contacting the chefs, they all had a clear idea on when they wanted me to come and observe – either slow days so they would have time to talk to me, or busy days so I would see the place in action. Thankfully they were welcoming and the suggestions they offered on date and time was accepted- which meant that the observations was under different circumstances, and the pressure was different for each of the chefs. It also varied how much not-in-service time I had at each place. At Paustian, I spend a whole day there, plus an extra night.

First-mover. Though it might not be a clear delimitation, but more an issue to notice, it is interesting how little research that have been conducted in this area. It definitely had its benefits – not being biased by other studies, sources and the surroundings finding the issue interesting etc. It also limited the possible pillars to lean upon. Because few have done studies in the area, I had to create all my own data, and few of the sources/objects was used to someone who was neither a journalist nor a potential chef, being interesting in their job. It did seem as if they appreciate the

attention they got by me studying them. It is unclear if I gained their trust faster because, I told them I was waitress myself, and therefore knew what a kitchen of this standard I like.

3.0 – Theoretical approach

In the aim of shedding some light of the proposed area of research – Head chef and their Leadership – the following section will work through theory, mainly on some of the parameters that is believed to influence the head chef's way of leading the kitchen and their motivation sources. Through the process of gathering empirics, we met passionate, focused, hard working and creative head chefs that were highly motivated to do well in their job, and wanted their staff to perform their uttermost. First a look into some rather general theory on **leadership styles**, leading of different employer categories and which areas that were assumed interesting in our top kitchen perspective, in terms of leading. After that the parameters that presumably influence the chefs' leadership is in focus, starting with the **passion** the head chefs have for their job and how it is essential for their performance and self-perception, as leaders and as chefs. After that a look into **creativity** will be next, and touch upon how having and making room for creative involvement can be motivating for the employees as well as the leader. The passion, the ambition of making the best possible product and the creativity is some of the significant factors when speaking **motivation** theory. The focus have been laid on Maslow's hierarchy of needs, and especially the top level of the self-actualizing human being, which seem to be a category that many creative people belongs to, assumable the head chefs too. Staying within the motivation perspectives of the creative employee/leader the next step is into the characteristics of the **Primadonna's** and what makes them tick and perform at their best. One of the stimulating aspects in the chefs' work is the situations where they get the feeling, referred to as **flow**. The full focus, the control of the tasks etc. while leading the rest of the staff in the kitchen is an aim all the chef seems to be going for.

3.1 When leading

Choosing to focus on leadership styles and approaches in general, was mainly reasoned by the fact that an impression of what we can weight against, when discussing the influential factors of the chef's leading style, seemed apparent. The areas chosen to focus upon in this part, was selected both due to presumptions of how it might in the kitchens and also to frivolously indicate what conducts which does not work in the top gourmet kitchens of Copenhagen.

Though leadership in generally is perceived to be many things, enacted in many ways and to bring many opinions forward upon discussion, Yukl have attempted to do an integrating conceptual

framework that encompasses the different variables, when talking leadership. Out of the different fourteen ‘categorizations’ he has made, four has been chosen here, since these appeared to be the most relevant in our perspective.

Some classic leadership concepts in different approaches³²

Behavior	Power	Influence process	Influence tactics	Leader trait	Leader skill
Monitoring performance	Legitimate	Instrumental compliance	Pressure	Achievement, orientation	Technical
Supporting	Referent	Increase self-efficiency	Collaboration	Socialized power motivation	Interpersonal
Role-modeling & self-sacrificing	Referent	Role-modeling & self-sacrifice	Inspirational Appeals (implicit)	Socialized power motivation	Interpersonal
Coaching & Mentoring	Expert & Referent	Modify expectations and. Increase self-efficacy	Persuasions	Socialized power motivation	Technical & Interpersonal

These four behaviors and influence tactics etc. illustrate styles being somewhat close to situations observed and anticipated in the kitchens. The power “executed” in the different mentioned leader behavior situation, are different in relation to the various goals, means and persons included in the conditions. Legitimate, expert and - what is referred to as - referee power, are power types³³ that can enhance a hierarchically situation at a workplace.

When looking into the influence tactics used in these “leader situations” being; Inspirational appeals, consulting/coalition, pressure and collaboration, we see that three of them are directional in the “more down than up or lateral”³⁴, meaning the leader telling the staff how-to. In this view the leader’s most important traits are mainly to be interpersonal and technical. Yukl’s is just one out of many ways to approach leadership in a general manner. In the kitchen context, much focus and many decisions rely on the head chef, which makes the leadership style important and rather influential on work environment and probably outcome of product as well.

3.1.2 Authoritarian

Considering classic leadership style, it was interesting to detect the many pre-assumptions about leadership in gourmet kitchens met from outsiders³⁵ on the way through gathering empirics for the

³² Yukl, 2002, p. 429

³³ Yukl, 2002, p. 144

³⁴ Yukl, 2002, p. 167

³⁵ Outsiders being people that do not work, or have experience working in the industry

study the theory of authoritarian leadership was one of the strongest. In short, authoritarian leadership is categorized as when a leader;

- Give orders,
- Expects the tasks to be solved on time but with care
- Power is a keyword
- Instruct in how the tasks should be led
- The staff get little information on business' plans and visions

This has in some situations led to employees being very careful when the leader is observing them and not always create the best work climate³⁶. In general it is not a style that is often welcomed, since it among others is not including, nor celebrating concepts as e.g. appreciative inquiry³⁷ etc. Not all are equally rejecting and in an old study from the 50s Marvin Shaw³⁸ concludes that an authoritarian leadership style produces high performance but a low group moral on the team. When high-performance is in focus, performance management is also interesting to focus on. The word performance management is a word being used increasingly, not only among big consultancy firms, but the way people use it, almost sounds like a threat as “perform or else...”, if you do not perform/deliver we will come after you. Performing on time (implicit: at your best), is one of the keywords in the kitchens³⁹. Very much in the same perspective Daniel Goleman⁴⁰ et alt. describes the Commanding leader, having several of the same traits as the authoritarian leader – with his core competences being leading in crisis situations. Even when the kitchens are running very well, the pressure and intensity is heavy enough to be compared to crisis, in other industries.

This leadership theory here referred to as classic, is based on the foundation of a so-called “regular” company/organization and through experience and observation, it is terminated that it is fair to say that some issues are considerable different, in these boiling kettles of a workplace.

³⁶ <http://w2.ef.dk/logistik/uploads/File/fig13.10.pdf>

³⁷ For further discussion of A.I. see further down the theory section

³⁸ Shaw 1954, p.16

³⁹ Peter Hanke, 2008, p.33

⁴⁰ Goleman, et alt., 2004

3.1.3 Appreciative & consequent

In general leadership discussions, two topics that have been hot the past years, are Appreciative Inquiry (A.I) and the zero-error culture and their influence on e.g. a company's performance, work-environment etc. The questions are among others if it is possible to combine the two approaches, to have a comfortable workplace with a zero-errors culture, and if A.I. can be used in all kinds of organization. These aspects are all worth considering in the kitchens which are in focus for this study.

The general idea of A.I is to focus on the positive sides and not on the things that does not work, but to appreciate the individual, the group and the organization's resources⁴¹. The founding question for A.I is 'Where does the organization find its life and energy today?' and the leading sentence being 'behind every problem is a frustrated dream'. The idea is to walk into a situation with a problem-solving attitude and a mind-set focusing on how 'we get the most out of our existing resources'. Though A.I boost 'itself' of fitting in to almost all organizations focusing on development of visions, change process etc. It is also noticed that A.I. should not be applied in situations that requires predictable linear process and results or if there is not support for development of dreams and inspired self-transformation. The A.I process is build up on the 4 d circle model, the phases being. Discovery -> Dream -> Design -> Destiny⁴². But the use of A.I. can boost motivation, if the employee feels that they contribute to the task performed or the team as a whole or that their opinion is heard and considered by the leader.

In the age of cost cutting and rigid rationalization, the zero-error culture that prevails in many enterprises serves as 'evidence' of the highest performance standards⁴³. This means that many organizations & companies experience a culture with an increase in focus on pace and 'correctness', which can lead to a high pressure on the employees, to perform 'here and now' with no room for mistakes. This is apparently more of a problem in the public sector, where the if-you-do-not-hear-anything-else-you-are-okay culture is the most prevalent⁴⁴. Besides stress another issue with this

⁴¹ Dall & Hansen, 2001, p.12

⁴² Dall & Hansen, 2001, p.78 + s.27

⁴³<http://www.emeraldinsight.com/Insight/viewPDF.jsp?contentType=Article&Filename=html/Output/Published/EmeraldFullTextArticle/Pdf/2880260309.pdf> - (Toyota and their Lean idea being the most famous.)

⁴⁴ <http://www.business.dk/karriere/nulfejlskultur-affejer-ros-og-anerkendelse>

“non-appreciative” culture only focusing on a flawless outcome, is also that it often ends up being rather bureaucratic, since everything has to be controlled and checked up on.⁴⁵ Opposite some people’s negative approach to zero-error-culture, there seems to be some that enjoy the precision and low tolerance to fluctuations and also trust that it can be mixed with creativity, at least when it comes to development tasks etc.⁴⁶

Both perspectives are as mentioned, interesting in the light of our kitchens, and how they are run. Being realistic, we might need to remember that a day in the kitchen is often split into two rather different sections, where there could be room for two different approaches. The in-service hours, does not make room for much appreciation, while the non-service hours, leaves another atmosphere, with lower pressure and less time issues influencing it. The zero-error style is especially determining in the kitchens compared to many other companies, because the on-time issue is such a heavy factor.

Whether leading in a ‘classic’ environment with ‘classic’ time issues or the opposite, there is still consideration to take, when reflecting on what type of employees you are to be leading – since it is not always fully apparent.

3.1.4 Leading the character employee?

Employees are different and individual - but sometimes we need to put them into boxes with their job specification. So after acknowledging an approach as A.I, we also have to note that not everybody is equally receptive of different leader styles, attitudes and conducts. Patricia Pitcher has looked into a more “stereotype” approach in terms of leadership and how she believes in focusing on the difference between the artist, the craftsman and the technocrat⁴⁷.

One of the interesting issues with the head chefs job, is that they are often required to fulfill both rather creative job tasks as coming up with ideas to new courses as well as the more crafts related part of the job as the actually preparing of the food.

⁴⁵ <http://offentligledelse.dk/nyheder/7>

⁴⁶ Thesis on zero-errors and creativity in the ministry of Tax - p119,

⁴⁷ Hein’s approach on how to lead/motivate the highly specialised creativity employees - will be covered later on

Patricia Pitcher made some studies of the differences of the typical artist, craftsman and technocrat, and how their differences are expressed. But in order to draw the lines between these classifications of people, more abstract question as “When do craft become art? Are they two distinct categories or do they exist on a continuum?” enter the discussion if you wish to make clear categorizations⁴⁸. An interesting perspective in this area is also how, the typical artist, craftsman or technocrat will lead a team, and how his/her ‘category’ values will be expressed in this relation. Another point of interest is how a leader manages to lead a diverse team that includes all three types of people, and ensure that they are all motivated to work towards the same goal. Pitcher describes the three types by adverbs, to draw the first line of difference between them, though she notes that they might be a little stereotyped.

Artists: Unpredictable, funny, visionary, emotional, entrepreneurial

Craftsmen: Well-balance, honest, realistic, reasonable

Technocrat: Difficult, stiff, detail oriented, determined, heart-headed⁴⁹

If looking solely on this categorization, it is not hard to see why leading a complex team can be a challenge to overcome. Pitcher also ‘reveals’ a mixture of classification – e.g. the Creative Craftsman is considerable interesting, being connect to adverbs as; sensible, trustworthy, helpful, people-minded, inspiring, uncompromising, daring etc.

We can spend much time comparing and unraveling the different personal traces among these types of employees/leader characters but the main focus in this study is the head chefs, whom is assumed to balance somewhere in between the artist and the craftsman categorization. It is a little different for the regular chefs.

These parameters amongst others, e.g. how the chefs are motivated, is relevant for the leadership style executed. In the following theory of the different presumed parameters that influences the head chef’s way of leading their staff, is further examined.

⁴⁸ Pitcher, 1997, p.227

⁴⁹ Pitcher, 1997, p.4

3.2 Influencing parameters

3.2.1 Passion

Before conducting the observations, the old-fashioned perception of the screaming unfair head chef not being able to control his reactions connected to his passion filled the picture. Through the observations it was as expected clear that you only take this job and work those long hours for a regular pay, if you really enjoy it, if you are passionate about the job. Passion for your job is a wonderful thing, but it will almost certainly also ensure that one reacts differently than if he/she did not care about the situation- this also goes in a leadership situation. As in many creative jobs, you see that many of the chefs - employees and leaders - are passionate about their jobs. But not everybody is lucky enough to have the talent it requires to support oneself playing your favorite sports, or sell enough of those paintings you love to do so much, and many finds that their day-job is not exactly what they dreamt about living off. What they do in their spare time outside work hours, might be what really makes them tick. For those “lucky ones”, where the job is what really matters, where passion for the job is the “fuel [for] motivation, enhance well-being, and provide meaning in everyday life”⁵⁰ it can overshadow long working days, and low pays – this passion is determining for their (work-) life.

Vallerand et al. describes two types of passion, and helps to clarify the widely used term. Overall passion is here defined as a strong inclination towards an activity that people like, that they find important and in which they invest time and energy. The two different kind of this passion proposed is Obsessive passion (OP) and Harmonious Passion (HP). Obsessive passion refers to a controlled internalization of an activity in one’s identity that creates an internal pressure to engage in the activity that the person likes. Harmonious passion refers to an autonomous internalization that leads individuals to choose to engage in the activity that they like. The aim is not to simplify it as a good and a bad type of passion but HP should lead to greater positive affect and less negative affect than OP during task engagement⁵¹.

You see that some of the characteristics that historically has been perceived as negative at highly passionate people – e.g. Anger and greed – today often is interpreted into strength and aggressive

⁵⁰ Vallerand et al. 2003 p. 1

⁵¹ Vallerand et al. 2003, p 1 + 2.

winner mentality⁵². Passion is in general emotional and Van goozen believes that “passions are defined as high priority goals with emotionally important outcomes”⁵³, justifying some of the extreme reactions both types of passion can lead to.

One of the factors that drive us to OP (and maybe also HP) is the desire for recognition. Francis Fukuyama – has related the request for recognition as one of the most important driving forces in asserting yourself compared to others.⁵⁴ The want for recognition is related to some of the same basic needs for control/mastery, as when aiming to be in flow⁵⁵. The most tangible way of earning your recognition, is to leave some kind of mark behind -”books or sons”⁵⁶ as the old Latin saying noted it (*Libri aut Liberi*). This almost biologically determined need for ‘leaving a trace’ and creating something unique, is often highly motivating, and the creation of this can be imposing passion.

Hegel “.. argued that passion was necessary to reach the highest levels of achievement”⁵⁷ and not something you could attain just by being told so. The passion can be the motivation factor that leads to the ultimate levels of achievement. Often the wish to achieve can be led on by intense competition, which often exists between passionate people (performers). The competition parameter is so obvious, that it is not necessary to separate from the idea of outer and inner motivations factors since comparison, measurement and recognition of results is the first undeniable effect you notice, with any work on human activity⁵⁸. This complies well with Fukuyama’s perception of the issue. This is also interesting to relate to Amabile’s⁵⁹ perspective on how people do their most creative work when they are passionate about what they do⁶⁰ (will return to this).

⁵² Hanke, 2008, p.50

⁵³ Vallerand et al. 2003, p1+2

⁵⁴ Peter Hanke, 2008, p. 52

⁵⁵ See section of flow further down

⁵⁶ Csikszentmihalyi et al. 2005 - flow, p.2

⁵⁷ Vallerand et al. 2003 p1-2

⁵⁸ Peter Hanke, 2008, p.48

⁵⁹ Amabile in Locke, 2000, (p242)

⁶⁰ Amabile in Locke, 2000, p.240

3.2.2 Passion in leadership

Being passionate about leadership, and being passionate about a field in which you are a leader, is not quite the same, but both types of passion can affect each other, and make good leadership skills. You can also find harmonious and obsessive passionate leaders- the harmonious passionate leaders would be in control of the activity as a leader, while the obsessive leader (maybe) would come forward as a little over exaggerated, hard to control and difficult to be with if prevented from the activity that creates the obsessive passion⁶¹.

One of the considerable challenges in leadership is to get the most out of your employees and Kirkeby and Goldschmidt formulate it as “When leading employees with a very big potential, the challenge is to make most of their potential. We wish that the employee in blinks perform his “utter” best, and in the best cases, out-do himself. This is not something we can lead through instruction. It requires true enthusiasm⁶². This is very equivalent to Maslow’s mantra “what a man can be, he must be”⁶³. One consider if enthusiasm and passion can be led on and nurtured, but not invented if not pre-existing. Goldschmidt and Kirkeby also propose that when leading the enthusiastic employees they want the process so badly that they will offer their full potential. It can be a social feeling created together with others and is comprehensive since it gives a bodily feeling of strength and energy, emotionally contains joy and belief in opportunities, and intellectual gives the ability to see opinions, possibilities and correlations⁶⁴. This can appear a little extreme for the outside-listener, but Hanke as well underlines how one does not rest with his passion⁶⁵ and though it might be a little more extreme, it correlates with how Vallerand et al. believes passion entails a loss of reason and control⁶⁶.

On leadership of the passionate and the passionate leaders Hanke says “ The esthetical sense, the ability to put your passions into play, makes the leader more complete in the surrounding’s eyes and

⁶¹ Vallerand et al. 2003, p. 3

⁶² Goldschmidt & Kirkeby, 2005, p.57

⁶³ Stephens, 2000, p. 1

⁶⁴ Goldschmidt & Kirkeby, 2005, p 59

⁶⁵ Hanke, 2008, p. (app.151)

⁶⁶ Vallerand et al. 2003, p.1

the personal strategic spin that exist about any leader with power, decreases when we see the leaders true passionate sides of his/her personality. In general it is easier to relate to a person that shows his sensing, observation and emotional identity⁶⁷.“

A leader that feels passionate about his job – though not particular on the leader tasks- will still be influence in his leading, by the passion he feels for the e.g. more craftsmen related tasks.

3.2.3 Creativity

As mentioned in the introduction, one of the differences between a standard restaurant and the gourmet restaurants, chosen for the observations, is the continuous request⁶⁸ for renewal and development, with the courses/menus. The creative environment – though sometimes limited to specific situations – seemed to be as Amabile⁶⁹state, rather closely linked with the passion that many of the chefs have in their job. Making room for and getting the most out of the creative employee can be a considerable task for a leader, especially since most of these leaders are the main creative source of their kitchens, themselves. Being a creative leader in an environment with somewhat specific “time slots” for the creative thought is most likely not an easy task.

Many people that are passionate about their job have some kind of creative area in their job description- often as part of a development process. Having a substantial number of employees in your crew, that either ‘have a creative flair’ or have idea creation or such in one of their areas, is often a task that needs much attention, as the creative rooms and process’ are easily killed. Though not spending time on the stereotyped perception of the creative employee, it is ‘interesting’ to shortly note Rostan’s (1998) view on creative people and how they feel a considerable close link between their job and their identity.

In general creative work can entail complex, ill-defined problems where performance requires the generation of novel, useful solutions. This means that the imposition of structure is held to represent a key component of the creative process⁷⁰, which demands quite a lot from the leader of creative

⁶⁷ Goldschmidt & Kirkeby 2005, p.89

⁶⁸ Søren Frank, i Berlingske tidende MS, d.25.4 – article on Rene Redzepi, many quotes on the demand for renewal.

⁶⁹ Amabile in Locke, 2000, p. 240

⁷⁰ Mumford et al , 2002, p.708.

people or creative processes. Mumford et. al. also state how a creative product often is a result of a collaborative process- an issue our empirics have different opinions on. They have focused on the creative process when solving problems, which might differ a little bit from the more 'innovative-development-process' work that is required in our field of research. On the other hand Greenberg(1992) and many others⁷¹, have found that creative people have a strong orientation towards autonomy, not only seeking out jobs with a lot of autonomy, but also that they perform better in these environments. This is very interesting in our context, since autonomy is not what the industry is known for. Before gathering the empiric material, we were not aware of how the creative process took place and it showed to be of much interest for the study in general. The general approach and influence of creativity, is both interesting and prevalent in the eyes of 'outsiders' and people within the industry.

Mihaly Csikszentmihalyi also have many interesting points on creativity, creative processes, development and creative people and his slightly rebellious socio-cultural approach, shines through in this, as he believes that the social system creates judgments about the individual's products⁷². He among other says " psychologist tends to see creativity exclusively as a mental process, but creativity is as much a cultural and social as it is a psychological event...". Csikszentmihalyi describes different cultures as set of domains, and how some culture differs in the number of domains they recognize and in the hierarchical relationships among them. He thinks of cultures as a system of interrelated domains, and that innovations which result in creative contributions take place in such domains, rather than directly in the culture.⁷³ Without going further into this, his points is that "...the occurrence of creativity is not simply a function of how many gifted individuals there are, but also of how accessible the various symbolic systems are and how responsive the social system is to novel ideas"⁷⁴. To some this outside recognition and judgment might be what drives their creativity – their core motivation, but they also need to have room for it.

⁷¹ Mumford et al. 2002 – p.710

⁷² Csikszentmihalyi (1999) in Henry (2006), p. 3

⁷³ Csikszentmihalyi (1999) in Henry(2006) p. 6

⁷⁴ Csikszentmihalyi (1999) in Henry (2006) p. 16

Therese Amabile et al. writes about creativity and motivation, and what work environments that makes room for creativity, and what can motivate the creative employees. They also underlines the importance of creating some kind of frame and end-focus for creativity, when asking employees for help with development; "The results of research demonstrating the critical role of problem definition in the creative process (Getzels & Csikszentmihalyi, 1976) imply the importance of goal clarity in creative behavior"⁷⁵ which is a way of leading the creative staff, in the directions wanted. Just as Mumford et al. (2002), T. Amabile et al. also notes the benefits of sharing the creative development processes among them as a collaborative effort, in order for everybody to feel that their specific job matters; "Constructive challenging of ideas and shared commitment to a project are likely to yield increases in intrinsic motivation, because two of the primary features of intrinsic motivation are a positive sense of challenge in the work and a focus on the work itself (Amabile, Hill, Hennessey, & Tighe, 1994; Harter, 1978; White, 1959)"⁷⁶. Meaning that creative processes and motivation can be easily be interlinked.

3.2.4 Making room for creativity

An important part of leading creative people, is that they have to feel they have room – physically, mentally and organizational – to be creative and develop their ideas. Much literature focus on this subject which is often a problem, in for example older organizations and "...some research suggests that internal strife, conservatism, and rigid, formal management structures within organizations will impede creativity (Kimberley, 1981; Kimberley & Evanisko, 1981). Because individuals are likely to perceive each of these factors as controlling, they may lead to increases in individuals' extrinsic motivation, and corresponding decreases in the intrinsic motivation that is necessary for creativity"⁷⁷. This appears to be very relevant in a work place, that presumably has a hard spoken tone and also have requirements.

3.3 Motivation – what's the driving feature ?

Almost any leader needs to focus on how to motivate his employees, and in that process identify what factors influence the employee's motivation level. It quickly becomes evident that the area of

⁷⁵ T. Amabile et al., 1996 p. 8

⁷⁶ T. Amabile et al., 1996, p.8+9

⁷⁷ T. Amabile et al. 1996, p. 12

research is an industry, where many ambitions on being among the very best are born, raised, living and nurtured. When it is not uncommon to work 15hour days, and the employees do it happily, something has been done well – whether it is the leaders’ own approach or something ‘bigger’ is interesting in the light of leadership studies. The linear motivation theory would ask us to look for the carrot, decoying the employees, but the environment chosen for the study, seems to imply something a little off the classic ways of thinking organizational employee motivation. The main focus will be how the head chef is motivated and a sub point being how he is influenced by that in his leading.

Motivation being the factors in an individual that awakes, canalizes, and maintains behavior in direction towards one goal⁷⁸ is highly important for the affiliation the employees have with their work place, the company’s productivity and an aspect that the leader has the possibility to influence to a high degree. To start with a broad perspective on motivation and leadership, we can state that both Maslow, Hertzberg and McGregor has a general belief that the human being is self-motivating, self-controllable and that outer stimuli as steering and control often works de-motivating, on the employees work effort. Among other things McGregor’s theory X & Y, describes how steering and threats does not work, but focus on the use of rewards, in order to make the employee identify with his/her job.⁷⁹

Most leaders wish they knew exactly what would motivate every single employees to work in the most efficient ways while enjoying their work at all times, what drives them to kick in the extra effort – their motivational factors. Maslow’s hierarchy of needs, have been applied on many levels/areas, among others to understand what driving forces that has to be in place, before we can strive for something new, more fulfilling. Though the illustrating triangle⁸⁰ could be interpret as a rather straight-forward process, it is important to clarify that “reaching” top level does not ensure, full happiness, since Maslow believed that whenever you have one need (somewhat) fulfilled, you most often get a new one – continuous development or a need for more (exceptions happens)⁸¹. The motivating factor is to reach the next level, and for example we would not want to create beautiful

⁷⁸ Hein 2009,,

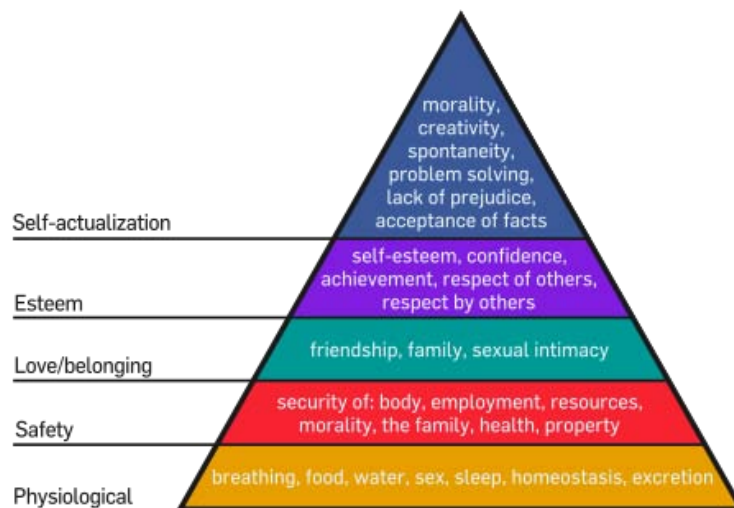
⁷⁹ Anna Askær, 2009 p.16

⁸⁰ http://en.wikipedia.org/wiki/Hierarchy_of_needs

⁸¹ Maslow in Hein, 2009 – chap. 5. p.10

music, or decorate our home, care about our clothing if we were constantly hungry or if everybody hated us⁸². Maslow believed that the goals in themselves are much more universal than the roads leading to them, since these roads are locally determined by culture etc. and that people are much more alike than first presumed⁸³.

Though many leaders spend much time and many resources on classic motivation instruments, it can according to A. Maslow, have some negative consequences on e.g. creativity; “.. in organizations, factors such as performance appraisal , incentives and internal competition prevent employees from concentrating their efforts on learning, growth and innovation.”⁸⁴ Maslow also believes that “people are born motivated” and McGregor underlines how “man is a living organism and not a machine”⁸⁵, which is considerable important when discussing e.g. variation in work tasks.



Maslow’s hierarchy of needs is as mention a model used in many different aspects, and was created as a theoretical approach to motivation. The lowest level of the triangle is basics for most of the population in the western world, so though these are the most dominating, the needs are not on the ‘striving-for-motivation-factor-list’ in our everyday life, underlined by quotes as “a want that is

⁸² <http://www.psykosyntese.dk/a-99-3/>

⁸³ www.coe.uh.edu/courses/.../Humanism%20and%20Maslow.ppt.

⁸⁴ Stephens, 2000 – p.2.

⁸⁵ Stephens, 2000, p. 250

satisfied is no longer a want” & “a satisfied need is not a motivator”⁸⁶. The pyramid is a process of steps, and in order to reach the top level, self-actualization, you need to have “a clear understanding of this level of need, one must first not only achieve the previous needs, physiological, safety, love, and esteem, but master these needs development”⁸⁷.

Looking further into the 5th level of the pyramid, self actualization, we see that the motivation to realize one's own maximum potential and possibilities is considered to be only real motive, all other motives being its various forms. In Maslow's hierarchy of needs, the need for self-actualization is the final need that manifests when lower level needs have been satisfied.⁸⁸ According to Maslow, we could focus on these self-actualizing people, to learn about the full identification of the person and his job, under the most favourable circumstances. He describes how their work becomes a part of their identity, a part of themselves and their self-perception.⁸⁹ Self-actualizing work transcends the self without trying to, and achieves a kind of loss of self-awareness and of self-consciousness⁹⁰. Maslow believes that the need for self-actualization is only active at some people. Aldersfer has another perception of this, and he neither believes that you need to fulfill one need for the next one to be dominant.⁹¹ The self actualizing human being is relevant when discussing the creative human being in the chef, and when we will look further into the primadonna perspective.

Another approach to the motivation perspective is Amabile whom focus on the difference between intrinsic and extrinsic motivation. Intrinsic motivation being the motivation to do work because it is interesting, engaging or positively challenging. In its highest form it is called passion and can lead to complete absorption in the work. Comparable, extrinsic motivation is the external pressure, that can decrease intrinsic motivation and as a result, and shrink creativity. Some of the extrinsic factors that can lead to this; expected external evaluation, surveillance, contracted for-reward, competition with peers, and constrained choice on how to do one's work. Just thinking of extrinsic

⁸⁶ Maslow,1987 in HHH 2009

⁸⁷ Hein 2009, Chapter 4, p. 5

⁸⁸ <http://www.businessdictionary.com/definition/self-actualization.html>

⁸⁹ Maslow a Business Reader, 2000, p.5

⁹⁰ Stephens, 2000, p.13

⁹¹ Hein 2009, chap.5, p.4

motivators, led to temporarily lower levels of creativity in adults⁹². Interestingly, in spite of the fact that lack of room for self-decisions/autonomy can kill creativity, a clear ultimate goal for the work performed, can support intrinsic motivation by providing a structure for focusing creativity efforts. Intrinsic motivation also includes a sense of self-determination in doing your work and autonomy - freedom in one's work. In our case the chef's need for expressing themselves creatively, being innovative – will be intrinsically motivated, in Amabile's perspective.

Looking into the self-actualizing human beings - which might be similar to our head chefs - and their own motivation characteristics, we come to think how this motivation affects their way of leading. Maybe their own motivation means are more determining than in most other professions, because their call (see section on Primadonnas) and their search for meaning - for some of them at least – is so important to them personally, that it can be highly influential on the way they lead.

3.3.1 The Primadonnas

So far we have presented the theoretical preposition to the (special) passion that exists in the (restricted-) creative environment, that the kitchen also is, besides the home of long work days standing up, working in a high pace. We have looked into what could be some of the motivation factors, focusing on the head chefs (possible self-actualizing people), and how this influence their leadership style. In this light, we will now touch upon four archetypes of motivation profiles, for highly specialized employees, as the top chefs. The four types are The Primadonna, The Performer, The Pragmatic and The Wage-oriented-employee.⁹³ The Primadonna is the character in focus, since it was presumed that this were the characteristic that fitted best with the head chefs, most likely different profiles would fit the employees.

The Primadonnas (PDs) exist in employee groups whom perform a job that requires a meta-knowledge. They are steered by a call and a wish to do a difference, while having extreme strong values and ideals. The external recognition is not by itself motivating for the PD but is used to make sense “for” the work, which is a primary source to satisfaction and identity. They have a great will to bring sacrifice for their work and in general they have a strong connection to the “profession concept”. If you take a linguistic view on the word Pro-fessio from Latin, it means to profess to a

⁹² Amabile in Locke(2000), p.331

⁹³ Free translation of “ primadonnaen, præstations-tripperen, pragmatikeren, og lønmodtageren”, Hein 2009

higher goal - the Primadonnas are very professional⁹⁴. A Primadonna can react strongly, because he/she connects strong values to the call, and if it is threatened in some way, it can awake strong feelings for the PD. When steered by a call, you are driven by passion, which besides being very dedicated can lead the PD to a commitment of always acting at his/her best level. They are always on the search for meaning, and often have an existential relationship to their job. He/she is not necessary a workaholic, but the work is a source for work joy, as well as life quality, meaning and identity – as if they are in love with their profession. This focus on the job – the call – can make them appear rather self-centered, since the focal point is not on others while the job is performed. Often a PD's work task would not include repetition. Three overall modes motivates the PD; 1st Kick(very rarely), 2nd Flow(fully focus in solving complex problems) and 3rd Identity (co-relation of professional and personal values)⁹⁵. Not everybody agrees upon whether or not PDs are appropriate leaders, and what situations they will work well in⁹⁶. Goldschmidt and Kirkeby are generally like-minded with Hein's description of the typical primadonna characteristics, but they also note that they believe – that the primadonna is often, though not always, a man⁹⁷.

With these clarification of how the characteristic of a primadonna in this context will be seen, you come to think if there is actually room for more than one Prima Donna in a group (in Italian it means the first lady). But one has to remember that the cause is the important part for the primadonna, not just to be a primadonna. Therefore you can suggest that they might actually attract each other, to a community with a shared cause –almost as a “tribe-way-of-thinking”.⁹⁸ In some job categories, there is a much bigger chance of finding Primadonnas- e.g. between Doctors, artists, actors, soldiers and elite sports people, all areas which are to a higher degree steered by a calling.

It also might be relevant to shortly reflect on how the head chefs perceive themselves, and how that influences their motivation. Albert Bandura believe that the confidence in one's own ability is one of the most seminal factor in how the individual perform – if low confidence, you will most often perform lower than you are capable of, and the other way around. If so, this also underline the

⁹⁴ Hanke, 2009 p.186

⁹⁵ Hein2008 & 2009 i ledelseidag.dk, p.1 + p.4-6 + Hanke, 2009 p.180

⁹⁶ <http://exart.dk/primadonna/?p=75> (discussion forum)

⁹⁷ Goldschmidt & Kirkeby, 2005, p. 198

⁹⁸ <http://exart.dk/primadonna/?p=330>

importance of the leaders indulging confidence in the employee's and apprentices, for the company's performance⁹⁹.

In the following the second mode which are said to be a motivational factor for the primadonna, the flow mode, is the area of interest. One reason for choosing this, is that this appeared to be the main motivational aspect for the chefs in their everyday.

3.4 Flow

When going through this theory, it once in awhile becomes a little blurry, if the concepts described has the highest significance on the head chefs and the way they lead, or on the regular chefs. When it comes to flow, it might be a mixture, since the flow situations is a somewhat personal experience, and something the chefs mentions as a motivation factor or something they strive for themselves- while still being beneficial for the performance and pace of the team members, and the team as a whole, during service. It appears to be an incentive on a daily basis, short term motivation but repetitive.

Flow has become a central concept within positive psychology, and it is in general interesting to discuss in a motivation perspective. Csikszentmihalyi et. Alt. underlines this by stating that their research suggest "that the phenomenological experience of flow is a powerful motivating force"¹⁰⁰. Historically several scientist¹⁰¹ have done studies rather similar to Csikszentmihalyi et.alt, but the most interesting is Maslow's description of "peak-experiences" from the 50s, being somewhat related to the search for flow. Several reasons are found why people are motivated to master and control, here we will settle with focusing on Flow.

"Why do people perform time-consuming, difficult and often dangerous activities for which they receive no discernible extrinsic rewards? ", was the questions that Csikszentmihalyi and his fellow colleagues asked themselves, before interviewing a bunch of people they felt put themselves out there, in order to "catch" something un-definable & intangible. "The basic conclusion was that in all the various groups studied, the respondents reported a very similar subjective experience that they enjoyed so much that they were willing to go to great lengths to experience it again". At some point

⁹⁹ Hein 2009, chap 2 p. 9

¹⁰⁰ Csikszentmihalyi,2005, p. 5

¹⁰¹ Csikszentmihalyi, 2005, p. 2.

they chose to refer to it as Flow, since many of the respondents described the positive experience as “a current that carried them along effortlessly.”¹⁰² One of the definition of a flow situation is when the “Attention is fully invested in the task at hand, and the person functions at his or her fullest capacity.”¹⁰³ One of the very appealing things of the flow feeling is that “we typically experience a sense of control - or, more precisely, a lack of anxiety about losing control that is typical of many situations in normal life¹⁰⁴”. Being in control of your job and tasks at hand is something many wish for – and if you have tried it once, you are more likely to search for it again, Csikszentmihalyi claims¹⁰⁵.

“Respondents frequently describe a loss of self-consciousness during flow. Without the required intentional resources, the self-reflective processes that often intrude into awareness and cause attention to be diverted from what needs to be done are silenced, and the usual dualism between actor and action disappears. In the terms that George Herbert Mead introduced ([1934] 1970), the "me" disappears during flow, and the "I" takes over. A rock climber in an early study of flow put it this way: "You're so involved in what you're doing you aren't thinking about yourself as separate from the immediate activity. You're no longer a participant observer, only a participant. You're moving in harmony with something else you're part of." -Csikszentmihalyi et. Alt. 1975.

With flow Csikszentmihalyi describes what people experience when they are involved in activities that involve mastery, control, and autonomous behavior. This is relevant to the fact that scientists continuously through 20th century proved that the ability to operate effectively in the environment fulfils a primary need, for the human being. This underline how the want/aim for flow, is natural and (most likely) a situation we all strive for, at some level. A challenge in reaching the flow state/situation is to balance capabilities, “If challenges begin to exceed skills, one typically becomes anxious; if skills begin to exceed challenges, one relaxes and then becomes bored.”¹⁰⁶,

¹⁰² Csikszentmihalyi, 2005, p.3

¹⁰³ Csikszentmihalyi, 2005 p.3

¹⁰⁴ Csikszentmihalyi, 2005 p.4

¹⁰⁵ 2005

¹⁰⁶ Csikszentmihalyi, 2005, p.4

Besides the importance of balancing competencies with the task at hand, having a somewhat clear goal for the direction you are going in, is rather helpful/essential to reach the flow state. It is not the goal in itself that will ‘send you off to flow’, but “channelling the attention, rather than being ends in themselves“, maybe you could say the goals helps to get to flow while in the process.

Csikszentmihalyi also notes on flow, that “Awareness of time in these situations is not extraneous information signifying boredom, but a challenge that the person has to overcome in order to perform well¹⁰⁷. “This was at first, a point questioning the empiric considerations, but he also notes that “Exceptions occur in certain sports or jobs that require precise knowledge of time, but these are exceptions that prove the rule” – which is quite determining in this case, since performing “on time” can be the difference between success and disaster.

Csikszentmihalyi being the originator of the perception of flow as presented here, we need to touch upon other perceptions and views on the flow experience. Charlotte Bloch, a Danish sociologist, shares Csikszentmihalyi basic views on flow, but differs in i.e. in what types of situation flow is most often reached/found, what influence flow negatively plus the way she differentiates between focus experiences, holistic experiences and universal experiences – though they are all a room for undisturbed immersion¹⁰⁸. We see this in Csikszentmihalyi’s “Flow experiences are rare in everyday life”¹⁰⁹, while Bloch have done her full study focusing on flow situations in everyday life. She also believes that the modern “time-culture” and time-organization limits flow as experience and creates stress¹¹⁰.

Csikszentmihalyi believes that almost everything – work, study or religious rituals – is able to produce flow experiences, if certain conditions are met. Bloch on the other hand, finds that flow experiences are more legitimate in a spare time activity than at a work place, and that being “caught in” flow while working, can be an embarrassing moment. Csikszentmihalyi comparable focus more on how we all strive to be in flow, among others to feel in control. Hein follows the opinion on flow

¹⁰⁷ Csikszentmihalyi (2005) p.4

¹⁰⁸ Bloch, 2001, p.184

¹⁰⁹ 2004

¹¹⁰ Bloch, 2001, p.21

mainly as a work related experience, and rarely happens in leisure time activities¹¹¹. The perception of the flow term, seems to have developed over time, and according to Bloch it was primarily connected to e.g. extreme sports experiences etc, up into the 90s, where it came to be enclosed in discussions about life quality¹¹².

Kirkeby and Goldschmidt – mentions the flow concept on a more ‘organizational level’ as in working together in a symbiosis while moving in the right direction more as a collective flow feeling. They describe it as a dream scenario, but they only touch upon it, though it could be interesting to follow this rather interesting idea¹¹³.

Opposite of many other intangible concepts in organizational theory, Hanke say it is actually possible to measure flow physically. You measure aesthetic energy, which in a brain scanner will show a heavier blood streaming through the parts of the brain that has to do with decision power, emotional activity and the language centers. The sense of timing, which is essential in a flow situation, is most often a mutual “crossing” of the knowledge & experience (past) and ambition & direction (future) that the individual processes¹¹⁴. Flow being a neurological process, also underlines how, one can be somewhat ‘addicted’ to it, or at least use it as a motivation factor in the daily work life. As mention the search for flow is not a factor that all leaders can use in the day-to-day motivation, since it is very dependable of the job tasks and the employees.

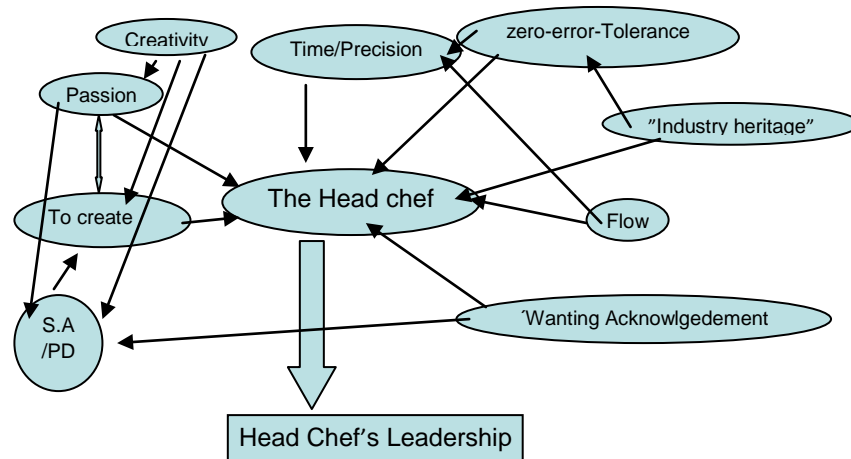
After having presented all the relevant theory, we will now take the empirics into perspective. Since the theory discussed, is believed to be rather interlinked, a simple illustration has been created in order to give some kind of overview of the correlation between was is believed to be influential parameters on the way the head chefs lead at Copenhagen’s top restaurants.

¹¹¹ Hein (ledelse af primadonnaer – myter og fakta,) 2008, p.3

¹¹² Bloch, 2001, p.182

¹¹³ Goldschmidt & Kirkeby – 2006 (p.142?)

¹¹⁴ Hanke, 2008, p. 139



4.0 Analysis

In the following the aim is to work through the empirical material gathered¹¹⁵ in the light of the theories and perspectives presented. The main focus will be to gain some insights on the field, through the incorporation of data in an analytical perspective, in order to reach some response on the problem formulation and working questions stated in the beginning. Boldly enough, a paragraph about general leadership earlier in this study, claimed that kitchen's work environments are so different from 'regular' firms that the parameters influencing leadership are considerable diverse in comparison. In the following reflections on how the theory and the empirics correlate will be presented.

4.1 Kitchen realities

The high level of ambitions and passion in the job are some of the parameters that influence the leading style in the various kitchens. In a broader perspective, one of the most considerable differences between a kitchen and many other workplaces, is how the app. 4-5 hours - referred to as the service – has such a high level of intensity, pace and need for precision in the recreation of perfection. Nothing else but the actual 'making' of the plates/courses really exists in the minds of the chefs, when a service is full on. This situation where time pressure is so intense, and the rating of the performance is quite merciless, can be compared to a war-like-situation, a vital operation, an

¹¹⁵ Though all observations and interviews have been conducted in the gourmet kitchens of Copenhagen, some opinions & comments from other sources have been used, since they were presumed to be general.

important soccer match or a big play at the national theatre.¹¹⁶ Though some would argue that cooking and vital operations cannot be compared, the situations that occur here will not be similar to how a “normal” organization or big company looks like on a regular Thursday.

The four leadership behaviours¹¹⁷ and influence tactics etc. described earlier were picked out from Yukl’s framework since they appeared to be the ones, most similar to the way leading is done in the kitchen. Though it has been stated that kitchens are not like other workplaces, there are still similarities, when leading a staff towards a specific goal, no matter if its gourmet food, digging holes for new pipelines or making sure your team develop a consultancy report before 12 the next day, when performing as team. None the less our focus is still to find out why leading is done differently than many other places. The power “executed” in the different leader behavior situations are different in relation to the various goals, means and persons included in the conditions. Legitimate and - what is referred to as - referee power are two power types¹¹⁸, that can enhance a hierarchical situation at a workplace¹¹⁹. Reasons that these two types of power often seem to be the ones prevalent in this case, could be that the kitchens have a high percentage of apprentices pr. employee, working closely with highly experienced head chefs, meaning that the leader then have the clout to give orders, without no-one questioning him/her, plus this often mean that they aspire for admiration, or need for boosting their esteem. And maybe also helping to fulfill the 4th level of the hierarchy of needs¹²⁰.

Looking into our empirics to see what truth was to the general population’s perception of the ‘mis-managed-power-execution’, in the head chefs leading, we found interesting observations. Anita Klemmesen said about the perception of the ‘screaming chef’, that he is still seen many places, and it is due to bad leadership, and not bad chefs. She underlines how the chefs are not educated to lead and many find it hard, and that it is often the head chef who has the responsibility to lead the kitchen. Personally she believes in discipline and respect in the kitchen, but that it is very important to be equal in the moment finishing service, so there is room for other experiences than the ones in

¹¹⁶ <http://www.fri.dk/blogs/335/mladic-til-noma> Søren Frank – 2008

¹¹⁷ Monitoring performance, supporting, role modelling & self sacrifice, coaching and mentoring

¹¹⁸ Yukl, 2002, p. 144

¹¹⁹ Re-use from theory section

¹²⁰ Maslow - 1943

the kitchen.¹²¹ Implicit saying that through service, she believes in hierarchy as well. When discussing kitchen leadership in general with Kristian Vøttrup, he emphasize the importance of taking fast decisions, there might be other ways to do it than the one way you decide for at the moment, but quite often the most important is that you take that decision. He also mentions how “people” today want to be led, so that they know who they can lean on, the goal being you can cross the finish line as a team. He knows that sometimes a service can appear military-style, but thinks that it is the only way to make that many people do what they have to do at the same time¹²². These opinions both correspond well with Yukl’s often hierarchically environments, as well as some of the authoritarian traits, that was seen in the observations (will be touched upon later).

Though Anthony Bourdain is not within the research field of Copenhagen restaurant head chefs¹²³, his observations are still interesting on our perspective. It is important to note that his descriptions of his kitchens, is different from the observed situations conducted in this study. He among others trust that; “The military model is no accident. When people are working under difficult and even degrading conditions, it's very useful to make everyone condemned feel like a member of the elite, however debauched. The very things that are hardest and most uncomfortable and make your job appear unbearable to outsiders are the ones you take the most pride in¹²⁴. This is a bit of a different attitude to the reasons of the hard spoken styles, and why it is accepted by the regular chefs.

“The kitchen is one of the last true meritocracies, where you are judged entirely on job performance”¹²⁵ Bourdain continues. Though this rather controversial quote, might not be supported by all, he is spot on in the way that the path from a finished task, till the evaluation is not very far. With the gourmet restaurants no-error culture, the immediate payoff could lead to a very quick judgment of the chef’s work. The lack of room for errors, is vital when discussing leaderships in the gourmet kitchens, and definitely adds to the high pressure that the chefs – especially the head

¹²¹ See appendix (3), p.12

¹²² See appendix (4), page 26

¹²³ Besides being a writer, he has been a well renowned head chef at a number of restaurants in NYC etc.

¹²⁴ Interview with Anthony Bourdain, in HBR 2002

¹²⁵ Interview with Anthony Bourdain, in HBR 2002

chefs – feel. Claus Meyer¹²⁶ has compared the act of running a service, with participating in an open war, or a little more realistically, an important game in a team sport as handball. For some reason people are less shocked when Ulrik Wilbæk or Anja Andersen¹²⁷ yells heavily at their team and points their finger at the judges. He concludes that one can accept that the tone can be harsh and the temper high, when it comes to sport but it is less accepted in gastronomy.¹²⁸

On the other hand, Rasmus Grønbech describes himself as tough & harsh spoken leader, but because he is well respected for his work as a chef, it can be an advantage for the apprentices and former employee's CV, since it shows that they are "tough guys" that can handle pressured situations, working for a clever chef.¹²⁹ This may sound a little silly in a regular business context, but because of the head chefs' very participative role in what is conducted, both in terms of inspiration, self-sacrifice, role-modeling and monitoring the performance, the head chef you work under is – as Grønbech signify – the dispatcher of e.g. a newly educated chef.

Among all these description of rougher edges, there were also traits of the supporting and coaching styles, especially between the head chefs and the apprentices, outside service. The instructions and teaching were careful, when the time was right – this was both seen at Paustian, Kong Hans, Divan 2 and Le Sommelier. An example was at Divan 2, where Mads Magnusson and the apprentice came in two hours before the rest of the team at the day of the observation, so they would have more time for instructions etc. So though the roles (and power relation) was clear, it was used in a positive and development oriented way in the various kitchens.

Though Thomas Rode is clearly the man in charge, he seems to wish that he could include his staff more in some of the non-food-making jobs. He says that due to the long work days, things like a

¹²⁶ In the mid 90s he was known as a TV Chef, now he has restaurants, deli, a large cantina service, some food wholesale and is more often referred to as a Business man, than a chef himself. He is educated at CBS as well. He is also a partner in Noma.

¹²⁷ Both of them are known to be high tempered handball coaches.

¹²⁸ <http://www.fri.dk/blogs/335/mladic-til-noma> Søren Frank – 2008 (loads of online user comments)

¹²⁹ See appendix 6, p.42

weekly staff meeting, and time for discussions on visions and strategy for the restaurant, is basically impossible to make time for, though he would like to be able to plan a little more long term¹³⁰.

We saw bits and pieces of Yukl's leadership behaviors at each of the singles chefs, but none of them was consistent in e.g. one of the behaviors, and again it was clear that the difference between the service and non-service hours is an important parameter as well as their own role in the executing of the tasks – being performers and leaders. A balance that not all can handles and influence ways of communication among others.

4.1.2 The Leaders - the talking and changing?

Mutual for all our head chefs observed was that they were ambitious, focused on their profession and much aware of their position as leaders. To most of them being the head chef had been the natural way of moving further, though being able to develop creatively seemed important for their motivation¹³¹. Rasmus Grønbech says he cannot imagine to be employed and that it feels natural for him to lead, he is just happy that someone wants to play along. For some of them, the way they perceive their jobs as head chefs and the way they lead might have changed over the years.¹³²

As mentioned the observations in nature focused a lot on communication, in style and tone. Many parts of leadership is perceived and enacted through communication and this was also the first issue that several of the chefs mentioned when asked about their own and their former head chefs' leader traits and styles. The chefs knew of the general population's impression of the leading taking place in the kitchens. None of them discharge the opinions of the hard tone. They all have quite some years of experience in the industry, and they described how they have learned some of their lessons the hard way. Describing how they developed as leaders, they had different experiences, and they all had their challenges.

Thomas Rode, declare the communication as his main challenge – "you think you say it, you think that your express it, but you don't". During the interview, we discuss the tone, and though a lot has changed in the industry over the years, he says that sometimes you have to speak in capital letters some people do not understand it any other way. The questions is if that maybe you cannot always

¹³⁰ Appendix 5, p.37

¹³¹ See app. 4 p.28 (MM) + App. 8 s.47 (RG) + Thomas Rode said it more implicit(appendix.5)

¹³² see section on passion

blame the head chefs solely, maybe the compilation of the kitchen staff - the people that needs to be susceptible for the leadership, is a determining factor as well?

For Rasmus Grønbech, it took some years to adjust his requirements and demands to his employees, until he realized that he could do more than them. Until then he had less understanding for their flaws and errors, which could lead to a raised voice. He underlined how it was not healthy for the restaurant as a workplace, to have a high employee turnover, since it required a lot of training and starting up etc.¹³³ Though all the chefs were ambitious, Rasmus Grønbech seem to be very focused on monitoring performance and maybe, be using pressure as his influence tactic¹³⁴. Jakob Mielcke believes he has become better at controlling his temper, and to separate his struggles at work, from the rest of his life, so he can function as a human being. He also believes that he in the kitchen has gotten better at sharing tasks – a flatter structure. Anita Klemmesen, as well as Mielcke and Grønbech, thinks she is better at keeping calm and head clear now, than earlier –and at the observation at 1.th., we neither saw any indication of her losing her temper.

Rasmus Grønbech and Rene Redzepi - whom both explain that fair communication under pressure, can be a challenge for them - say that the critic they give, is given because of a task solved wrongly, and not because of the person. Rene Redzepi says” Obviously no one deserves being called an idiot, the man is clearly not an idiot, otherwise he wouldn’t be here”¹³⁵. Rasmus Grønbech similarly states that ” I always told them, seriously, you have been handpicked by me, I like you as people, but it doesn’t mean I like everything you do”¹³⁶. Rene Redzepi was highly criticized for his ways of communication in the Noma movie.

Both because of the stories that Erik Gemal¹³⁷(co-owner of Le sommelier) told about his young chef days and the reputation that some of the old chefs have, one could tend to think that they are the once more likely to scream and yell at their employees. And Mads Magnusson (age 32) states that” ; ..there is more chefs in our age group that think more modern and a little more up-to-date in

¹³³ See appendix 7 p.47

¹³⁴ Rasmus Grønbech was not observed and therefore this is only presumed on background of his interview

¹³⁵ Rene Redzepi in ‘Noma - på kogepunktet’ ; ” Det er klart, at ingen mennesker fortjener at blive kaldt en idiot – manden er jo tydeligvis ikke idiot, ellers ville han ikke være her.”

¹³⁶ See appendix 7 , p.50

¹³⁷ See appendix 2, p.18

how you talk to each other .. and it is not working, if you are dictating, you do not get anywhere with that, it is important with a round leader style, its important that everybody are a part of it, but there also need to be, not dictatorship but a clear line, so one can retain a certain level, otherwise one can easily snap.”¹³⁸ Kurt Vøttrup (former owner of Divan II) does not quite agree with this, since he believes that the younger chefs are the biggest part of the problem. He thinks that many parts of the restaurant industry, is in lack of competent staff, so the good chefs are quickly promoted to head chefs. They are more hot-headed and might find the head chef role to be a bigger challenge, most of it is rooted in insecurity¹³⁹.

Though the observations focuses fairly much on the way the head chefs communicate, some of the chefs also mentioned other struggles, than making their employee understand exactly how it is needed of them to perform, at what time. Anita Klemmesen, Rasmus Grønbech, Bjørn Jakobsen the sous chef at le Sommelier, and a spokesman from HORESTA¹⁴⁰ as wells as one from 3F(worker union), mention the lack of leader training in the chef’s education¹⁴¹ - Grønbech says; in that area we are amateurs¹⁴². Bo Bech and Rene Redzepi also both notes that becoming a leader, was different than expected, and indicates that they did not feel fully prepared at first¹⁴³. In the Danish chef/kitchen education there does not seem to be much that prepares them for a potential leader job, though a considerable number of the chefs ends in a head chef/sous-chef position.

4.1.3 Leading – learning by executing

Bo Bech believes that there is a lot you do not know about leadership, and how you are as a leader, before you try it out yourself. He compares the challenges and unpopular decisions of being a leader with champagne – everybody wants to drink it, but no-one wants to pay for it.

¹³⁸ See appendix 4, p.25

¹³⁹ http://politiken.dk/indland/fakta_indland/article548990.ece - interview in politiken

¹⁴⁰ <http://www.lederne.dk/lho/Nyheder/aktuelt/aktuelt2009/kokkefagetharledelsesproblem.htm>

¹⁴¹ <http://www.lederne.dk/NR/exeres/5B986099-D057-4F3B-982E-6EF52DD27B85.htm>

¹⁴² See appendix 7, p.49

¹⁴³ See appendix 1, p.2 - Rene Redzepi in Noma movie “ jeg ved ikke hvad der sker med en når man bliver køkkenchef”

When he first became a head chef, he was not prepared for what differences would meet him. Rene Redzepi indicates the same, when he mentions how he thought that his own old head chefs were jerks – and he is not quite sure what happens to you when you are in charge yourself¹⁴⁴.

Anita Klemmesen was also surprised about the first meeting with the leader job, while Rasmus Grønbech found it more natural.

None of the chefs interviewed and observed have taken any leadership education or course, though they now are responsible for a number of people- anything between 4 and 15. The possibility for further education is limited and only at Le sommelier it was a subject discussed, as if the others did not see it as a possibility. The best education the head chefs have had so far is experience, which they all say they learned a great deal from.

Peter Hanke claims that in today's leadership, "... gut-feeling has climbed the decision hierarchy, and the leaders search for credibility and authenticity has become increasingly important"¹⁴⁵ – a view that suits well into the study's area of research. He also underlines how "Timing - the ability to take the right decisions at the right time, is more characterizing for a leaders' success than any other issue"¹⁴⁶. Timing in the most specific sense is especially important in the kitchens, and the best chefs are also very often the ones that can managed the timing process the best. Which might say that chefs whom are best at timing and keep an overview, are often the ones perceived qualified enough to be head chefs¹⁴⁷. This substantiates Peter Hanke's point to a high degree.

When nothing in your education indicates or teach you any tools for how to lead a team, but you are ambitious enough to be hired as a head chef, what other reference point do you have, than the chefs you have been led by yourself? Though this might not be the exact situation, Rasmus Grønbech underlines how the industry heritage affects you "one is very geared by your history – that's how my boss did it"¹⁴⁸. Here it is interesting to note that many of the head chefs has been working in other countries, where leadership in all industries are in general more authoritarian, and the power

¹⁴⁴ Quote from Noma på Kogepunktet. "man synes de var sindsygt de råbte" " men jeg ved ikke hvad der sker med en når man selv bliver chef"

¹⁴⁵ Peter Hanke, 2008, p. 81

¹⁴⁶ Peter hanke, 2008, p. 135.

¹⁴⁷ The best example of the exact timing – we saw at Le sommelier, app. 3 p.16

¹⁴⁸ See app. 7, p. 51

distance between leader and employee is larger. One come to think, if industry heritage is more prevalent here than in businesses where leaders have some kind of leader education? Certain leader conducts seem more natural, when the only tools you know are what you have experienced and the newly acquired power.

As mentioned earlier an authoritarian leadership style, is something many predicts to see in the gourmet kitchens. And truth be it, several of the characteristics from an authoritarian leader style, correspond to some of the ways the head chefs run their kitchen, during service. The most explicitly being how they give orders, expect the tasks to be solved on time but with care, and how they instruct the rest of the chef. Though it might not be considered modern – and especially not in Denmark, where Nordic Management prevails with its low power distance¹⁴⁹ and demand of the employees taking his/her own decisions – an authoritarian style does not come out of nowhere. As mentioned Shaw and Goleman et al.¹⁵⁰ argues that authoritarian leaders can enhance performance of a team, which is the most determining factor in this environment. Leading and performing at the same time, is a challenge the head chefs have to balance and the influential parameters are many.

As mentioned Pitcher (1997) has some interesting points on the differences in leading character employees, and it was presumed relevant in the perspective of the chefs as grey-zone case, between the artist producing extravagance and the more specific craftsmen tasks. Whether it is the methodology of the study, or the full picture of reality, it cannot be claimed proven that the head chefs perception of themselves as either artist, craftsmen or something between, influence the way the lead. Nor was it clear how they perceived the rest of the chefs in terms of this perspective, and whether or not it influenced the leading.

Education and courses in leadership have no guarantee in making you a good leader. But when the technical skills and ambitions might be the reason for your promotion, and the only chiefs you have experienced yourself had experience as their most important leader training, the communication, organizing and leader capabilities you have to use will be challenged. Though not an impossible task, it is hard to prepare for the job as head chef.

¹⁴⁹ Hofstede (org.1980) - <http://www.kwintessential.co.uk/map/hofstede-power-distance-index.html>

¹⁵⁰ Shaw 1954, Goleman et al . 2004

4.2 Influential factors

4.2.1 Passion as such, is in many situations a sustainable source of hard work, and this appears to be a leading factor in the many hours that the leading chefs put into their work, in the top kitchens around Copenhagen. The ambitions are in general high, and in some situations it was hard to define whether the chef's passion is primarily founded in the motivation to create a success in the eyes of the public (a well run restaurant, good reviews, high respect) or whether it's more founded on reaching the flow situation while on the way to create the perfect dish, at the right moment. It might not be volatile to differentiate between the single parameters that awakes passion in the distinct chefs observed, but on a more general level, they more or less openly agreed that it was not for the money, that they had chosen this job – it was because this is what they really wanted to do. Both Rasmus Grønbech, Jakob Mielcke, Bo Bech and Anita Klemmesen mentions this, more or less explicitly¹⁵¹. Jakob Mielcke underlines this by with the clarification; “at all times I have to deliver a better product than, I'm paid for” [],” I have to work on non-customary- labour-conditions”.¹⁵² This was never an complain, more a statement of reality that most top chefs, work under.

Prior to the observations ‘passion for their job’ was one of the expected factors to be found among the chefs, primarily because the very top restaurants was the ones chosen, and they presumably have higher ambition on the creation/serving of the food, than a more regular restaurant. Hegel¹⁵³ and Hanke support this with their view on how passion is necessary to reach the highest levels of achievement, which would be the recognition of e.g. a Michelin star or the best reviews.

Through the observation and interview sessions the word passion was not used by many of the chefs, but most of the interviews reveal it indirectly. If digging into this, Jakob Mielcke and Rene Redzepi (in secondary data), came to describe it more as something bigger, something indefinable, (see other section on Primadonnas) which also indicates a deeply founded passion for their job. Van Goozen supports this when saying that “passions are defined as high priority goals with emotionally

¹⁵¹ Mention all the places in the appendix where this is stated

¹⁵² Appendix 6, p.39

¹⁵³ Vallerand et al. 2003 p1-2

important outcomes”¹⁵⁴ - most of the chefs mentions how it is a very personal and emotional process for them.

Vallerand et. al.(2003), as mentioned, differentiates between obsessive passion and harmonious passion. The broad and maybe old-fashioned perception of the “kitchen-industry” would most likely expect the chefs to be unbalanced and rate them as obsessive passionate about their job. Hanke notes how leader traits that historically has been perceived as negative at highly passionate people – e.g. Anger and greed – today often is interpreted into strength and aggressive winner mentality. The latter is tempting to mention in the light of the many many comments and opinions, given on the showing of the Noma movie and Rene Redzepi’s way of running his kitchen. Niels Lunde (journalist) also present this point, when mentioning some of the leaders of big Danish corporations – Mærsk, Carlsberg, TDC etc., and how they are neither known to be sweet talking over appreciative leaders, but passionate about their job and the company’s performance, setting requirements and standards for their employees, and not only with nice wording.¹⁵⁵

Though not striving to fully categorize the chefs observed into boxes of harmonious and obsessive leaders, it is still of interest to look at some of the chefs tendencies in these perspectives (see also section on PD Traits). When solely analyzing on what was experienced through the observations, and what the chefs mentioned themselves in the interview situations, leaving out the stories and the gossip, we overall only saw harmonious passionate chefs. According to Jakob Mielcke himself, he has develop in this area with age and experience and have now reached a level or place of passion for his work, where he is able to separate his success/flaws in his work life from his private life¹⁵⁶. His description of himself, throwing around with the pots and pans when something went wrong in the early years, and the full identification with his passion and job, indicates that he used to be more of a obsessive passionate person, ‘controlled by internationalization of the activity performed’ – the interpersonal pressure¹⁵⁷. But that he moved into the other category of the harmonious with time. In the Noma movie, Rene Redzepi is described as a perfectionist, setting very high standard for himself, maybe driven by his own internal pressure - also underlined by his comment “I want to

¹⁵⁴ Van gozen, 2004

¹⁵⁵ Niels lunde, politikken : <http://blog.politikken.dk/lunde/2009/04/22/her-er-hemmeligheden-bag-nomas-succes/>

¹⁵⁶ See quote I appendix 6, p. 42/43

¹⁵⁷ Vallerand et. Alt. 2003, p.2

succeed with this”¹⁵⁸. Rasmus Grønbech is highly passionate, and it seems to recall strong emotions, but without observation and only the impression of his calm personality, we cannot conclude anything else but for him to be harmonious passionate about his job. Bo Bech is also emotional and passionate about his job which leads him to give up at least once a week, sometimes for about 2 minutes, sometimes for a whole day, but ending up continuing, maybe because he is so emotional about it.

Passion is a sign of emotions and that you care about what you do, that it matters¹⁵⁹. This is also why Rasmus Grønbech believes some of the harshness in the language in the kitchen, is a symbol of the passion that the chefs put in their job -“..no hysteria , no temper, no passion, it’s connected” [] ”..you invest a lot of yourself”¹⁶⁰.The passion is one of the many parts of the reasons, why orders and comments come out in concrete and no-fuzz language that can sound rougher than often intended.

Goldschmidt and Kirkeby¹⁶¹ emphasize the challenge it can be to get the most of your employees, to live-out their highest abilities, which can be hard though they are passionate about their work. Rasmus Grønbech, who is known by others to be tough leader, describe this in how you can only hire what refers to as “100% people”, it just does not work with people working at 80% capacity, since it won’t be sufficient, though they have proper reasons etc.¹⁶²

The head chefs’ passion for their job makes them hardworking, but also emotional about their work, meaning that their reactions may not always be controlled by rationality. Some of this might have changed with age, and several of them mention how they have learned to control overreaction etc. And though their drive is different (see motivation section) it is not rooted in the dream that a

¹⁵⁸ Rene Redzepi, in Noma- på kogepunkte ; ” jeg vile gerne lykkedes med det her”

¹⁵⁹ Bo Bech app. 1, p.3, + Mads M , appendix p.30.(det meget følelseladet, [] det knækker helt i hovedet på dig...)

¹⁶⁰ Appendix 7, 49

¹⁶¹ Goldschmidt & Kirkeby 2005, (p336)

¹⁶² See appendix AK app.2, p.13, “ det er mest mig, nogen gang spørger jeg Anders (sous chef) til råds” RG app. 7 p.48” det er måske bare fordi jeg ikke rigtige har fundet det helt korrekte modspil endnu, jeg har ikke fundet den der lige kan der det der, der kan bære mit køkken videre”, JM app.6, p.41” jeg elsker den ping-pong der er med sådan en som Kim,(sushi-chef) +TR app.5, ”det er mark(sous chef) og jeg, det er klart man giver noget og man tager noget + app.3, p. 17

successful restaurant, would make them rich, for any of them. To some of them it is something bigger, maybe connected to their creativity?

4.2.2 Creative? Artistic?

Prior to the observations, it was hard to figure out how, when and between whom the creative process', developing new courses took place, in the various kitchens. Observations and interviews revealed that the hierarchy, which was less explicit in many other terms, was rather prevalent when it came to the development of courses and new menus. The creative development did mainly happen at the head chefs' "desk" and by inspiration from the sous-chef.

Amabile (2006) describes the close link between, creativity and passion, which is rather interesting in our perspective. Though the leaders are the focus in this study, it has also been evident how the employees have passion for their job, but with the interviews reveal how many of the kitchen chefs did not include their employees, or at least not anyone else but their sous-chef, in the creative process of developing new courses/dishes¹⁶³. Rene Redzepi and Bo Bech was the only one observed¹⁶⁴ to include more of their staff in giving their opinion on a new" product".

No hesitating when classifying the head chefs as highly creative, with the continuous request for innovation with the courses etc., existed. The question was how the head chefs perceive themselves in this light. The chefs clearly enjoyed the creative process, and seem to find it as an essential part of their job. While Jakob Mielcke perceives himself and Rasmus Grønbech – and other chefs as artists¹⁶⁵, Thomas Rode & Rasmus Grønbech himself, were much more pragmatic about it, and neither of these two perceive themselves as artists. Rode half-smiling answering the artist question by saying "Its just food with a little accessory"¹⁶⁶. Rasmus Grønbech - while we are doing the interview - describes how he gets inspiration from a flower across from where we sit. Though he half-hearted tries to underplay his less "artistic" approach to his profession, Thomas Rode reminds

¹⁶³ See previous footnote

¹⁶⁴ Rene Redzepi was "observed" to do this, in the movie Noma på Kogepunktet.

¹⁶⁵ Time was not spend on defining what an artist was. Jakob Mielcke also said app.6 p.40 "der tror jeg at alle håndværkere på en eller anden måde, bliver til kunsthåndværkere, eller det man kan kalde kunstnere. Men at det er også lidt Bob Dylan'sk," which might show he might have a broader perception of the artist term

¹⁶⁶ See appendix 5, p.36

us that none of the stakeholders in Kong Hans are in it because they are making any money – the pragmatic approach is still not profit oriented.

Primarily we have wanted to focus on the creative process that exist when developing a new course, which is something that happens outside “the service” hours – both in terms of testing, tasting and most likely all so the actual idea-making, though it is harder to put into a time slot. Another creative process is the type we swiftly saw in Bo Bech and Thomas Rode’s kitchen, is how to change a course from table to table it is served on. This is only possible to do, if the course has not been clearly described in the menu card or such. Sometimes it can also just be the look of the plate, with the same ingredients. Not all kitchen have room for it, and creating a forum where it is possible to play around a bit – e.g. keeping the actual content of the menu as a surprise to the guest – is one way of making room for creativity during a service. Few places can change things during a service, due to the number of chefs that would need to be informed and instructed, but changing parts of the menu from day to day – not just a single house special course– is a way to challenge the creative spirit – at least if the process includes others than the head-and sous-chef. This room for the creative spirit, or lack of, is an outcome of part of the leadership considerations that sometimes seem to be less discussed in and outside the industry. As stated earlier, Csikszentmihalyi, Amabile and Mumford. et. Alt.¹⁶⁷ focus on how creative development is a collective process, you should invite your employees into. Though few creative processes were directly observed, most of the head chefs mentioned in the interviews that idea making and development was not something they did with the whole team. The interesting part is whether the apprentices and rest of the chefs are too far from the creative level of the head chefs, or if there is just not enough ‘space’ for them to let out their creative capabilities. If being a little cynical, some types of leaderships are said to kill creativity¹⁶⁸ - and though the tone in the kitchen, outside service hours is rather relaxed the lack of involvement might not be what is needed to help on aspiring creative ideas. Though not directly observed, you come to think, if there is some level of frustration-regression¹⁶⁹ among the chefs and apprentices that are not included in the creative process. Chances are that they do have some ideas

¹⁶⁷ 2002

¹⁶⁸ Amabile in Henry, chap 2, page 1 - 2006

¹⁶⁹ Hein 2008, 0.4

to the courses, but if they are not asked, included or challenged within this field they might regress into another level of motivation.

The creativity appears to be of high importance, but not a collective process for the kitchen team as a whole. Where creative development to a high degree reserved for the head chef, flow is something all the chefs – the apprentices with time - have the possibility to reach in their work.

4.3 To be absorbed ..in Flow

Besides the creative process of making new menus and the high ambitions of being one of the best restaurants in Copenhagen/Denmark¹⁷⁰ another aspect – mostly implicit - also seems to be a part of what the chefs are striving for on a more everyday basis - to get into flow, during service. Though this sounds a little vague next to the Michelin star ambition, it appears to be a motivation factor, not only for the head chefs but also for the regular chefs. This comes close to what Csikszentmihalyi describes when mentioning how the experience will be a goal in it selves.¹⁷¹

Csikszentmihalyi (1996) describes a flow situation as; "You're right in the work, you lose your sense of time, you're completely enraptured, you're completely caught up in what you are doing . . . when you are working on something and you are working well, you have the feeling that there's no other way of saying what you're saying". As an observer this was rather similar to what some of the busy situations looked like at Kong Hans, 1.th, Le Sommelier, and at Paustian. Anita Klemmesen says that is why she does what she does and Thomas Rode describes it as fantastic and compares it to good choreography. Mads Magnusson says 'he gets high of it', when everything is on a roll in the kitchen¹⁷².

Interestingly enough the word stress was not mentioned at any point through observations or interviews, in spite of the fact that being on time, keeping your deadlines etc. is such an important part of the job, which in most jobs would be described as a factor influencing/determining stress levels. It stands out especially due to so many other types of organizations, where stress is often discussed and focused on, and many larger companies have anti-stress policies etc. Charlotte Bloch has studied the relation and differences between being in flow and feeling stressed out. She notes

¹⁷⁰ Only Rasmus Grønbech and Rene Redzepe says this out loud, appendix 7, p.46 and in Noma movie

¹⁷¹ Csikszentmihalyi 1993, in Bloch 2001 p.181

¹⁷² MM, app.4- p.27, AK app.2 p.13, TR app.5 p.36,

how the perception of feeling stressed, can be culturally bound¹⁷³ - which is quite interesting in this perspective, since we might have an “industry-culture” where stress still can be seen as a sign of weakness¹⁷⁴. Seeing how the chefs looked more stressed when they were not busy- when they were out of flow, at Paustian and Divan 2, only emphasized this. As if they wanted to be busier. Mads Magnusson, also underlines how he rather wants 300 than 50 guests¹⁷⁵ and Jakob Mielcke agrees in this, saying that he does not want too many people in the kitchen, since he appreciates the pressure, so everybody has some responsibility on their shoulders¹⁷⁶.

With his slightly hard spoken words, Anthony Bourdain echo this, with his general perception of chefs want for things to be intense ; “Most of us feel it in our bones - and we know from experience - that if there's not a crisis now there will very likely be one in a few minutes. We're anticipating a crisis every minute. That's why a lot of us are pretty high-strung and have a taste for melodrama. And we like it. We're adrenaline junkies. That's a common thread. People who've left the business get misty looking back on it because of their taste for the high highs and the low lows”.

Though the time-pressure is a determining aspect in the chef’s core work tasks, and to a much higher degree than in many other jobs, it is still striking how the perception of flow is so very different from the studies that Bloch (2001) has made in a large public organization. Here it is almost seen as a taboo, that you are “tunnel-sighted”, less-accessible and “world-distant”, while the chefs aim to reach this exact level of focus, while doing a service. The intense focus the chefs have, and that they are able to ‘reach’ in these flow situations, show us some character to. In this light Kristian Vøttrup, explain how he plays a ball game with some friends, and he focus 4000% on winning, so much he completely forgets about anything else in the world.

Csikszentmihalyi generally remarks the flow situations to be quite rare, but attainable in many different kinds of forums¹⁷⁷. In that case some of the chefs must be rather privileged, since Thomas

¹⁷³ Bloch, 2001 p.15

¹⁷⁴ <http://www.kommunikationsforum.dk/artikler/smagen-af-frygt> + www.horesta.dk

¹⁷⁵ Mads Magnusson, app.4 p.2,

¹⁷⁶ See appendix 6, p.42

¹⁷⁷ Csikszentmihalyi, 2005, p.4

Rode e.g. mentions that he experiences it quite often.¹⁷⁸ It also sounds as if the others see it as something, less extraordinary, though still something they aim for¹⁷⁹. Mads Magnusson, underlines how it requires a lot of hard work too, and the working days might not be for everybody – flow is not something you experience all the time, during the 16 hour work day.

One of the pleasant things about the flow feeling is that you are in control of your task, though not bored. Therefore one of the aims is to balance your skills vs. the task at hand, so it is not too easy for you to solve, neither too challenging. You will most likely not reach a flow situation if either is exceeded¹⁸⁰. In conversation with Bo Bech, talking about the pace and the focus when doing service, his rather ambitious apprentice, mentioned how it took most of a year to enjoy the pressure during service. Most likely he now feels that his skills are more at level with his tasks/challenges, which is one of the conditions to reach flow¹⁸¹.

Related to the early discussions about flow-like situations, as e.g. Maslow's¹⁸² peak experiences, Hanke points us towards how these situations can be extended; e.g. in sports matches. Though it is hard to imagine football players to be in flow for the full 90minutes, we often experience that the players can appear more or less focused and the game will either be floating or appear inconsistent, maybe a sign of the players to be in or out of flow. None the less the flow experiences that the football players (and other game players) encounter can be quite similar to the chef's experiences, through an app. 4hour Service.

In the same direction Goldschmidt and Kirkeby¹⁸³ suggest the idea of a collective flow feeling- as if you could experience it in a group. To many flow is a personal experience, but the idea here was to have it as an ambition that, the whole team would work very focused towards the same goal, forgetting about external parameters for a while and maybe experience a mutual flow feeling, at

¹⁷⁸ See appendix 5, p.36

¹⁷⁹ Anita Klemmensen; See app. 2, p.13 "men det der gør at det stadig er sjovt!"

¹⁸⁰ Csikszentmihalyi 2005, p.4

¹⁸¹ Csikszentmihalyi 2005, p.4

¹⁸² Hein, 2009, chap 4,

¹⁸³ Goldschmidt & Kirkeby, 2005

some points towards the goal.¹⁸⁴ A very well running service, where everybody is in control of their task at hand and the balance of orders and time is well weighted, could be leading to this.

Another interesting thought in this view, is how getting into flow is a feeling/emotion that is not focused on yourself- which also supports the idea of search for collective flow. In a study by Csikszentmihalyi (1975); ""You're so involved in what you're doing you aren't thinking about yourself as separate from the immediate activity.[..] You're moving in harmony with something else you're part of." Though we might be walking a thin line here, one come to think if this 'something else' could either be the collective flow feeling or maybe even what (the PMs) Rene Redzepi and Jakob Mielcke says about creating 'something bigger' than generating profit, what Jakob Mielcke abstractly refer to as the greater good¹⁸⁵.

If we consider Bourdain's comment about former chefs missing their old jobs, the head chefs interviewed and how often they reach flow situations and compare it to Bloch's statement, on how flow is not something you experience very often – flow might be of very big importance in the short term motivation factors, for a number of the chefs.

4.4. That special drive

As an outsider it can sometimes be hard to understand the drive for working long hours, in what appears to be a stressful environment, low hourly wage, with very straight and sometimes loud talk/order and you almost expect there to be something extraordinary or a special codex that the rest of us do not know about. Whether or not this is the case, it is clear that the people working here, they want to do something more, they have ambitions.

The search for flow, as mentioned, is one of the motivation factors but there is more to it. Several of the chefs also mentions how you have to love, have to want it, to work in this business. You cannot be indifferent, when working so many hours a day¹⁸⁶. One of the reasons for choosing to focus on the top restaurants in this study was the assumption, that the driving factors of the hard working chefs were different from a regular canteen or standard level restaurant. Digging further into the

¹⁸⁴ Goldschmidt & Kirkeby, 2005, p.206

¹⁸⁵ App. 6, s.40 + quote from noma movie

¹⁸⁶ TR app. 5, p.36 + evt. Trerese I group intevirw

motivation factors we see that the passion gets determining for many aspects in their job, and it might also be an illustration of their self-perception, and how they identify themselves¹⁸⁷.

Asking Jakob Mielcke, about his motivations factors, he described how he feels as if he works for 'a greater good', something bigger than the making of the food. He says you need to feel that you work for this 'greater good', to justify what you put yourself and each other into, and to uphold a control and a quality, otherwise it does not make sense¹⁸⁸. He is by far the one of all the interviewed that appears the most artistic – not in terms of the actually food-making – but in his views of his own job, he was realistic and he underlined his rationality by saying he knew the world won't be a better place, because of exceptional cooking, but that there need to be some kind of extremity, in the motivation parameters¹⁸⁹. Though not as abstractly phrased, Rene Redzepi seemed equivalently sure about the driving forces, when he stated “ this is about creating something bigger than profit¹⁹⁰”, which as well must be identified as intrinsic motivation source.

To some of the chefs it appears as if their affiliation with the job has developed/changed over the years and Jakob Mielcke explained how he by age, to some degree has learned to separate the challenges and problems he experiences in the kitchen, from other parts of his life. While Bo Bech (quite abstractly) talks about generating joy & happiness, Anita Klemmesen is clear about how she enjoys the smiling guests and their appreciation of the experience that they give. Thomas Rode's motivation source appears to have changed over the years, and with a smile he says that he finds motivation in the days he does not feel like killing neither the other chefs or the guests, and he emphasize that it is important to him that the apprentices are happy, which they are when everything is running smoothly¹⁹¹. In the beginning it was more about his artistic expression – if you could just get the chance to make the exact plate you wanted, you did not care that you had to work 18 hours a day.¹⁹² Back then he was not the head chef, and he did not have to do a lot of

¹⁸⁷ Bandura (Nielsen 2007) in Hein 2009

¹⁸⁸ App.6, p.40

¹⁸⁹ App.6, p,40

¹⁹⁰ Rene Redzepi, Quote from the movie “ Noma på Kogepunktet” .

¹⁹¹ AK-app.2 p.13, BB, app.1, p2, TR, app.5 p.37

¹⁹² See appendix 5, p.36

administration etc. Rasmus Grønbech says many things can be motivating for him, but that being a success is very motivating.

The fact that they work so close and intensely together, also seems to be influencing their motivation. Anthony Bourdain's description of the kitchen is that "You give up other freedoms when you go into a kitchen because you're becoming part of a very old, rigid, traditional society - it's a secret society, a cult of pain"¹⁹³. Maybe this feeling of belonging to a "cult" or the like is also one of the driving factors in the willingness to work those long hours. If your fellow co-workers, feel the same way about their job as you do, and are just as enthusiastic to work those long hours, the shared identification and performance of the job, could be quite an extraordinary "secret society". If we stretched the thought a little, the group/team that you share this work related unique feeling with, maybe also be the once "adding to your" esteem, a basic need for all of us, according to Maslow (1978)¹⁹⁴. Jakob Mielcke also emphasize this more social aspect of the motivation parameters, and underlines how the small but shared common denominator in reaching for the "greater good", being in the same place at the same time, with the same focus, and the phenomenal feeling it brings. He feels quite lucky, and thinks it evens out the long hours etc¹⁹⁵. Aldersfer supports this thought as a significant motivation factor in the need one have for belonging - or relatedness as he call it – to a union of people, in this case the workplace. He believes that it not necessarily have to be a heartfelt or positive relation, but that a hostile relationship can be just as good, in this perspective.¹⁹⁶ This part of his ERG theory – the relatedness - is somewhat supported by Thomas Rode and Bo Bech's description of how the team knows each other very well, on good and bad, because of the very long workdays, being so close together. They both say that they e.g. feel they know the chefs better than the boy and girlfriends.

As mentioned some of the chefs' main driving factors seems to be a little different now, than in their early years as chefs. Though the empirics do not give us a full picture of this – and therefore it

¹⁹³ A. Bourdain (2000,)

¹⁹⁴ Hein, 2008, chap 4

¹⁹⁵ See Appendix 6, p.44

¹⁹⁶ Aldersfer 1972, in Hein 2009 p. 2

might be to move into fragile grounds, one proposal on the motivation factors could be that they move from being intrinsic to more extrinsic factors with age and experience in the industry.

4.4.2 Motivated- but how?

Focusing on the motivation factors for the chefs, in the view of the four archetypes for the highly creative people, The Primadonna, The performer, The pragmatic and The wage-focused-employee¹⁹⁷ several observations become prevalent, though the different chefs, obviously are unique. Having looked into the four types we focus primarily on the Primadonna and also aim to touch some of the characteristics for Maslow's self-actualizing human being. Since the study is focusing on the head chef's, we choose to see how they are as leaders, and not how they are best led.

'The Call' feeling is one of the most determining factors in 'categorizing' a PD, together with a strong attachment to values and ideals and a high degree of self accept. The PDs enjoy their work so much and it is often their prime source of happiness and identity. Frankl underlines this by saying that if one believes he/she creates something through one's work, it can ensure your meaning in life¹⁹⁸. The Primadonnas definitely believe they create something through their work.

All the head chefs interviewed and observed, came forward as strong and confident in their job, with a clear idea on how they wanted the restaurants to be run and so forth. Though business visions etc. was not discussed at any point during interviews and talks, the general impression is that many of the restaurants have their values incorporated in their daily routines more than explicit written in e.g. a business plan. The impression was that the head chefs' person and values appeared to have much influence on the ways of doing things in the kitchen, and the head chef's values will therefore often become the values of the kitchen¹⁹⁹.

¹⁹⁷ Hein 2009 – Primadonnaen, Præstations-tripperen, pragmatikeren og lønmodtageren

¹⁹⁸ Hein 2009, p.14 chap 2

¹⁹⁹ App.6, p.44, RG : " ..hele den der energi værdien bygger på, ikke at levere, sådan er det bare, så vent, så bliv kokke elev på Mac Donalds mand, hvis, så skal man ikke vælge eliten, for eliten, for eliten kræver, elite medarbejdere, sådan er det bare" + JM app. 6, p.42 (about not having to restrain your creativity because of money – important for him)

As with most classifications and models, they are created as a frame for generalization, and the data rarely fits the categories perfectly. In this case we see traits from the chefs that fit into several of Hein's²⁰⁰ classifications, of the highly specialized creative employee.

Opposite of expected none of the chefs mentioned "good reviews" as either a motivation source or something particular important to them, though bad reviews can kill the restaurant's reputation in no time, and often have high impact on number of reserved tables. This is interesting since a typical characteristic trait of the PD's motivation factors is that they do not strive for the external recognition, though they can use it to give sense to the job. Anita Klemmesen and Rasmus Grønbech did say it a little differently, when describing their motivation factors as "when the guests are happy" and "its motivating to be a success", which do underlines that they are motivated by extrinsic appreciation to some degree – a trait that belongs within the extrovert performer categorization, in Hein's framework. Jakob Mielcke, Rasmus Grønbech, Bo Bech and Anita Klemmesen explicitly say they really enjoy their job²⁰¹, and that if they did not, they would do something completely different. They do not seem to feel that they compromise at all, though they all work a considerable higher number of hours every week, compared to the average Dane. All the head chefs have quite some years of experience in the industry, Francis Cardenau being the president in the field, continuously showing a high amount of energy. Pushing it a little, we can terminate that the many work hours pr. week and the joy they have for their work, are good indicators that this it is prime source for happiness for them– yet another PD trait. PDs in general search for flow because it gives them joy²⁰².

" You're defined by the job you do, not by whatever hideous predilections you may have" Anthony Bourdain says²⁰³. So though many of our chefs might actually work with what is predilections to others, it is not only the long work hours that excluded a potential "other-life-identity". For some of them it is because of their level of ambitions, others it's because this is what they always have done. One of the chefs also described how he sometime consider whether this was the thing he has to continue doing, but he most often found himself in a situation feeling "I can't help it, I love it". The

²⁰⁰ Hein 2009 – Primadonna, Præstations-tripper, pragmatiker og lønmodtager

²⁰¹ RG, app.7, p.44, JM, app.6p. p.38, AK app.2 p.12, BB app.1, p.

²⁰² Hein, 2008 – PPPL, p. 5

²⁰³ Interview with A Bourdain, in HBR, 2002

chefs seem to have different levels of identification with their job as a chef, also a fact that - excludes us from categorizing them into the same motivation profile. Mads Magnusson has also taken a business related education on the side, so he has the possibility to work in another industry at some point, while Francis Cardenau has been a chef for more than 35 years and therefore presumably identify considerably with his job²⁰⁴. Jakob Mielcke and Rene Redzepi, who are more explicit about what referred to as the call, in terms of the PD traits, also identify with their job, significantly – the identification is according to Hein (2009) a primer source for motivation, for the PDs²⁰⁵. The call is also much about creating – this quite abstractly also gives them life meaning.

The identification with your job title, is something some industries/ job categories experience more than others. As mentioned this study has chosen to perceive the gourmet chefs as part of the highly specialized creative employee group which also includes the more stereotypical creative as e.g. actors etc. It is a little unclear if there is a difference in identifying with your job as a chef, and identifying with the product delivered/served at your restaurant. Though a little dramatic Anthony Bourdain states; “You know the line from The Godfather? "It's nothing personal - it's business?" That's exactly wrong. Everything is personal in my kitchen. If you show up late or slack off or slop food out uncaringly, you have screwed your chef.” Rasmus Grønbech and Mads Magnusson, heavily agrees with this Grønbech says’ yes, it’s very very personal’²⁰⁶.

Another point that can be motivating for a Primadonna is the striving for the ultimate kick, that are often not experienced more than a few times in a life. At first it was presumed that this kick, could be e.g. getting a Michelin star, and in that way leave some kind of legacy - “ books or sons” as it is also referred to. Bo Bech and Jakob Mielcke rejected this suggestion, and say that it was not what it was about. Mads Magnusson and Rasmus Kofoed (former head chef at Geranium) on the other hand, seem to be aiming more for the recognition – Magnusson with his participation in the Danish Chefs Championships, where he went for the gold price²⁰⁷, and Kofoed with the same aim in the

²⁰⁴ http://www.meyersmadhus.dk/da/om_meyers_madhus/eksterne_undervisere/francis_cardenau.html

²⁰⁵ Hein 2009, PPPL s. 6

²⁰⁶ See RG- app.7, p.48, MM, app.4 p.27+ aap.7, p.48

²⁰⁷ See app.4, p.21

international recognized Bocuse d'Or , in which he has already won silver and Bronze.²⁰⁸ As mentioned, they all stand forward as ambitious, and both Rasmus Grønbech and Rene Redzepi states that they only wants to be chefs, if they are one of the best. Asking Grønbech if that was his general approach to things in life – he nodded “either or...”²⁰⁹. You only experienced ‘a kick’ once or a few times in a life, and it was hard to identify if the chefs have experienced it, in relation to their work.

This ambitiousness is both closely connected to the traits of the primadonna, and the self-actualizing (S.A) people that Maslow describes. Hein notes how many similarities which are prevalent with the self-actualizing human, and her own Primadonna perspective. Maslow mentions himself how the S-A people are; ”almost like a different breed of human beings”²¹⁰, quite like the Primadonna’s are often perceived due to their explicit drive for their work. The aim of realizing one’s full potential, is an ongoing motivation source, which for example needs continuous new-goal-setting. In the chefs’ perspective, the continuous requirement (from themselves and the guests) for being innovative in developing new courses, is very relevant here. Even at the top restaurants the guests return and they expect to be able to choose something different from the last visit²¹¹. Maslow describes how their work becomes a part of their identity, a part of themselves and their self-perception²¹², just as the PDs experience their job as a part of their identity.

Clarifying to what degree the head chef job is part of most of the “objects” identity, also explains fairly why it is so personal to them. This is not only the artistic expression, how their name is often connected to the reputation of the restaurant²¹³, but also one of the reason that it can cause so many heartfelt/ expressed emotions, during a fast pace service. Interesting to note that a typical Primadonna trait is that they also often get desperate or annoyed by other peoples failings, which might be why they react strongly at the chefs, if they commit a mistake during service (though not

²⁰⁸ <http://www.spiseliv.dk/nyhed/rasmuskofoedtilbocusedorigen>

²⁰⁹ See app. 6, p.46

²¹⁰ Hein 2009 In PPPL, p.5

²¹¹ Interview with Rene Redzepi – Berlingske tidne. Sunday the 25th of April

²¹² Maslow a Business Reader, 2000, p.5

²¹³ Rasmus Grønbech; ” man har jo sit udtryk og det er bygget om ens navn, så nytter det jo ikke noget at jeg får en kok fra geranium” app.7, p.47

observed, some of the chefs mentioned it themselves in the interviews). Primadonna traits were to some degree found at almost all the head chef observed and interviewed.

One proposal is that maybe it is due to the intense focus on the job conducted, both in the specific tasks and the job as a whole, that the Primadonna could work well and successfully as head chefs, since focus on the task at hand, the precision, the aim to perform well etc, is crucial in road to success in the busy kitchens.

5.0 Discussion

Through this study an aimed has been to clarify the influential parameters of the way the top kitchens of Copenhagen are led. The head chefs was asked to give their proposal of why things were different here compared to a “normal” organization, which they all mentioned that it was, more or less explicitly.

The quickest and shortest answer to that question came from Kristian Vøttrup at Divan II – ‘we only have one shot’.²¹⁴ There is no chance to change it - if is not good enough you have ruined the experience already. It’s a business with immediate payoff – Bo Bech assures. Anita Klemmesen says that every day is like an exam to her and as with any other creative craft you want to do it perfectly every time, and with the time factor, it increases the pressure²¹⁵. Mads Magnusson, also underlines the pressure – being precision on time as a determining influential factor - and he adds that the more expensive it gets[the food], the higher the pressure, due to the guest’s expectations. The pressure of expectations is a significant parameter and Claus Meyer painted the very illustrative mental picture of how the pressure during the services can be compared to a playing a paramount football match, everyday. Jakob Mielcke focus on the extremity, in the way that the chefs are driven or motivated by their passion, meaning that there is no room for half-heartedness. Rasmus Grønbech agrees with this – you need to be on 110% - but also mentions the ability to be mutable for the things that you cannot plan for.²¹⁶ This combination might be hard to handle for some chefs. No doubt, the pressure is tough, but other professions work under pressure as well. The question is

²¹⁴ See appendix 4, p.27

²¹⁵ See appendix 2, p. 13

²¹⁶ See appendix 7, p.49

if you can let it be an excuse for the hard immediate payoff which is not always framed in approving terms?

The process of making a product, that allows no flaws or errors, neither in production, timing of the production or in the delivery of the product while having a very perishable time period, for perfectness - is an obvious area for pressure, stress and bad nerves for all the chefs at the team. The no-room-for-error culture might be one of the strongest influential parameters, in the leadership conducted and the culture of the kitchen. The top kitchens of Copenhagen are not the only place where flaws and re-dos are not accepted – but the mixture with the time issue makes it a tough cocktail. The no-errors with honest and sometime harsh response from the head chef on a task conducted, pressures the regular chefs to a level which to many outsiders can be overwhelming and might be crossing their personal borders. Here the Noma movie is in particular interesting, since debate forums and the like, showed big controversies in how the viewers received the documentary - depending on peoples experience in and relationship with the restaurant business. Most people with background in the industry did not perceive Redzepi's actions, as problematic as the outsiders.

Though authoritarian leadership is not popular among HR people, it is worth considering if it might be the most efficient way of getting to the result aimed for in this situation? Or is it possible to be among the very best, delivering a product at the highest standard, while being highly passionate about the job with another approach to leading? No clear indications that the chefs feel particular bad about the leading taking place in the kitchen through service were observed, though hierarchy is historically not known for being appreciated by employees in general. As implied earlier the employees might not have a problem with the leader style executed in the service hours at all? Even if they do have a problem with it, the food served - the actual product of the many hours of effort – does not seem to be degraded of an authoritative leadership style. The top restaurants of Copenhagen rank very high internationally, and maybe this acknowledgement is one of the reasons for not being particular keen on changing procedures (and thereby style of leadership). The overall success of the restaurant is most likely still a strong motivation factor, though the chefs do not say this explicitly. Are they conservative enough to be thinking – why change the tool behind a winning success?

How the workdays of the kitchen are divided into two rather separate sections, is an important matter to take into considerations. The service hours are what differentiates the kitchen from many other workplaces, and also the time where communication and the leading is different, from the

textbook examples of leading regular teams and work groups of the same size. During the day the tasks are concrete and specifically allocated to each of the singles chefs. Because the task often are very concrete, not much leading appears to be necessary, unless technical question on e.g. cutting size, length of boiling, density etc. questions that the sous-chef just as often answer and instruct. Is this an un-described area with potential? Or are there reasons for this time domain not to be exploited in terms of development and other leadership considerations? So though A.I. was denied as a possible approach during service, there might be time to handled things differently when e.g. instructing the apprentices in something new, or discussing possible change and visions for the restaurant, a process that the employees are not a part of today.

Looking into the head chefs' own motivation sources, we saw as mentioned that some of them changed over time, with the early years in general being closer to the characteristics of the Primadonna. A brief thought being if Primadonnas traits at head chefs are more 'active' in their younger years? Or is it just the experience in the industry, the more administrative tasks of running a business and an increased focus on the leader task that appears more balanced and therefore different from their own descriptions of their affiliation for their job – particular the creative tasks – in the young years? Or is it because the head chefs' motivation indicators change from being primarily intrinsic to be more extrinsically affected, and therefore appears less like the Primadonna's style, when getting older ?

6.0. Conclusion

Throughout the study many expected as well as unexpected and surprising matters have entered the area of interest, when looking at the empirics in light of the theory. All the head chefs observed and interviewed were high performing, ambitious and much aware of their position as leaders and performers in an environment which has experienced a heavy increase in media focus.

Performing (and producing) at the highest level requires a great deal from the team, and a whole lot from the leader as well, who is inevitably responsible for this challenge to succeed. Leading the chefs through the busy service hours, delivering perfection on the very specific moment, have for many head chefs, led to an authoritative leadership style during the busy service hours - something that was also observed in this study. Here they need to be in charge of controlling quality, when to do what, taking the fast decisions, communicating everything in short precise messages and to secure the flow of the service. The rest of the team will then act on the order given, fulfilling the task they are assigned to, and there is never any doubt about who is responsible of the fish, the

second starter or the garnish for the lamb. When mistakes occur – this would often be slowness or bad timing – the chef responsible of the fault committed will be told in short precise, no sugar-coating terms that he/she did not perform his job correctly. To clarify, no yelling was observed – however the tone would neither be misunderstood, it did come forward as harsh at some points. It was the impression that a broad acceptance of this leadership exist from the whole team.

These top head chef are not required to be ‘on’ 110% all day, but ‘only’ during the service hours which is what all the preparation hours ahead are aiming to get properly ready for. In these hours outside service, the tasks were observed to be specific enough for the employees not to need much direction – in general not much leadership was conducted/executed in these hours (besides the instructing of the apprentices). A little surprising, you almost came to think of it as non-leadership in these hours.

Each of the chefs that work at these restaurants has ambitions about being in the top, among the best and maybe to become head chefs themselves one day (if they were not ambitious, they would work other places as e.g. a canteen with better working hours). Though working at the a-team is an important factor for their motivation, it is at all times evident that the head chef is the one in charge and also the one that received the public recognition – unlike the rest of the staff. This may also be the reason why the creative processes of developing new courses are tasks reserved for the head chef and the sous-chef. In this relation it must be mentioned that besides the learning process of being taught new courses and combinations of materials, having worked at certain top restaurants will also help you in future job searches.

Considering creative development, the recent discussions of this in the press and the importance of this to the head chefs, an aim was also to look into how the perception of their own job and maybe the employees as well, as either craftsmen or artist affected their leadership. Nothing in the observations or the interviews proofed that this influenced leader behavior on any of the head chefs.

The head chefs’ own sources of motivation varied and for several of them it seems to have changed over the years. Though the artistic expression is still of key importance to them and still what ‘the world’ evaluates them by, there also seems to be issues as making sure the business run well, the apprentices well-being etc. who has come into their over-all motivation later on. When the only thing in focus was ‘to do that specific plate’, to get the artistic expression out you wanted, the intrinsic motivation seemed to be the most prevalent. But not all of our leaders have left this

motivation area – and are (still) attentive of and focused on some more abstract issues (as ‘the greater good’ and ‘something bigger than profit’). Several of the leaders fit well into the Primadonna classification, a classification that has many similarities to Maslow’s self actualizing human beings. Understanding the relation and identification that some of the head chefs have (and maybe have had to a higher degree) with their job, the emotional involvement and reactions stand clearer. Some of this is connected to their ‘creative nerve’, which is also their source of need for expression – several of the chefs described this in the interviews.

The non-service hours are where there is room for change and improvements – since they were observed to be quiet in terms of leading. This is the time when the casual and private talk rules - which are one of the reasons that all the chefs know each other so well- but it is also a golden opportunity to work with some of the issues that are now reserved for the head chef, and if shared maybe would stimulate and motivate the employees to a higher degree. Since the interviews revealed that the employees were very rarely involved in the creative development process – it seems to be the most apparent to look into.

Besides a high level of passion for the job in general with the creative challenges and recognition, the flow and satisfaction of the perfect deliveries during the service hours were strong short term motivation sources for the head chef, as well as the rest of the team - though not all the apprentices, have found the balance between control of task and challenge yet.

From the study it is clear, that there is room for more kinds of leadership, than the authoritative approach - which rules through the service hours – an approach that also opens some discussions of, how there might be situations where this is the most effective way of performing at the highest level under time pressure. A change of leadership – and maybe reawaken – of leadership in the non-service hours, might lead to a better tone in the kitchen in general, a stronger motivation for the chefs, who work very hard and long hours, and give them satisfaction from being invited to contribute to the creative challenge. Most likely developing the non-service hours, will influence the overall ‘feel’ of the single kitchen, something that in a long perspective hopefully will help the future industry heritage, that seems to be an important denominator of why the kitchens has been led the way they have.

7.0 Perspectives

There are un-used opportunities of exercising complementary leadership in these non-service hours and the suggestion is that it could balance the authoritarian leadership from the service hours. An obvious opportunity would be to adopt some of the A.I. concepts in the daily work life - though the conditions are not similar to a large corporation, with more formal approaches, with power point shows and aims to change a full organization culture. Development should take place on the people in focus's conditions, meaning that small steps in a direct hands approach evolving with the staff and head chef in charge, maybe would be able to influence the whole feel of the kitchen. First of all, involvement in the creative development with the courses would provide a huge element of meaning in the other chefs' perspective, establish a mutual visions (maybe of organizational flow) and dreams as well as facilitate other decisions that are not necessary to take as fast as in the service hours. Alongside the creative development with the courses, it may also be possible to overcome some of the traits from the authoritarian leadership style that seem to be prevalent outside the service hours.

Though the study so far has focused a lot on the special parameters that influence the kitchens and the head chefs and his/her leadership – it was also noted that a number of similarities to other types of organizations were prevalent. In the search of similar business/industries one may differentiate between jobs with somewhat similar conditions (the importance of precision with no errors or performance in the moment) or you could focus on businesses with the similar type of employees – which would require a clear definition/categorization of the chefs as either craftsmen or artists, or another industry where there are also different opinions on that issue.

The leading in the kitchens has by outsiders – and two of the sources in the study – been compared to a military style process, with harsh orders, a strong hierarchy and clean lines and rules. A reason that the two fields have been compared is the need for one – the leader - to make decisions and give the fitting order in a very fast pace when service or combat is ruling. As with the top kitchens' service and non-service hours, a military entity also experiences many hours in non-combat style situations – where another leadership approach is attainable. Many issues are very different in the kitchens from that of the battle field, though a requirement for meta knowledge and perfection in execution is needed in both types of professions, the need for expressing creative ideas, is most likely not as absorbing as for some of the chefs.

Is it also hard to imagine that the military should be able to reach the same goals with another leadership style, than the authoritarian?

Danes from outside the restaurant business rears of descriptions of a leader that relies on giving harsh orders, with no sugar-coating, telling the employees 'how to' instead of letting them find the way to the solution themselves, and maybe inviting them into a discussion of how to solve the task the best way. This is due to the fact that Denmark is one of the countries with the lowest power distance between leader and employee. In a culture where equality is very important, and some of the leader's task often is based on coaching of the employees – direct orders and strong hierarchy appears old fashioned and needless. This would to a high degree be even less welcomed in leading employees in the classical creative areas –as e.g. actors.

The allergy to orders in addition to an deeply rooted culture of not showing off, where one should not be too open about aiming for being no.1 – makes it hard to establish a general acceptance or suggestion of; if the goal sometimes can sanctify the mean? It seems incomprehensible to outsiders that the chefs appear to accept the working conditions and the tone during the service hours, which is the exact focus from the media. It is worth considering if the chefs maybe accept the head chefs' reactions to potential failures, because they might understand his/her passion and emotional identity?²¹⁷

The study did not find absurdly tempered chefs degrading their employees if making mistakes. And though the focus was on the head chef, the employees did not appear to be miserable or unsatisfied with the tone during service either. Some of the interviewees said that everybody whom enters these top kitchens, they know what it is like, they know what to expect in terms of tone and style, because it is the same all the other places too. It is almost as a legitimization – people know what they are to expect – does that makes it okay? Or just more bearable ? Earlier it has been proposed that the lack in leader education has enforced an industry heritage of one approach to leadership and this in combination with the general acceptance or justification of 'this is the way it is' has maybe led to some kind of institutionalization of this type of leadership ?

This does not mean that this way of leading through the service hours is the way to do in all other kinds of businesses, but it is worth considering that if the team and the leader all aim to deliver an

²¹⁷ Hanke, 2009

A-league product, they might be willing to accept that leading in specific situations can and will be different from the softer, more coaching and acknowledging style in flatter structure that we are use to in Denmark.

If some level of change in approach to leading is decided during the non-service hours, the focus should be to create meaning for the employees, in a way that is not necessarily directly connected to the service hours.

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Appendix

Order – Observations and notes from interviews

Appendix 1; Bo Bech – Restaurant Paustian v. Bo Bech.....	
Appendix 2; Anita Klemmesen – 1.Th	
Appendix 3; Francis Cardenau – Le Sommelier.....	
Appendix 4; Mads Magnusson (and K. Vøttrup + T. Hansen – Divan II).....	
Appendix 5; Thomas Rode – Kong Hans.....	

Full transcription of Interviews

Appendix 6; Jakob Mielcke	
Appendix 7; Rasmus Grønbech.....	

Appendix 1;**Notes on Interview and Observation at Restaurant Paustian v. Bo Bech, Bo Bech - 13+14.nov 2010**

Interview (semi constructed, half involving, he asked many question too) no Dictaphone, written notes;

- Leadership is a little bit like with champagne, everybody wants to drink it, but no-one wants to pay for it – take the unpopular decisions.
- The biggest difference between being a “regular-level” chef and the kitchen chef, is that you are excluded from the tee-club... no matter what you do.
- Bo on his employees; wish to save them, help them, ..
- Developing as a leader; Impact/punch, not afraid to loose.. Things started improving more at Paustian the day he stopped wondering what everybody else thinks (he probably meant financially..). Bo says that there are a lot of things you do not know before you try it (leadership wise). It is about what you do – not only what you say, act on it. They see what you do, not only hear what you say. What to listen too, when to act on it. Being energetic (handlekraftig) -He uses a metaphor on taking a kiss, rather than asking – can I kiss you. It’s the same here, they need to take the kiss... the point seem to be pro-activity.
- “ You don know what your values are before you tried them out..” that’s how it is with leadership, you do not know what type of leader you are before you tried being one..(example with values; you see someone dropping their wallet, but you do not know if you are keeping it, before you stand there with the money and wallet in your hand”
- Motivation; The goal is to create joy, the good experience, it cannot be too much
- As a young chef, he was eager to learn – hungry to get better and improve. He started late (24y) so he just pressed the speed button.
- When “service” is on, The hour of reckoning , “are you ready?”, reality starts
- It’s a business/industry with immediate payoff... either / Or.
- On pressure; “ If you do not enjoy it, you’ll have inner chaos. .” .. you do not know what it is like unless you are in it”... “ you can never feel it, if you are not in it “, one of the students/ chef “ I’d been here a year before I could appreciate it”... (someone; we need the kick..)
- We cross borders all the time... (forgot what this was on...)

- You need to be ambitious, but if you are to self-criticizing, you'll jinx it.. (example with one of his students)
- Creativity is easy – the hard part is to re-create it...(creativity also has its limits..)
- Some people are scared to combine their job with their hobby.... Since they are afraid not to enjoy the hobby as much anymore.
- Creating Drama; promote intimacy ??
- We have talked about my interview with RG ; Most Kitchen chefs are quite soft, the difference is primarily in, how they react “ in situation” .. during service..
- Bo; Its very emotionally (don't think he meant the actually cooking, but the whole experience) It's a very special success feeling, Its like soldier-friends, a feeling of “ we are in this together”.
- Bo; I give up once a week, sometimes for about 2 minutes, sometimes for a whole day – and I think “fuck it”, ill find something else to do.
- On creativity; Some decisions we wont take until we are in the situation
- Bo; “ The others can sometimes be quite frustrated, that we change something, in the last minute, cause it can affect the result very positive /negative”.. but that's a part of the game.

Observation, Friday- participative including , ;

- Breakfast is nice, everybody sits down together. Maybe hierarchy on the coffee making – but not clear. Its primary private talk, they seem to know each other well. Everybody can joke around with everybody.
- The open kitchen situation, affects the observation, but also their way of doing things, since Bo is not really looking at them, in the back kitchen – (the cold kitchen)
- Bo says to a “apprentice”; You had the possibility to be coached by me [on a specific task], and then you choose the stressed/stressing solution” (his face was not visible, hard to know if it was just said halve in fun,
- When the day starts, after everybody have eaten breakfast together, everybody knows exactly what to do, no instructions, everybody starts working right away.
- During prep; technique and private talk, both between Bo and Sous-chef, sous-chef and chefs, and Bo & chefs, and the waiters, no boarders here. They generally talk quite a bit. Bo back up, just as much as everybody else.

- Camilla (Sous-chef) takes much responsibility, she is used to be there without him, They all come and ask her for technical questions etc. They ask her a little bit more, than him. She instruct as well. At some point one chef needs a reprimand, Bo tells Camilla to do it, as if she have to learn it.
- At some point Bo; “Camilla bestemmer”(something about a dish)
- Camilla to Bo; ” Hvordan gør vi det idag ?.”.+” det kommer også an på hvordan du har lyst til at gøre det?” (she is used to things being changed as part of the process)
- The critic and advises that Bo has, are generally positively and patient, no patronization. Most of the time it’s the “teaching” tone, instead of the correcting – maybe because they have time enough.
- A guy(retailer/ supplier?) notes that Bo is actually there- is he gone a lot?
- Bo tells them they had positive opinions on something new they tried the night before- both chefs are happy. He asks for their opinion on something else. It seems as if the waiters, looks up to Bo, or at least try to impress him,
- Bo ask all chefs what they think of the petit four, they all give their opinion.
- At 12.00 they decide what the lunch menu is going to be, (in spite of some re-use, this is interesting in the creative light) . The apprentice chips in, and he is asked for his opinion as well. They discuss other international Michelin restaurants....(inspiration??)
- During Lunch: few guest, so talk continues, both with me and each other. But Bo is the one doing the dishes. –prep and arranging
- In between service; Back up, private talk, coffee, general prep for evening service, Bo decides on the evening menu (the one that change), only small changes from last night (80-90% stays the same)

-

Observation - Saturday evening (14th of November 2010)

17.30 – 20.30

½ hour pre service.

4-5 chefs, 5- waiters – all under 30 besides Bo(37)

- Everybody seems busy but focused, both the kitchen and the waiters. The atmosphere is a little hyped, though under control, in order to finish in time(18.00pm) when the first guest will arrive.

- Everybody greets me nicely, most of them have been here all day, - they seem to have some routine, they are not new to the place.
- Because the part of the kitchen that Bo is in, is in the actual restaurant, he is a part of the whole restaurant experience. This seem to mean that he is both the kitchen and restaurant manager.... Or so it appears. EX; he is asked how he wants the lighting in the restaurant, greets all arriving guests and correct waiters if they make mistakes.
- Pre-service, chefs are a little bit more quite than yesterday, primarily food and procedure talk/questions. Less private stuff.
- We discuss how it suits best that I'm placed in the kitchen, so I don't look like a tabloid magazine reporter, but still get something out of it.
- 17.45 Briefing about tonight's menu, Patrick lead the word, plus sommelier, and Bo interrupts, and comments on how to present the food. It seems as if there is less of a barrier between the front kitchen chefs and the waiters, because they can look at each other at all times... less private talk than yesterday.
- When Bo ask for something, or delegates a task he asks nicely.
- The chef that works with Bo today, ask something about a dish, and Bo does not hesitate to admit that it didn't succeed, yesterday. Not too proud to admit it. Bo ask this chef on his opinion on another dish, it is open for change during service.
- By now we have a Ready-for-fight atmosphere, though still room for joyful comments
- 18.30 – not real busy yet, the waiters look like they are pretty chilled. Bo looks tight /focused, but neither upset or uncomfortable. The chefs still speaks in longer sentences.
- There is a general ease on his work.. he says I shouldn't be fooled, (get the feeling that he means it was a lot of work, getting to where he is , not only general prep and practice...)
- Bo and Martin (chef 2 in front kitchen) works closely together on the same plates, obviously they have done it a million times before, they do not even have to ask each other about, whom does what
- Bo corrects Patrick (main waiter)
- Bo informs Martin about changes from yesterday, in middle of prepping the course..
- They say Værsgo – but not Jatak/Nejtak as most other places... it seems as a principle thing (they joked about it over breakfast the day before, as well).. the chefs do say thanks, when getting the notes from the waiters.

- A correction is formulated “vi skal...” not focused on the person “du skal..”
- Chef/apprentice from the cold kitchen makes mistake with plates, he is not yelled at but firmly corrected “look at me..”, the tone is more “you can think for yourself” .. (this was one of the few situation, where there was doubt on, if it hadn’t been a open kitchen and if they weren’t observed, it might have been formulated differently...)
- No fun stuff/bullshit through service, full focus, the guests are though greeted with a smile. Bo does make a joke with the other chef, though.
- Bo ask Martin (the chef that is with him in the front kitchen) a question, something that could have been an order, but is “kan du klare det?” (as in technically possible)
- The two of them shifts sub-tasks, with out talking about it, but Bo is in primary controlled at all times.
- 19,00 the place is buzzing.
- Something that is not possible technically, is changed, room for changes at all times.
- Focus, intensity and constant movement
- They seem to be so much in routine, so they have very few necessary comments. – they know each other well.
- Pad on the back, for good work or maybe just friendliness.. also use of name, sometimes the chef-word is used for everybody
- Bo has the full overview, spots a plate that has not been removed at table 9
- Corrects waiter to be more positively minded
- Acknowledge cold kitchen chef/apprentice – “godt set Rass”
- Ask inattentive waiter if he is hung-over... joke about his place of origin(North Jutland), primarily for my sake, it seems. He is also corrected for not following a guest all the way to the entrance door.
- There is very little communication with cold kitchen.. any one in control?
- Bo corrects waitress for pushing the fault/shame on someone else “that is not what it is about”
- There is something mechanic on their efficiency (FLOW?)

- He checks with main waiter, “ all good?” (seems to wish to be in control)
- Bo; One important thing about making things run smoothly, is to be realistic about your set-up. Design after your room, and what you got. No cold stuff or oven-served from the first kitchen, since there is none. All these decisions are taken ahead of this. To know your limitations, is the essence...(He might be telling me this, because I earlier said something about being strategical...)
- Bo; Its not hard getting fucked up.. that’s easy enough. (meaning how preparation, order, well thought–through set-ups and etc, will help you out) Many decisions and considerations are made prior...
- Flow – floating movement, good planning
- Acknowledge a waiter, that he had had a little discussion with.
- They expect a high wave in a minute, but they almost look more stressed in the slow periods, maybe out of flow? Or because they know they will be busy in a minute.
- 20.00 The waiters are pressured. Bo“ they have been fooling around until now, they don’t do that anymore.... waiters never learn this”.
- Bo; I could fool around, but I choose intentionally to hold a tight face all the way through, so you do not loose control. Very focused on this. He says that inexperience can do that you want to show that you are on top of things....
- Everything seems thought-through to the end.
- The worst thing is to know what the weakness is and not being able to do anything about it. Right now we need two extra waiters, but only for about halve an hour .. so do you want to go broke or you do want to live with it.
- He spots all the small details
- Co-chef, can do anything. No boarders... he is in flow as well.
- They all have respect for Bo, but not in an ave way...

The observation finished just before service ended. Creati

Appendix 2

Notes on observation, at Restaurant 1.th, Anita Klemmesen – Wednesday the 18th of November 2010

Open kitchen – as in kitchen is part of the dining room, aim is to create home feeling, chefs are app. 3 meters from guests.

The employees and resp. areas

1 Anita- Hosting in service, the restaurant is definitely her place, she wants to answer the phone, she is highly effective, moves constantly

2 Anders- sous-chef, he needs no instructions at all, he seems to be in charge when Anita is not, he instructs Thomas a few times

3 Thomas- apprentice, works with very few instructions, if anything questions, asks Anders, not Anita

4 First- leaves at 1800, he is an apprentices as well, the others like him though they smile at him,

5 Nixon/dishwasher- friendly, very effective, knows the chefs and Anita well, fulfill his tasks effectively

Talk in general, and level (private vs. work);

Pre-service 17.30-18.30 ; Personnel-food, private talk, Anita is “ loving educative” towards First, they know each other well, pretty private, relaxed atmosphere, slow speed, at 18.15; less talk, speed increases, focus intensify, everybody knows exactly what to do (sheet with the specific task on, it was decided for before, no doubt)

In – service 18.30- 22.30; Quiet, little talk only on procedure no private talk, Anita is doing the Host work and has few small corrections to the chefs, everything is prepared and there is not doubts on what the game plan is, the speed is high, full focus, concentration, - flow (see outline)

Post-service; the mood is much like beginning of pre-service, speed slows down, they loosen up, still no doubt on what to do (no leading), Anders is in charge, the mood is happy, Anita is hosting next door until guest leaves,

Who talks to whom

- They all talk to each other- maybe Anita talks a little more to Anders, he says: Jatak,
- very few technical questions during service, (Good craftsmanship), they have done it so many times,
- very little talk during service, due to the non-distance to the customers,

Other talk than procedure/in-coming orders;

- from 18.15 – procedure talk, few jokes and all before guest comes into the room,
- Just before opening for guest; Anita “ all okay?” check up,
- Pre-&post service, plenty of private talks, plus they are very interested in what I have experienced at the other restaurants,

Any other observations, that are interesting to note, tone of talk under/after service;

- no one is too snobbish to do tasks, but Thomas (apprentices) do many of these jobs

-They have very specific jobs, clear communication on this helps that you always knows what to get started on, and never cross each other's job

Creativity; low. The menu is not known for the customers, but is decided for ahead, does not change too often?

Flow; High from 18.50 – app.22.00, especially for the two chefs, no standing still, continually moving around, know what to do when, specific goals, they barely need to talk,

Anita's tone; Clear, Direct, but friendly, never harsh or unpleasant, annoyed at one single point,.. she is also appreciative

The chefs are very tidy/ methodical – besides cleanliness, both Anita and Thomas, are seen moving an object, for no reason, only so its on line with something besides it, they obviously do it unconsciously.

The chefs/apprentices are young guys

Pre-observation thoughts – influencing factors

- Open Kitchen (very open, barely no boarder line between kitchen and guests
- Small crew, few participants
- Somewhat slow day (or low number of low number of guests – 14pax)
- Anita not in the kitchen , is she ever?
- Wanted me to come on a slow day?
- At some point I become the buzzin'-in-person, they serve me all courses, and notes me at all times, I'm not really invisible,
- To some degree they do try to impress me, not only be serving me all 10 courses, which was quite incredible, the describe how things are different here that other places,

Observation – time line

18.50 all guests arrive in the dinner room from the first living room, at the same time, they are welcomed by host Anita, before doors open and music starts “ Are we ready?” to chefs , the feeling of a theatre just about to start. Everybody is served at the same time.

Everybody is served at the same time, so no surprises, the flow is not interrupted by surprises. From the moment the guests sit down, all three of them works in a very high speed level, no beating around the bush,

Anita; Host, very smiling, real, at this point she does not arrange the food, serving and presenting only, no doubts- she cooked the food herself, and it is her place, she has authority and routine. Even though she does not come with very many correcting comments, is still seems as if she wishes to be a part of everything (answer the phone, talk to all guest, prep. food, serve & present food, check-up on everybody, and later on arrange dishes as well)

19.15- Full focus on the prep. of plates, nothing else, no questioning anything – high on routine, One chef, Anders, serve as well, Thomas does not, the speed level is still very high, Anita ; “Det var godt, lige det jeg tænkte” ... appreciative?

19.40 – same situation. One chef does not smile, only when presenting the food for me.

Anita comes and talks with me ” Your disadvantage, I guess, is probably that we do not talk together, ‘cause we don’t when service starts” (due to the guest so close)

19.45 The Chefs are in control all the time, they have no questions (Thomas very few), so they know they are good at what they doing,(motivating part?), they do not need to ask for permission/advice/help, they are also happy, high gear, joking w. the dishwasher. Nothing that stops them, or breaks the flow. Anita speaks with guests.

20.05 speed level falls a little bit, before prep. for next course, it takes a little before the next course, but not for Anita.

The chefs are very tidy, has an eye for the detail- both on plates and minor things on the floor.

20.15. speed is up again, it didn’t fall much, Anita uses their name when approaching them, is she stressing them? They don’t look too stressed, more focused. But Thomas’ eyes are a little drifting, in the tired way.

Thomas and Anita are both seen moving an object, for no apparent reason.

Telephone rings in the middle of plate prep. – Anders has to pick it up, that looks like that was the most stressing thing all night.

Anita phrases something she wants done; “ du må gerne....”

20.30 they never stop, the two chefs work mechanical together, barely bump into each other or the like, still no questioning, very little conversation, precise-routine, focus is till necessary,

20.45- first real technical question, Thomas ask Anders,

20,55 still nothing like a break, Anders jokes with me when serving me a dish - (‘this is bribery.’)

21.10 – Anita corrects Thomas “ Thomas vi kører tallerkner”, he was prepping instead of arranging, because the two others were. He says – yes, leaves his work, and knows what to do then.

Thomas helps serving plates, but does no present.

Anita tries to be up to-date on all guests, and ask Anders what they were asking him

21.15- little softer atmosphere, little bit more relaxed, a quick private talk/joke, short talk about food from another restaurant

Anita; “skal vi?” Anders ; “jatak”... Thomas is cleaning up, Thomas does not ask Anita anything

21.25 Anita to me; “ Du taget godt nok mange notater på sådan en hel almindelig stille aften...”,”
det er ikke fordi du er her at vi ikke snakker mere sammen, vi snakker aldrig særlig meget
sammen, fordi gæsterne sidder så tæt på”..” Anders og jeg kan se hinanden hele tiden, vi
behøver ikke at kalde noget, han ved hvor jeg er nået til,

Thomas has forgotten to re-fill something, Anita obviously annoyed..” do not do it like First”

During the evening it is clearer that Thomas is the apprentices, you don't see it until, it becomes
more apparent that he also has to do some of the more “low-status” jobs. This is happening at the
same time that he is also allowed to lay the last hand on plates served, without them being
checked... so he is obviously fully trusted.

- Hard to say, but maybe Anita's tone is a little bit more respectful towards Anders, but it is not too
bad.

21.45 - speed slowed down a lot, relaxed, Chefs joking, no more food prep, flow is over, but
without frustration , only coffee and petit four, the guest walk to the next room
Now; cleaning, relaxed, Anita still hosting though she is also more relaxed by now,
Atmosphere is now like pre-service.

If any question – Thomas ask Anders. Anders does not need to ask anyone, he has freedom to
take decisions, (thought; but does he have creative freedom?)
Thomas cleans, Anders makes fond.

After everybody cleans up and put table back etc, we sit down to share a beer.
They ask a lot of questions on my studies and observations, and how things are on the other
restaurants, we talk about my boss etc.
They do the order-list together, and everybody is asked what they want for dinner what is needed
etc. + private talk in the locker room.

Anita tells me – without the guys – that things are different here, that she knows herself that she
learned more by a non-yelling chef, not that people shouldn't be told when they make a mistake,
but no need for yelling. She says that maybe these guys – her own chefs- could have it a little more
direct sometimes, but they are doing well, and most evenings they do not make any mistakes.

Questions– To Anita Klemmesen, 1t (answered pr. email)

Vil du sige at du brænder for dit job - nogen dele mere end andre?

Ja bestemt!!! ellers ville jeg aldrig gøre det. Kokkefaget er et kreativt håndværk og den dag jeg ikke brænder for det mere finder jeg på noget helt andet at lave.

Hvor mange år har du været køkken chef?

Siden maj 2005

Fortæl evt. lidt om de største forskelle ved at være "menig" kok sammenlignet med at være køkkenchef?

Uha der er mange.

Da jeg startede var det enormt mentalt hårdt at alt lige pludseligt var mit ansvar og at jeg i den sidste ende var den der tog alle beslutninger. Jeg tror at det muligvis har fuldt mere her på 1th end på så mange andre restauranter, da jeg jo både tager mig af køkkenet og restauranten.

Fortæl lidt om dig selv som køkkenchef/leder - kvaliteter og største udfordringer?

Jeg mener selv at jeg er god til at bevarer overblikket og roen...håber også de andre er enige i det :-). Jeg leder meget med frihed under ansvar, men bliver så desværre også meget skuffet hvis folk svigter og ikke kan administrer friheden.

Det er vigtigt for mig at der er en form for disciplin og respekt i køkkenet, men også meget vigtigt at vi alle er lige i det øjeblik vi har fri, så vi kan få nogle andre oplevelser sammen end lige køkkenet.

Hvad synes du selv du er blevet bedre til over årene, siden du først blev chef?

At bevarer roen når noget går galt. At lære fra mig og derved går der også mindre galt.

Er der noget der gør din (leder)stil anderledes end andre køkkenchefer du har arbejdet for/med/under?

Både og..Den køkkenchef jeg stod i lære under var meget som jeg er og vi er også gode venner den dag i dag.

De køkkenchefer jeg har arbejdet for ellers har været meget forskellige. En der på ingen måde turde sige noget, og slet ikke ejeren i mod selvom han var dybt urimelig både over for ham og os andre, og det giver ikke særlig god respekt. Og så en der havde lidt svært ved at styre sit temperament og måske mente at fysisk kontakt var ok hvis nogen havde lavet fejl...desværre.

Hvis vi snakker lidt mere om branchen/faget generelt, hvor meget hold mener du der er i den gængse forestilling om den råbende hysteriske køkken chef? (generelt.. selvom det ikke er sådan hos jer)

Det holder desværre meget!! det forekommer alt for mange steder og jeg tror det bunder i dårlig ledelse og bestemt ikke dårlig kokke. Kokke er ikke udannet til at lede og mange har svært ved det, desværre er det ofte sådan at køkkenchefen har ledelses ansvaret i køkkenet.

Og i så fald, hvorfor er det mere normalt her end andre brancher – hvilke parameter spiller ind, andet end tids og præcisions pres?

Tror det er presset...hver dag er som en eksamen og som mange andre kreative håndværker vil man gerne at det er perfekt hver gang og når så tiden spiller ind bliver det tit rigtig presset...og svært at holde hovedet koldt.

Hvad er din største motivations faktor (i dit arbejdsliv?)

Gæsterne...dagens sidste time hvor vi siger farvel og de er glade og næsten/somme tider giver en et kram, det er sku dejligt.

Betyder det noget at du er medejer når du står midt i service? (bund linje fokus?)

NEJ og jeg er heller ikke medejer, jeg er dog lønnet efter omsætning men stadig nej!!

Det udtryk som gæsterne får gennem maden og restauranten, ser du det som dit personlige udtryk?

Ja, vi er ikke to kokke der laver og smager mad ens.

Udvikler du nye menuer og retter alene? Eller med hjælp fra Anders (souschef) etc.?

For det meste alene, men spørger gerne Anders til råds.

Et måske lidt flippet spørgsmål; Kan du beskrive den følelse, midt i en service, hvor alt bare kører (højt tempo, ingen pauser, konstant bevægelse etc.)?

Det er lige præcis den følelse ...kan ikke forklare det...men det der gør at det stadig er sjovt!

Bonus info; Since the observation Anita and her sous-chef, Anders, have left 1.th, and signed a contract to run The red and The yellow cottage in Klampenborg.

Appendix 3

Notes on observations – Francis Cardenau – le Sommelier, Friday the 20th 17-24

8 chefs at work, cold + warm kitchen, plus prep. /storage room, - Francis in cold kitchen

Amounts of talk in general, and level (private vs. work);

Pre-service;17- :Busy night, everybody is moving fast but no run, they all know what to do, they are not stressed, they all know it will be a busy night – 4 large parties plus full restaurant. They start earlier than usually, due to early parties, which mean they have a little “break” before ala carte around 6.30.. a few minutes with private talk (see outline)

In – service; Hot kitchen, only procedure talk – cold kitchen, less stressful very little private talk

Post-service; Only had a glimpse of this, right after service, not finished for the night, they were interested in the subject, and there was little time, primarily talk about other kitchens etc etc.

Who is in charge – and how do they appear?

1 Francis; he seems nice and polite from the beginning, shows me around, thoughtful to me, ubiquitous, walks around, have a say in all matters, corrects and guides, they come and ask him for advice/opinions, he is not the loud type, but there is no doubt he the kitchen chef, one apprentices kiss and hug him when he leaves, he also puts the dishes out, speaks French quickly with one apprentices, he instructs apprentices and volunteer, he helps them and do some bezzerrmarcken, seems pretty calm during the evening, a chef has borrowed money from Francis,

2 Sous-chef Bjørn – jokes with Francis, 18.10-pretty relaxed atmosphere, - he works hard, focused, does not hold back giving orders, he is in charge of the warm kitchen, Francis seems to have full confidence in him,

Who talks to whom – does the leader talk to the others, or do they talk to each other as much

They all ask Francis for help, direction , suggestions – they do not hold back from asking him.

The two apprentices/volunteers in the cold kitchen talk together all evening, but barely any private talk. In the warm kitchen they are full on from about 19.00-23.00, only procedure talk

Other talk than procedure/in-coming orders;

App. 18.30 - ca. 10 slow minutes, a few private sentence, but not much

App. 23.15 – smoking break, post-service-talk, but not very private, though when the head waitress left, the chefs discussed her private life with her

Any other observations, that are interesting to note, tone of talk under/after service;

Creativity; seems low, the courses are specified before hand, many classic dishes at the menu, though they do have fish/ course of the day , does seems to be a sous-chef/ Francis decision... they discuss quickly how it should run the next day. At some point one apprentice tells Francis that they are out of a component for the menu dessert. Francis (he is not at all busy at this point) asks the apprentices to try and come up with an idea, to what they could use as replacement, if they run out during the evening. The apprentices looks challenged, a little stressed out, but starts considering.

Flow; The warm kitchen starts being busy around 19.00 and slows down at 22.30-23.00, it seems as if they are in full-flow through the whole period. The Sous-chef has to go pick up stuff in the back-up-room/”storage”, which breaks of his flow. The only one looking a little stressed is one of the apprentices in the warm kitchen. The others look like they are doing a dance, moving at all

times, new orders coming in at all times, moving, constantly new things to do, they work very closely, “on top of” each other, they are all busy at all times, they continually asks how long it takes for their dishes to finish, so they will all finish at one time, this seems to be the full focus, Time-management. They are so concentrated at all times, it does not seem as if a single thought of anything but prepping the food at the right time at the right quality, runs through their head. The cold kitchen is much less stressed, but they get in and out of the flow very quickly, if they have 3 orders in a row- here Francis does not look stressed out at any point. He actually does not seem to be in the same flow as the others...

Atmosphere; Nice, comfortable, during flow – very focused. They say it’s a good day, maybe they were just really well prepared. The use of the word ‘Chef’; only Mathias and one chef uses it.

Mathias, an apprentices, used to be at Mielcke & Hurtigkarl where it is common use.

At all times the kitchen is clean and orderly

Observation – time line;

1700 – Francis Cardenau shows me around the place, besides restaurant, there are 4 function rooms, which means there is much staff. It’s a busy day - everything is filled up. They have eaten earlier than normal because several parties come in early, due to a concert. He is very polite and nice to me. Making me say hi to everybody around the kitchen- 8chefs, (1 woman). There is a warm kitchen, a cold & function room kitchen, and a prep kitchen. It’s quite a logistic project, since they also have 250guest catering on Monday.

He asks me to repeat what the project is about and says ; det har ændret sig så meget de sidste 10 år... I ask; til det bedre? .. Him; ja heldigvis.

Francis ask sous-chef ; “Alt okay? “...

17.55- tempo increases, but only for a short while- there are 5 chefs preparing the same 18 plates. Sous-chef gives a quick appreciation to the team. Francis instructs them in technique, he ends up taking over the apprentices work, that he was trying to correct.

Francis corrects a chef to teach an apprentices instead of just being hard on him/her. The chef said “ bar gør det ens på dem alle sammen, jeg er ligeglad hvordan, bare gør det”

An apprentice says to a volunteer : ” jeg ved ikke hvordan han vil ha det... han går meget op i at..”

18.15 – Sous-chef and Francis, quick private talk.

18.30 – slow 10 minutes, no pressure, the only time they stand still before 2300. the chefs asks about the project I’m doing. Again they are pretty interested in how it is the other places I’ve been.

Souschef, Bjørn; ”Jeg har været på leder kursus engang, jeg var der kun 4 gange.. så kunne jeg ikke få fri mere, ham fra Umami (sister-restaurant) gennemførte, det var noget Jespers (one of the owners) kone Dorte ville ha os til...” .. det var på Niels Brock, et generelt leder kursus, ikke noget specielt for kokke...

One of the chefs laughs and says something about it not being prioritized

A chef “ du skulle prøve at tage ud på Saison, og så skrue tiden 15 år tilbage, så sku du se....”

Another one contemplate ” han er også gammel, det er ligesom Francis, de er ikke til at drive ud af køkkenet, her er masser af kvalificerede mennesker, men det er det de er ” (referred to Lauterbach). Chef and sous-chef – quick talk about beard, here they can look whatever they want.

18.45- waiting to get busy, they know its going to be a heavy night. Francis “ det bliver en lang aften”, Erik (also an owner)” her er mange mennesker” + ”stilhed før stormen”. A chef ” om et par timer, kan Francis kun snakke fransk...” hints the potential stress.

18.55- it looks like Francis wants to burn his own crème brûlée... (Thought; a signature??)

Volunteer ask for advice- he looks over Francis shoulder, there seems to be room for this kind of learning

Francis shows how he wants the cold dishes, the apprentices copy.

His hold attitude is somehow very French. He speaks a proper Danish, but counts to himself in French. Speaks French with the girl-apprentices, though she also speaks Danish.

Waiters come to credit Francis for the look/appearance of the Christmas menu.

He instructs/correct all the time in the beginning- he wants it his way. It's never in an angry tone, just instructing. He does the final touch on the new desserts they haven't done before himself. In general he talks in short sentences, even though he is not stressed. He does not look stressed at any point, but he is not in the warm kitchen at any time, besides checking out if they are okay etc.

19.20 – Flow is on in the hot kitchen. 5 people working and moving around all the time. They are not maxed out yet. The sous-chef is fully focused. Francis is still relaxed.

19.35 – hot kitchen is buzzin' – speed I high, flow is full on. One of the chefs that seems to have a very positive attitude in general, is still smiling. The others are focused. Francis does not rule in here- while service is on, the 2 chefs + sous-chef controls equally. The apprentices accepts orders and answers question, do not look like they have time for anything else.

19.40 – cold kitchen, Francis returns relaxed from..(?), suddenly many orders at one time, speed increases really fast, the apprentice and the volunteer comes into flow very fast- they barely have to discuss who does what, Francis works somewhat fast as well, he does not look stressed... (thought; Does he even get into flow?)

In the warm kitchen all the tree chefs ask each other and the apprentices on time, how long before that dish is finished- 40 sec, 1.30 etc. "ikke godt nok" "ja tak" "okay" "hvor længe?" etc. The Swedish chef seems to be working close with an apprentice, he might have been too hard on him, Francis comes and asks the Swedish chef, if he is all right? He looks a little confused, and confirms.

The hierarchy is clear, though not uncomfortable.

In the cold kitchen Francis give apprentice and volunteer small lector in cheese (Francis tells me they receive more than 50 cheeses a week) The apprentice seem to suck learning into him- he is both very kind, but also asks a lot of questions, all with a purpose, as if he uses Francis as a mentor. Even though this part of the kitchen is less busy, they barely speak anything private.

20.25 – Francis walks through the kitchen, and says "flot mine små dyr" .. no doubt it's a caring way of giving a compliment. A beautiful lady walks past the kitchen, and he also comments on her as "et smukt lille dyr" .. (thought French expression?)

It's hard to analyze the relationship between the chefs and the waiters... positive but not intimate during service.

When the cold kitchen is working fast – it's almost mechanically. Francis still does not looks like he is in flow (thought; maybe his flow is different from the others? Due to experience?)

The only person that looked really stressed at any point is the one of the apprentices in the hot kitchen.

Volunteer is corrected in being too slow by Francis; the tone is rougher than at any point during the evening.

Francis still appreciates the positive feedback, (thought; appreciating the external recognition)

At some point you get the feeling that he might not handle critic as well – (the concrete example has not been stated through the observation)

The use of jatak, is half and half

21.00 – warm kitchen still buzzin’ heavily. Souschef is still very busy too.

Francis still controls the apprentices in the cold kitchen, he does bezzerrmarcken on their tasks, he seems to be a perfectionist,

He makes a joke “ jeg har været på Søllerød kro, du sku se hvad man gjorde ved eleverne der”..

Waitress-manager and Francis get nerdy about some cheeses for about 10minutes.

21.10 – speed falls a little bit in the warm kitchen, but they are still in flow moves.

2-3 waiters search some kind of acknowledgement from Francis, but there is no way he is the restaurant managers, as some of the other restaurants, he is in charge of the kitchen – that’s is. He does another check up on the warm kitchen. He tells me that the very positive chef, is not working there on a regularly basis, he used to do his apprentice time here, and now he comes and help them ones in awhile. He looks like he is home.

The sous-chef from the warm kitchen did not delegate tasks as etc – picking up something in the storage room – to an apprentice, but does it himself. (Thought: does he not want to break their flow?)

21.30 – Francis has been out for a bit, comes back in and says to the apprentices “ Guys, regner med at I gør det ordentligt”.. After that, he does correct them anyways.

In general he is more “learning” than “instructive”... in a good, proper tone. Clear message no doubts, though no room for creativity, (thought; his way or the highway?)

21.45- Bjørn, sous-chef – “så er vi vel ved at være færdige”. Orders still comes in, but the chefs seems out of flow, lower speed, the apprentices still very focused, only two chefs left talking to me.

22.00 – everybody seems on top of things, Francis makes a joke, no-one corrects his language, though minor mistakes, he also checks up on the dishwasher- if they are all good.

He corrects the apprentices on how they did the crème brûlée again.. bezzerrmarcken on the whole dish. Francis says“ det går for langsomt”.. apprentices ; “jatak”.

Apprentices... “han står og skælder mig ud” , he is still smiling, but he seems to mean it

One waiter thought he had given an order, and finds out that he hadn’t.. Francis “ vi kan ikke køre en ordre når vi ikke har nogen bon”, he sounds a little insulted, his tone is pretty direct, maybe the level over direct (thought: can he not handle critic?)

Again, we see that he wants to do the last touch on the dishes

Souschef and Francis discuss something about the dish of day, for tomorrow, and how to do it Francis asks an apprentice “ har vi mere æbleis” , “Nej”, Francis” så var det måske en meget god ide at gå i gang..” the tone might have been a little patronizing, but not badly.

The two apprentices discuss while prepping the sorbet“ han vil ha’ man skal tænke selv, han siger ikke noget”.. ” i går kørte han rundt med mig, vi havde travlt, du ved, han presser én, jeg var alene med ham..” there is no negative tone while he says this to his partner. This guys is the one that has using Francis as a mentor all night.

23.00 - speed level is low, cleaning, the stressed apprentice looks normal again, the apprentice asks chefs for what to do. They have responsible for their tasks. They look tired, but there is room to fool around a bit, and give a hug, the chefs and waiters now talk and show some kind of relationship, for the first time this evening, loving and teasing each other.

One waiter says to me ; det har været en venlig dag – det kan være meget være.

He says to me, about the apprentice chefs ; “De er søde de små dyr.. “ still in a loving tone Erik, one of the owners stop by the kitchen(he knows what the study is on) ; “ Det er blevet meget bedre, her har det aldrig været slemt, men jeg er nok en af de sidste generationer (i starten af 80erne) hvor det var slemt, det var vold og druk, helt ekstremt, det rene vanvid. Det var sådan med at dukke sig når man lavede en fejl, for der blevet slået ud efter en. Det var også noget med at putte salt i den enes drink og sukker i den anden, så man undgik den anden blev for fuld...” Francis corrects an apprentice in his cleaning... he drinks a beer while they finish up. App. 23.00, Post-service break/ smoking break; They mainly talk about what they still need to do before they finish, and general food talk. They also ask about my project, etc. The two apprentices from the warm kitchen says; “Det var en hard dag”. The female apprentices says she is happy to be here, she used to be at Saison – on Lauterbach; “han var jo sød ved journalisterne og sådan...” , in actually seemed as if she liked him in general. 23.45- Im the first to leave, all kitchen staff is still left.

Appendix 4

Notes on observation – Mads Magnusson at Divan 2, Wednesday the 25th of Nov., 15-20.30

Arriving at 3pm, I am invited inside and what was thought to be a interview with Kristian Vøttrup, tuned out to be a interview with Mads Magnusson(Kitchen chef), Therese Hansen (F&B manager) and Kristian Vøttrup, (owner). (see fragmented transcription further down)

After the successful interview, I was invited to eat with them and the rest of the staff at around 16.15, after Mads had given me the big tour around the kitchen and basement.

They actually did have a staff room, but for some reason it was only Mads, one other chef and I who sat in there. After eating, we joined the other chefs and apprentices outside for the ritual smoking break. Mads and one of the girls are the only non-smokers. Besides Mads there are two chefs, 3 apprentices and 2 dishwashers in the kitchen, the last two I have no contact with.

Around 16.45 the last preparation starts, and I get placed in the middle of the warm kitchen, next to Mads. He tells me to ask all the questions that I want, and we talk on-and-off for quite some time, he is as the others I have visit, interested in my project and wish to know where I have been before coming here. The atmosphere is nice, probably due to the just finished interview, plus we to some degree have a kind of mutual frame of reference – since he had had also worked at Mielcke & Hurtigkarl, although we do not know each other. He stands close to me, so I do not note everything he says in the beginning, but some of the conclusions on the talk/conversation was:

- Francis Cardenau; he knows to be a harsh leaders, he likes him personally, but does not hesitate to agree in my proposal, on the fact that I might have affected the situation, and the way Francis led, when observing him.
- Thomas Rode, he also knows to be a hard-toned leader.
- He thinks Jacob Mielcke is very talented, though he didn't love working there.
- Some of the older chefs gets softer in their leadership style with age – I think we talked about Erwin Lauterbach at this point.
- It was hard working at Mielcke & Hurtigkarl, 3 chefs, long days, and the kitchen was more Asian inspired, than he was used to.
- He has participated in many competition, the past 3 years in DM- Francis gave him one of the prices.

Several of the chefs use the expression “ jatak”

-The chef that have worked there for 10years, also asks for simple things

-Mads to apprentice Henrik “ det ser pænt ud”

-Apprentices asks chefs as well, not only Mads.

-Mads works 6days a week, early morning to 10pm

- The apprentice asks the chef Steen, about questions as well, I later find that Steen works as Mads' right hand, since they will not hire a sous-chef before next summer. Steen is in charge when Mads is not around approx. 1 evening a week, plus during the mornings, where he does the prep. at the Opera. Steen does not hesitate to instruct apprentices, pre-service.
- Apprentice (girl) asks Mads for help, he asks her how she would do it, she tells him, he says "præcis".
- They are not too busy, so there is plenty of time for Mads to discuss something with Kristian V, who apparently works as a head-waiter, together with Therese.
- Mads takes over the sauce from Steen, and tells how he wants it. They do the tasting of it together, an apprentice observes them.
- We talk about Mads Refslund (MR) and how he is known to be a hippie, and how Jacob Mielcke is more of a Bohemian.
- Kristian V comes and asks something again, they seem to be in ongoing conversations.
- Mads asks one of the apprentices if she wants to be finished for the day – the two of them came at 7am this morning - so they finish off, by looking through a recipe book, changes some details, etc.
- Mads instructs how he wants stuff to be placed for service, he knows how he wants his stuff to be placed, he hasn't been here long enough, for all of the others to know that just yet.

17.10 – no one is stressed yet. Steen and Mads jokes around for a bit.

Mads tells me how he loves to teach the apprentices, and tells me how he had 10 apprentices when he was the head chef at Nørrebro bryghus, and 6 of them got out with a Silver needle (- the next best award, that very few get). He came in early this morning, just to teach an apprentice without them being too busy.

Mads instructs Steen, quite a lot. He knows what he wants, and he tells Steen in a nice tone, teaching. He seems to expect more from him. Steen does not seem to have a problem with this. He also does some prep for Mads.

They tell me how one of the apprentices – Henrik – seems a little nervous, since he was very busy last Saturday, and he wants to be prepared for it today.

The chefs have a beard and wear their own shoes, no rules on that.

The kitchen is very large, several sections, hard to follow what people do in the other end/section. From the warm kitchen you can only observe the serving area of the cold kitchen, unless you walk in there.

On the wall there is a schedule, stating what ingredients need for every course. Clear.

Kristian V and Mads tastes a wine, they discuss it a bit.

Mads and Steen goes through the larger pre-reserved parties for the next day. Steen has an overview as well.

The apprentice leaves, she gets a comment about something she forgot before leaving, but with a clear smile from Mads. She blushes, but is not ashamed.

17.35- private talk, loose atmosphere, joking,

They tells me that they have pickled 250kg of cabbage, they spend a week to prepare for the Christmas season before opening.

We discuss climate situation in DK, I'm involved in the conversation for a moment. They have a climate menu. Mads says he thinks they – as in some climate counsel – have started with too high ambitions, it has to be reasonable, otherwise people back out. He says it all starts at Mr. & Mrs. Denmark and us, we can actually do a difference.

The food shouldn't just be organic/ ecological, it should be visually appetizing as well. – the organic fruits and vegetables doesn't last for too long, it's too expensive.

They chefs discuss other places in Odense, primarily and something general about the industry and moving for a job. Steen says he thought about applying for a job one of the mentioned places, its unclear how long he has been here.

They discuss the D'Or contest that Rasmus Kofoed is participating in. They also mentions who that will be the main star of the new Gordon Ramsey-style programme, Wassim Hallal

Mads tells a little bit of DM, and his contestants. He has participated several times, and has been on the national chef team. He seems to be much of a competition person. He assumes he will be between number 1-3. he hopes that they come and cheer for him. One of the apprentices will be there to help him. He tells a story of someone who cheated a few years ago. Steen listens, does not asks as many questions as the other chef.

Someone says " oppe hos Erwin.." interesting to note how everybody not only know who Erwin Lauterbach is, but knows how he is as a leader..

17.55- everybody is waiting for things to start... and they discuss a movie that was on TV last night.
18.00 – It will not be a stressed evening.

Mads says he didn't develop the menus himself, and thinks it is a bit odd doing someone else's food... he looks forward to put his own touch on the menu.

Apprentice picks up some tools, Mads does prep, apprentice observe, Steen observes, Steen helps him out.

Mads seems to be one that notice people, which makes it easier for him to give them acknowledgement

When Kristian V. says “ Chef”, he is talking to Mads.

Mads “ jeg kommer lige og gør det sammen med jer” + “ du må gerne..” he is patiently instructing an apprentice in how to place the plates for a serving, no doubt about how he wants it.

18.15- quiet again. Steen ;“ Nu må der gerne ske noget, jeg bliver helt rastløs”
Again, it is evident how focused the chefs are on order, cleanliness - one apprentices is caught in moving things around a shelf, just to put in on a line.

Mads tells a little of his private life, on real estate investments, details on an apartment he sold etc. He has an HD part 1+ 2, in Business Administration and Business law. In about 5years time, he could see himself work within and area in that category.

He has to go present food for some of the guests, he doesn't want to wear a chefs-hat.

Waiters and Chefs start talking together; they didn't in the beginning – except Kristian V and Therese.

18.30 Its still kind a quite.

Steen ask Mads a lot of questions. Mads describes how he wants it. Its looks a little like training – in a “when-I-am-not-here-way”.

Apprentice ask about a component both Mads and Steen replies.

Kristian V and Therese comes to taste sauce and a starter.

With the restaurant at the opera and divan they are 24 chefs all together – including apprentices. Mads says he usually leaves when the worst is over. He usually meets in early, does some booking (note – Kristian V is not responsible of the administration) The days will be to long, if he had to stay till 11-12ish.

Mads and Kristian V. Discuss plates.

18.40 – a few orders start coming in. No doubt about, who is at what stations. Again we see a very clear task- distribution.

Mads arrange the plates, the others do the prep. Mads interferes with most of what Steen is doing. Maybe Steen is a little bit in awe. You don't question Mads' words. (note- does he do it after service? If he wishes to?)

Steen helps Mads arranging the next dishes.

Steen has made a mistake – forgotten something – Mads; “Ja for satan”, but its neither mad or hysteric, more like get-going.

A chef ask me about my project – he thought I was a journalist - his reply is “ så har du fundet en af de blødeste bløde”

18.55- The speed level rises.

A little later, Mads ; “ langtrukken dag, hva?”

They don't seem to come into flow at any point, because of the quite night, again we see that they look more annoyed than pleased that they are not busy.

Mads and Kristian V and another waitress start a longer conversation again. They fool around too.

Everything is prepared. Mads is asked about everything, no-one seems to hold themselves back on this. His sense for precision, is more evident now, (note; is he bezzerrmarcken them?)

Steen makes a mistake, Mads raises his voice, though not yelling (note; not sure if he doesn't want me to hear it) “ ...det er dig der er her” (note : something that been prepared early that day, while Mads was at the opera?) Mads looks slightly annoyed, but it blows over rather quickly.

Kristian V. ask something about how the course is arranged, new way?. Mads can talk to Kristian v. while he arrange plates, (note; haven't seen that before?)

Kristian V- give praises the food, he wants to taste as much of the food as possible.

All apprentices have specific tasks.

Mads and Steen arrange courses in the cold kitchen as well, though the third chef is primarily responsible of that. When non one is arranging, most focus and attention seems to be on Mads, trying out new stuff. Probably only because it's a slow day.

Kristian V, gives Steen an order too- also friendly. He does speak mostly to Mads.

Apprentices seems to do most of the cleaning.

Mads seems to have a close friendly relationship, to a female waitress.

19.30 many waiters in the serving area, including Therese- they are fooling around. Together –chefs and waiters - they find out where a certain cheese comes from.

Mads “ jeg dør langsomt”, said with a smile, but obviously he wants it to be busier.

Mads and Kristian seems primarily to talk about work, but Mads hasn't been there that long.

Steen runs up and down the stairs to pick something up for Mads.

(Note : in some way it seems as if he radiates some kind of soft but direct authority.)

An apprentice comes and says that there is something she cannot find, Mads “ Skal vi gå hen og kigge sammen?”

Mads is doing a raspberry thing (unsure if it's a first-time) the rest of them picks up material and tools. He is very pedagogically with the apprentices.

One of the apprentice is also allowed to arrange a little of the cheeses.

Steen corrects Henrik/ apprentices as well.

While a little busy – Henrik looks perplexed cause he was asked something he did know how to act on, Steen is with him, nothing happens – Mads “ hvad bestemmer I jer for”, since they act too slow

Kristian V. comes over to me, and says “ nu har vi jo ikke så travlt idag” and “ eleverne blive ivrige fordi vi ikke plejer at køre det her”

One chef “ hvor lang tid ”..

Therese and Mads are friendly. Mads is relaxed. He comes to be and says “ Steen og jeg skal lige tegne dagen op for imorgen” he leaves after the main courses, ..

We say our goodbys. And they say they hope that I will send the paper to them, when finished.

Interview at Divan 2- Only selected quotes is transcribed, rest will be available on CD rom

The interview took place at Divan 2 in Tivoli gardens in Danish, on Wednesday the 25th of November, and the participants were;

Kristian Vøttrup (KV)- owner of the restaurant, is both responsible of the administration and co-head of the restaurant

Therese T. Hansen (TH) – Food & beverage manager, co-head of the restaurant with KV

Mads Magnusson (MM) - head chef of the kitchen

Interviewer = I (ACL)

I= Så I fungerer som et ledelsesteam, eller hvordan ?

KV = ja det er vi helt klart, vi har selv følgerig hver vores område..

KV = det er ligesom os der ligger linjen

KV= Mads kommer med forslagene, og så kigger vi på det alle sammen, og så bliver vi enige, og så finder vi ud af det sådan... og hvis en af os ikke er der, så er det den anden som er den øverste

MM= og så bruger vi også de ansatte, vi er ikke dominerende, hvis der er nogen der kommer og har nogen interesser eller lyster, så er vi super åbne overfor ideer ,vi er ikke så gammeldags.. vi er et ungt team, vi er ikke af den gamle skole

MM; .. der er flere i vores aldersgruppe, som tænker mere moderne, og er lidt mere up-to-date på hvordan man taler til hinanden og .. så det fungere, det fungere jo ikke at man diktere, det får man ikke noget ud af, det er vigtigt man har en rund ledelse, hvor all folk er med til, men der skal stadig også være, ikke diktatur, men der skal stadig være en stram linje, så man kan holde et niveau, ellers kan filmen hurtig knække,

I;.. så ville jeg høre hvad I har at sige til den gængse forestilling om den råbende hysteriske køkken chef, og forskellen mellem kok og tjener og..?

KV – vi har gjort alt for at nedbryde det

MM... hierarki er der på et eller andet niveau, men det er der i alle virksomheder, om det er Hr. Møller, eller om man arbejder på en tankstation, eller om man arbejder i (mumler) og der er altid nogen der skal skræller de kartofler

TH; jeg tror også det er vigtigt i vores branche at der nogen der bestemmer...hvis ikke vores medarbejdere ved at det er mad, Kristian og jeg der bestemmer når vi kører de her 300kuverter, så falder det hele sammen, men man kan jo godt bestemme og lede en restaurant uden at være modbydelig og råbe og skrige..

KV – der er meget stor forskel, jeg tror det er det samme ude i køkkenet, hvornår vi ligesom køre service, og hvornår vi går og gør klar, fordi når vi bakker op og gør klar, skal det også være hyggeligt og det er også der vi er (mumler) og det er der folk kommer (mumler) og vi går og spare, men ligeså snart vi kører service, og alle tingene skal køre, så er det sådan vi kører, fordi vi jo er

limiteret på tid, vi har jo nogen tidsintervaller vi skal opfylde, vi skal nå tingene, og det er ikke om 5 minutter, det er nu, så der er man, som Mads og siger, nød til at køre meget sådan med en stram linje, og som Thereses også sagde, der køre vi altså, der er ikke tid til fis og ballade, og der er heller ikke nødvendigvis der at folk skal komme med indvendinger, det kan vi så bagefter, så kan vi evaluere og sige "okay", næste gang gør vi sådan og sådan og sådan, for det er så utrolig vigtigt at den der tager beslutningen, også er den der får lov at køre beslutningen til dørs, for står ud der, når det hele sejler, og vakler, så vakler hele staben også. Så kan det godt være du tager en forkert beslutning, men det er bedre du tager en beslutning, end ikke at tage en beslutning.. for folk i dag, de vil ledes... det har ikke noget med at ting skal dikteres, det har noget at gøre med at der skal være ind man skan støtte sig op af, som siger det er sådan vi gør, så følger vi det, og så kommer vi i mål.. det er så vigtigt at man har aftalt de der spilleregler, folk bliver altid sådan lidt når jeg siger det, men det er lidt militær agtigt, når man lige præcist køre service,... det synes jeg er den eneste måde at gøre det på, ellers får du ikke så mange mennesker til at gøre det de skal, på en gang (...) .. men de skal ikke gøre det midt i det hele, for man kan ikke nå at ændre skibet, du kan ikke nå at fortælle alle de andre det,,

I sammenligner med lignende brancher - hvor fokus og skrapheden er det vigtigste.

(6.50)

MM: Morten Olsen har også lagt en strategi ik.. jeg tror også det har noget med hvilken niveau man er på, der findes mange niveauer, og der finde ekstremt mange forskellige køkkener, og service niveauer, det afhænger virkelig også af hvad man vil.... Jo bedre vil man have det, jo skarpere skal de her aftaler også være, mere konsekvens.. jo mere stramt er programmet nok også.. det er det samme i en sportsgren, og hvor dygtig man er er, hvor hen i verden man vil, så bliver det automatisk også strammere, og tonen bliver hårdere, jeg vil ikke sige at (mumler), men kravet og forventningerne i endnu højere, det vil sige at der bliver mere pres på alle, og det har meget at sige og man står i en kantine eller står i en gourmet restaurant

I ; Føler i at i skal til eksamen hver dag;

(...)

KV – forberedelsen er alt, hvis du ikke er forberedt får du tæsk,

MM- det er 90% procent hårdt arbejde, og 10% fornøjelse, når service køre og det bare spiller, så er det fornøjelse,.. der er også mange af de folk vi har, som synes at når det køre og det spiller, når vi har 300 gæster og det kører, så er det sjovt, alle folk bagefter de siger, ej hvor var det fedt, ej hvor var det dejligt at lave noget god mad, de er tilfredse. Og man er selv tilfreds, man kommer af sted med et produkt der bare er top.. det er sjovere at have 300 gæster end det er at have 50 gæster

I ; Kan i sætte ord på den følelse, når alt kører og ingen laver fejl?

MM ; for mit vedkommende er det meget stolthed, det giver sådan et eller andet..stolthed

KV; det giver et eller andet adrenalin kick, man føler sådan lidt at man flyder på vandende, fordi man er sådan lidt uhi(udpust), men vi tre, vi er jo alle sammen, vi ryger hurtig op i den der helikopter, når det kører sådan der, for man skal jo lige se, men når man så kan se at alt køre som

det skal, så lige pludselig så er du selv overflødig, så ved du så køre bussen, når du selv kan gøre sådan her (:) og bare kigge ned i det køkken, se tingene køre, så ved du at forberedelsen den har været der, det er de der ting, alle er instrueret korrekt, tingene kører, så kan du faktisk bare sætte dig ud bagved, det gør man jo ikke, men det er lidt den der,..

MM: som Kristian også siger, nogen gange kan man også sådan tænde komfuret, tænde de ansatte, ile dem lidt, og så bare lige justere på komfuret, (..) det er tit vigtigt at man, bar nogen gange skal ile dem op, og spænde dem op, så de er klar over at det ikke er, så de er klar over at de skal koncentrere sig, for hvis man selv iler sig op, hvis man selv er i fokus, og man selv er.. så smitter det så meget af..

(Therese beskriver flow.. fuldt fokus etc.)

(Vi snakker om flow)

KV ; du kan heller ikke være i den fase specielt lang tid, så brænder du jo, du bliver træt, den både tærer og giver energi.. jeg kan også mærke på min venner at hvis vi laver et eller andet, vi laver en konkurrence så fokusere jeg 4000% på den der ting, og jeg skal bare vinde det, og jeg er fuldstændig ligeglad, og alt andet er væk, jeg glemmer alt andet, jeg glemmer også min kone, og min , alt andet, og det er jo lidt fordi man er vandt til at lave den samme ting herinde, så går man ind, og så køre vi den her skide restaurant, og alt mulig andet det er fuldstændig ligegyldigt, du har ikke tid og du har ikke overskud, til at tænke de der andre ting, du har kun..

MM, jeg tror 100 % også det er hvilken person man er, hvordan man er opbygget, for der er ikke ret mange mennesker der kan holde til det her, (mumle mumle..) for det første er det også en livsstil, og så skal man have lysten til det, man skal have et drive,det er hurtigt 12-16 timer i døgnnet, og man skal få et eller andet personligt ud af det, for at synes det er sjovt, det er, man skal tit, man gør det for sin egen skyld, ikke for gæstens skyld, man laver det tit også for sin egen skyld, for man bliver høj af det (12.35)

(..)

I : så det er måske det der er jeres største motivations faktor, det er at opnå det her.. nu kalder vi det flow

KV ; du bliver også draget af det når man kommer ind i det,..

Vi bliver afbrudt af Michelin guidens besøg.....

I; sådan noget med at være kreativ, det sagde i før, var noget i gjorde uden for service, føler i selv der er plads til at de kan komme med forbedringer og sådan noget (16.07)

MM; det skal der næste være, på et eller andet niveau skal der være det, især hvis man har elever, så har man det ansvar,.. der skal være plads til noget ting fra deres side af, men det er også svært at sige hvad plads er, hvis man slev har nogen ideer, og deres ideer er et helt andet oplæg end det man selv kan stå indenfor, så er der ikke plads, men hvis det kan ramme noget af det man ser og tror på, så er der plads, .. men det skal være i det regi, og det koncernen kan stå inde for, så er der plads, så er der plads til alt, synes jeg..

(Therese begynder at snakke om udtryk gennem maden..)

I ; Synes du det er så vigtigt at differencer mellem håndværk og kunstnerisk udtryk

(Gæsten er den vigtigste – huske målet med det du laver... please the guest...21.00)

I; hvis i tænker på de chefer og ledere i selv har haft, hvordan synes i så selv i gør det anderledes ?

MM; jeg kan godt lide at de folk jeg arbejder med har lyst til at komme på arbejde, at de har lyst til at komme, være en del af det, gå hjem og være tilfredse, og synes det har været en go dag.. nu har jeg været kok i 12 år, jeg ikke været i faget i så lang tid, men jeg synes stadig jeg har været her i mange år, og jeg har oplevet en del steder hvor jeg ikke har haft lyst til at gå på arbejde, og det ønsker jeg ikke at mine ansatte skal ha.. (22.00)

I ; Hvad kan det være for nogen ting som gør at man ikke har lyst til at gå på arbejde? Den for hårde tone eller ?

MM; nej, øhm ja, både og, det kan også være den måde tingene bliver gjort på, og man ikke forstår, fx da jeg var på Mielcke & Hurtigkarl, der forstod jeg ikke maden, fordi jeg var mere klassiske og jeg havde svært ved at forstå den type mad, jeg havde svært ved at finde mig til rette, Og hvis man ikke kan finde sig til rette, bliver man lidt usikker og er man nu god nok, og det ved jeg at jeg er, .. (mumler) så tror jeg det er vigtigt at man gør op med sig selv om det sted at man gider at være eller ej..

MM; (ang. Mielcke & Hurtigkarl) det var top styret, det var Jakob som, han lavede 100%, der sku man bare, man fik stukket en opskrift i hånden, og så bliver man meget en maskine

I ; så bliver man meget håndværker i hvert fald

MM, så er der ikke så meget personlighed over det.. det er også vigtigt når man har været i faget i mange år, at man kan komme til udtryk med noget meninger og nogen holdninger, for ellers så går man kold meget hurtig

MM; (beskriver sin gamle chef på Falslede, Jean-Louis, som altid har støttet ham) det er virkelig vigtigt i branchen, fordi man er så stolt og fordi man er så ærekær, .. det kan jeg også se på mig selv, selvom man kan være hård så er det vigtigt man ligesom støtter de folk man har under sig , man har omkring sig, selvom de laver en fejl, så kan det godt være de for skæld ud, men man skal stadig støtte dem, og sige det er okay at lave fejl, vi må prøve at lave noget der er bedre i morgen, ...

Mm; det er jo en kaptajn eller en holdspiller der er...

I ; menig kok vs. at være chef..

MM: på mange måder må det være meget afslappende, du skal bare møde op på arbejde, får du nogle opgaver, så skal du løse det, og så, for nogen, jeg tror det har meget med hvordan man er syet sammen som person, om man har lyst til at lede, der er mange der synes en kokke stilling kan være krævende, for det er mere end de kan klare, og nogen vil synes at en souschef stilling er for lidt, fordi de vil gerne være køkkenchef, for en souschef stilling ville være for lidt, for de vil gerne havde hele ordet, altså menig kok, det var jeg nok kun i 2 år, så.. så blev jeg køkkenchef,

I ; så det ligger naturligt til dig,?

MM; jamen både og, jeg ved ikke om det er naturligt eller unaturligt, jeg vil bare gerne, jeg ved, jeg stoler nok på mig selv til at, det jeg laver det er godt nok indenfor det jeg laver af mad

(29.30 – Therese snakker om forskellen på ledere og ikke leder typer, ikke at kunne holde kæft, et drive, en indre lidenskab),

I : hvordan påvirker det jer at i ofte kender jeres medarbejdere privat, når i køre en service?

MM; både negativt og positivt, negativt kan være man bliver lidt for dus, folk kan ha svært ved at forstå at alvoren er inde, eller hvis de får skæld ud, og det positive er selvfølgelig det sociale og at man har et rigtig godt kammerat skab, og det er også en balance gang, det skal også styres lidt, hvis man ikke kan skille det, og det bliver for kammeratligt eller for venskabeligt, så er det tit svært at få skæld ud, så bliver man berørt, og man skal heller ikke ha for mange følelser ind over det, der er meget, jeg mødt ind kl. 7 i morges, og jeg arbejder med elev, og så er jeg færdig kl. 10-11 i aften, og så står man længe sammen, man kan ikke undgå at snakke om hvad man fik at spises i går, (mumlen) man er jo mere sammen end man er med kæresten eller, og man skal alligevel holde det lidt adskilt

MM (snakker om KV, TH og ham selv) ; det er vigtig at vi udadtil viser at vi holder samme og har en god tone, og at kan finde ud af at snakke sammen, og dem som skal arbejde sammen med os, de ser, selvom Therese og jeg kan være kamp uenige, så skal vi udadtil vi se at vi har samme ambitioner, samme mål og folk forstå at vi er et hold og at vi gerne vil sammen, det smitte også af på de andre, vi godt gider arbejde sammen, så bliver det også nemmere for dem at ville det samme som vi vil

I; hvis vi går tilbage til en service hvor det bare køre, (..) hvad kan få jer til at gå op i spids, og sker det?

MM. det sker alle steder, lige meget hvor godt det er, (mumle) man skal gå hen og sige undskyld når man laver en fejl, (ham selv han snakker om) ” jeg dummede mig sku i aften”, men der vil altid ske nogen fejl, man er menneskelig, jeg ved at Rene Redzepi på Noma, laver også fejl,

(Therese, vi er sårbare, vi bygger et korthus op i løbet af sådan en aften, og det korthus kan godt falde sammen hvis der er en ovn der står af..)

KV ; vi har kun et skud i bøssen (36.14)

MM, og ja det er hver aften fra kl. 18 frem til kl. 10

KV – (længere eksempel) vi har et skud, og det er der giver det der, jeg vil ikke sige stressfaktor, I ; hype?

KV... og det er også derfor at når man ser de der programmer med dem der har mange stjerner, så har de ikke råd til det, bare en gang det går ud,

KV – prisen afgør også hvor meget folk de finder sig i

MM; nu dyrere det nu højere er forventningerne, nu mere stiger presset på en,

(midt i en sætningen om karriere ; .. hvis der ikke er nogen som passer på en...)

Therese;.. der er nogen restauranter i KBH, hvor vi ikke vil ansætte folk fra, og det er gode steder, de har bare en hel anden mentalitet.. vi kan aldrig få dem til at yde den service vi gerne vil

KV... hvis en person er åben, serviceminded og fungere i en flok, så kan vi næsten lære dem det hele.... Det er ligesom mads, nogen gange kan han få en han udvikle på et halvt til et helt år, og andre gange kan man gå og slås med en kok der måske har været udlært i 5 år, og det bliver ikke bedre

MM,.. (forventningsafstemning).. så man ikke bare ansætte en mand fordi man mangler en, men så man ansætter den rette mand i huset, især med elever, dem skal man immervæk stå med i 4 år, og man får de rette elever ind, og man bruger et halvt år til et år, kun på dem, (43.12)

KV.. du må også kunne mærke det i køkkenet, kommer der en mand en og spørger hvornår han har fri, så ved man det er forkert..

I – service og også maden er jo et ret personligt udtryk, hvordan kritisere man nogen uden at kritisere deres person

MM –(beskriver hans forberedelser til DM, og hvordan der er svært at håndtere kritikken).. det meget følelsesladet, jeg bliver ikke usikker men, det knækker helt i hovedet på dig... du bliver ramt

I: der hører jeg jo kunstneren hvis jeg skal være helt ærlig, det er ikke håndværkeren..

MM. nej det er ikke håndværk, det er ikke hverdag, det vil jeg også mene, det er kunst, for langt hen af vejen så er det noget jeg tænker rigtig meget over det, jeg drømmer om det, om morgenen og om aftenen, det køre i mit hoved hele tiden... det bliver kunst for mig, det er et unikt produkt, (47.30.... beskriver han følelse i forhold til det)

KV – det er så vigtigt at man får den lukket mens man er her,

Lang diskussion om at klage, og forventninger, hvordan de selv opføre sig når de er ude

Appendix 5

Notes for observation at Restaurant Kong Hans, Thomas Rode, The 8th of Dec 17-23

The appointment I had made was a little unclear, and wasn't confirmed until earlier that day, by restaurant chef Allan, though the initial conversations had been on email with head chef Thomas Rode Andersen.

Chefs; Thomas, Sous-chef Mark, Simon (unclear if he is an educated chef or apprentice), girl-apprentice (Danish as her second language) + one chef (during service he is the back-up kitchen, doing desserts, so I do not see him much)

Waiters; Restaurant chef Allan, Female sommelier, Young guy, very young girl apprentice + dishwasher George (Non-Danish speaking foreigner)

Two kitchens; back-up kitchen and Service kitchen. Service kitchen is open for the guests to look into, from two sides. It is only used for the actual service, and the last half hour before guests arrive for the last prep.

Pre- service;

Arriving at 17.00, I enter just when the staff finished eating. They all sat down, enjoying the break together, including the waiters, though most of them just met. It is clear from the beginning that they are either used to strangers visiting, or they have little interest in who is visiting.

The atmosphere is relaxed and everybody is talking together, waiters and chefs. Thomas and two of the chefs is talking about going to the gym together, the day next day, before work. In general there is no food talk during the break.

Two chefs – at least one of them is an apprentice (A girl, with a difficult name I never catch-referred to as the girl) - both get up, to re-start work. Thomas asks them if they are really that busy, or if they can just sit down for another 5 minutes. One of them has obviously been asked this before. The girl apprentice, explains that she rather wants everything to be settled now, than “be fucked later”

The tone is friendly and two waiters are teased, it seems to be a natural situation, no-one is intimidated. The restaurant chef asks about my project, right away they ask what other places I have been, and I also tell them that I have interviewed Rasmus Grønbech. Several of the chefs laugh a bit, and paint a mental picture of him being stressed – it is clear they find him to be hard-spoken. Two of them seem to know him, on a more personal level.

Everybody starts to differ back to work, the female sommelier asks about the project, her first questions are “err det bare I aften? “ +” er en enkelt gang nok?”. She says that I shouldn't worry about influencing “the situation”. Thomas will “skælde ud hvis man laver en fejl, lige meget hvem der er her”. She says something about “Thomas er tro mod...” (unfortunately I did not pick up the last bit...)

Moving into the back-up kitchen, it is clear how everybody knows exactly what they have to do, no-one ask technique or procedure questions.

Thomas tells the sous-chef and a chef something about the price of having something stacked/kept in the yard, it is clear that this expense of this is something that especially Thomas consider, and wish to do something about – “det skal vi ha gjort noget ved”. Thomas keeps on working on his stuff, the sous-chef hangs-around for quite some time, while they discuss something between the two of them. It is not about food.

17.35 – everybody is working, the pace is reasonable high.

Thomas has an iphone, so does several of the other chefs – just as all the other restaurants visited. Almost all the chefs plus the restaurant chef has large tattoos.

The female sommelier is smiling a lot, she is nice to me.

Thomas jokes with dishwasher.

Thomas and sous-chef/Mark discuss tools, Thomas listens to Mark.

Thomas says to sommelier, “ jeg er så stolt af dig”, this does not seem to be work related, but friendly on something she has done.

Thomas says I can just ask if I have any questions, beside that, almost no-one seems to notice that I am there - (note: very beneficial observation wise)

Thomas jokes with two of the chefs about their working out “ vi er de 3 musketeer”.

Both waiters and chefs are clearly focused on order, putting things on a line- if not compulsory, then at least unknowingly.

Thomas does simple back-up work too, and he picks up his own stuff from the depots. He and Mark are the only chefs with their name embroiled on their chef-jacket.

17.50 Thomas is humming in the kitchen. *When he is not smiling his face is a little closed, maybe he can perceived “darker” than he is, because of his worried look...he doesn't smile unless it is funny.*

Everybody is communicating with the dishwasher- he is very smiling.

The chefs discuss a mutual friend- Thomas knows him too – it's a drunken story. Thomas shakes his head.

18.00 – the waiters are a little stressed. The chefs' pace is slower, they are not busy, just doing the last prep, walking back and forth between the two kitchens.

They discuss some “industry people” and Thomas says “.. når man arbejder I et køkken..” as if its good explanation for something.

18.10 – waiters do their briefing. Chefs don't need to, they have been here all day, and they have very clear tasks.

Thomas to the male chefs “ hvor er vores salt henne, tøser”

A chef to apprentices; “ husk at fylde op”..

18.15 – still low pace with small tasks. Thomas is in the office, emailing – not only business, private stuff as well. Mark is on the phone.

18.30 still no guests, no-one is busy by now. Thomas stands talking in the bar with waiters for a few minutes, returns to office. Allan – restaurant chef- walks right into the office, while Thomas is one the phone. Doesn't seem to be a problem, not holy area.

One chef/apprentice looks highly annoyed – unclear why. Besides that the atmosphere is nice, nothing stuck-up.

Everybody seems to be waiting for the guests, the waiters are fooling-around in the bar.

18.40 – Souschef to chefs and apprentices “ er vi klar?” chef “ det tror jeg “ sous :“ det er altid det bedste udgangspunkt”

18.45 – the first guests arrive , Thomas still in the office. Allan “ der er gæster”.

Thomas and Mark are friends of the first guests that arrive, they sit down in the bar and talk to them.

18.50 I'm moved to the service kitchen, a waiter tells about how Thomas was upset this morning about the light not being turned on in the service kitchen “ hvorfor skal jeg starte dagen med at blive sur” he said.

The smiling sommelier asks to the paper again, and asks where I have been doing observations so far. She believes that “der er nok lidt mere fjolleri her” than the other places.

Everything in the service kitchen is ready, set, straight. Not a spot. Even the grabs on the pots and pans are directed in the same direction.

More guests arrive, Thomas and Mark remain seated in the bar with their friends.

Simon gives the girl praise. Those two are the only ones to wear a hat.

More guests. The dishwasher comes into the open service kitchen.

k.19.00 – Asking Thomas if the place I have been located in the rather small kitchen compartment, its all right with him he says “ det er fint, der er ikke så travlt I aften”

Thomas and mark finds a menu to their friends, seated on a nearby table, mixture of alá carte and menu.

Mark asks what I need the observations for, he laughs a little as an answer.

Slang ; kartofler= kaviar and gashåndtag= fois gras

19.10 - still room for jokes with waiters

Thomas receives/ accept the bon's and recites them for the souschef, the girl and Simon.

Young (very young) guy arrives, he knows Thomas, - he turns out to there to take pictures of Thomas in action. No one looks like its anything special- having two extra people on the 10-12sqm kitchen

The girl have made a mistake, marks corrects her, clear message, (thought; she should have asked if in doubt, why didn't she?)

Quite when they do not talk orders. Thomas hums again. He holds his station clean as well.

19.15 no stress. Mark tells joke. Thomas does not laugh., mark tells a story about another chef, Thomas smiles.

Restaurant chef comes all the way into to the kitchen to give an order, Thomas recites it, though everybody must have heard it - procedure.

Thomas and Mark jokes with their friends through the “hole” into the restaurant.

When plates are finished they call out “service” instead if “værs god” as you do in most other restaurants. They yell it quite loud.

The girl is corrected again, by Mark, for a mistake. From there on Mark, does quite some bezzerrmarcken on much of her work.

Thomas and Mark jokes with Simon.

Thomas tells about how much money they have spend on mushroom– delivery. Simon says “ der var også mange svampe på sidste menu og vi kørte den I lang tid, næste 2 måneder ”

The 3 guys jokes with the girl- unclear if she find it to be funny.

Thomas is friendly towards the photographer-boy.

Mark corrects Simon, small stuff.

Thomas makes lame joke about a waitress- in her presence - with the friend guest. She finds it to be funny.

No one is stressed now, they are not in flow.

Thomas and Marc talk about something about a dish, Thomas jokes with “ when you get your own kitchen”. Thomas makes a really lame Joke.

Thomas semi-corrects semi-jokes with Simon and girl. Clear sarcasms.

At no point they seem to be annoyed, nor notices, the photography boy and I.

19.40 pace goes from rather slow, to a lot of incoming orders.

Simon and Marks comments on the girls mistake, (again it seems as something she could just have asked about)

Mark does not seem to do much at this point.

Thomas relaxed (as in not stressed and still able to make jokes), but in constant movement, he has the overview.

Simon and girl answers with “jatak” – (does mark?)

Mark tells the girl to fill his water glass.

Thomas and Mark – friendly/loving teasing the girl, she finds it funny.

The girl decorates after a “edges”-template (thought: considers Jacob’s comment on ‘picette madlavning’) she also helps Thomas with arranging his plates-

Mark comments something on girl/Simons job - its half patronizing half joking (not very pleasant)

He also overtakes/help them two on the cold plates (is he bored?)

Thomas corrects Simon “ Det er pallet....” In a soft term.

20.00 Everybody is working, but they are not stressed, if in flow- not top level, Mark and Thomas can still focus on something else. Simon barely says anything. The girl is very focused.

Thomas sings a little bit while he checks orders.

Mark corrects girl again.

Thomas takes the food to the friends table, gets help from waiter.

Thomas corrects on the set-up of a tray (all plates are carried on large trays), mark admits that he was the one placing the plates different from what Thomas wants it . Thomas smiles and says something about being the “sender”... (question of pride?)

Simon asks girl a question.

Thomas jokes with dishwasher when he comes into the service kitchen.

No-one has any doubt on what they have to do. The apprentices are allowed to do a lot –few limits. Challenging and learning.

20.15 - Many plates are getting arranged at the same time, - short time period of REAL flow.

Thomas ; ‘jeg vil gerne bede om de selleri nu, tror det er 3. Gang jeg ber’ om dem”

Pace is pretty high. Thomas and Mark works close together now. Mark even takes over calling an order, something that is clearly Thomas area.

The sommelier (female) comes half way into the kitchen, looks highly annoyed, she ask Thomas something, unclear if she is annoyed at him or at herself.

Mark is gone for a while

Simon gives suggestions to the girl, (they seem to have some kind of mutual understanding)

20.30 – medium pace, everybody is working

Thomas; “ kom nu, når vi er klar til at køre, så er vi klar til at køre”.

Thomas is referred to as Rode, by all the employees. At his name ”tag”(embroiled on his vest) Rode in big letters. The rest have aprons with the Kong Hans emblem.

20.45 – almost in flow. Thomas still in full control.

Simon and girl discuss something (secret?)

Thomas sings when dishwasher enters the service kitchen, it seems to be private joke, doesn’t stop working at any point. (other level of flow??)

Waiter enters the kitchen, asking what he can offer a guest in the bar, someone agrees on oysters... Thomas does not interrupt, and then when they about to get oysters he says he thinks it was the most complicated.. they end up doing another dish.

Middle of preparing 5-6 plates at the same time, Simon and girl are resp. For some of them, Thomas “ nu skal vi til at køre hvis vi ikke skal lave den okse om”

Thomas explains girl something, and double checks that she understands it (maybe because of Danish being her 2. language)

Thomas jokes with Simon plus the photographer – doesn't care how he will appear on the pix.

Thomas tries something new with a lobster, for his friends at the near by table, it's a first timer.

He jokes with them “ nu har jeg heldigvis nået en alder hvor jeg er ligeglad med hvordan det ser ud det skal bare smage godt”

The photo-boy asked him something, Thomas was interrupted, and did not get to answer, when the task at hand was over, he didn't get back to the photo-boy –(maybe so much in flow that he doesn't notice that photo-boy is still next to him?)

Mark to girl “ kan du se at når du anrette det sådan her, det ligner jo at du tænker for meget over det”.

Thomas to Simon “ er du for fin til at sige jatak?”, unclear if its ironic. Mark and Thomas are “working” Simon for not replying.

Lame jokes with dishwasher.

21.20 – flow for a minute.

Mark to girl “ din fingre er fucking beskidte” – when she sets her finger mark on a plate.

Mark to Simon “ vil du også være med her eller vil du bare fucke op?” the tone is not that bad, and he doesn't even seem to be upset.

Thomas cleans up after himself, takes his pots and pans down stairs.

Mark “ Simon hvor sur er du på mig?”, Simon “ det er jeg ikke”, Mark “ jo for jeg ikke gider gøre hvad du siger” , Simon (mumler), Mark “ du skal da sige hvad du mener”

Thomas is in the office. Photo boy takes silly pictures of Thomas, messing around as “a strong man”, carrying the girl. The atmosphere is really loose and relaxed at this point. All chefs participate in the fun.” Drengerøvs-stemning. Only restaurant manager, is annoyed by their silliness for a minute. After the photo session is over, Thomas says “ det er bare en tossebutik det her”

The last chef has been in the back up kitchen preparing Desserts all evening.

On the white board in the back-up kitchen, a number of low-point jokes are stated. There is also a plan of what station which chefs have at what days – e.g. Tuesday Mark fish..etc.

22.00 – primary service is over. Thomas is back in the office, he asks me if I have any questions.

Bits and notes from interview (no Dictaphone)

Asking about whom develops the new menu; Thomas and Mark, you give and take some.. He says that it can be frustrating that you have to compromise a little, though they most often agree. I ask him, if he has the last word, and it does not seem so.

Asking him if he sees himself as an artist;” nej..... nogen gange måske. Men jeg ser dybest set mig selv som håndværker. Det er jo et basalt behov vi prøver at dække, med lidt pynt på.”

Thomas has been the kitchen chef at Kong Hans for 13 years. At the moment he does consider if he has to do something else – he indicates that I have caught him in an “unsure” period of his life, not like a crisis but more a “time for considerations” period.

Somehow we return to the artist question, and he says that in the beginning it was more about the artistic expression – if you could just get the chance to make the exact plate you wanted, you didn’t care that you had to work 18 hours a day. He says something about it being more beautiful, young, naive, artistic. Now its also about logistics, administration, structure etc.

Asking him about his own prior kitchen chefs, he says in the end they were all jerks. Couldn’t get off on his dads 50 years birthday, though there were only 20 people in the restaurant, and the boss took the day off at his daughters 12 years b-day, though there were a full restaurant.

Talking about his own leadership skills, or considerations, he says “ man tror man siger det, man tror man giver udtryk for det, men det gør man ikke”. His girlfriend was an earlier apprentice with him, and she gave him insights on what it meant when he said this, and this.

Time has change, and sometime you have to speak in capital letters, some people don’t understand it any other way.

Telling him about what other job categories, I can think off, that have the same time and precision pressure as the chefs he smiles and says, that funny enough, they also the ones with the highest amounts of alcoholics. I ask him if, like surgeon, feel like a life-and-dead situation, when you are busy and in flow- he says yes, it does, there is no difference.

He says that the funny part is that you don’t know what is going to happen that night – you don’t know, the not-knowing.

We talk about flow (I try not to use the actual word) – he says its fantastic, like good choreography. He believes he “reaches” it quite often. And says that he hopes I’ve seen a little bit of it tonight, though they weren’t very busy. When you loose it.. its “ misbrugt tillid”.

Asking him about when things do not succeed “det er skrækkeligt når det går galt”, if it goes wrong from the beginning, its wrong all night. You’re trying to catch it before it falls on the floor. A night starting at 6 and finishing at 11, can be very long if nothing succeeds. He describes an evening with Bo Bech in the kitchen, a long night with a Film crew- and everything failed, from the beginning, and how horrible it was. I try to ask him how he reacted, and he says that you don’t care about the film crew, you just want to get the night over with. (it sounded like his tempered has showed that evening)

If you do “u-ret” you will be “skældt ud”.

We talk about why people do it – work long hours, for a normal salary and sometimes to be yelled at : “ for at føle sig mere værd”. When everything is running smooth, you are in control. You feel your worth more. The long days makes it impossible to hold a weekly meeting with the staff, though he wanted to. They do not have time to talk strategy and visions, there is simply no time. He says sometimes its like a “ kræft byld- som bare tager det den vil ha, det den skal bruge af dig”.

Like Kong Hans is in power. Though we joke with Kong Hans' ghosts being in charge, there is a lot of seriousness to it, he clearly says that he wished that there was more time, so they could plan just a little bit a head, etc.

Opposite of many of the other restaurants Kong Hans has a number of regulars. They come here again and again, and they pay a lot of money. It sets some kind of limitations, to what things they can cut down expenses on. E.g.- silvery chandelier and pressed tablecloths, etc. He says The "Kong Hans spirit" is needed for the guest to return, the "cleaned" silvery and many glass', which takes a lot of man/waiter- hours, and sometimes you just wished you could serve the food on a clean wooden table, and not so much fuss, but you know the regulars wouldn't return.

No one gets rich in this business, and no one makes a lot of money on Kong Hans.

Talking motivation factors he says, half smiling ; (ingen sprit??), eleverne er glade(det er de når tingene køre) , når man ikke har haft lyst til at slå nogen ihjel, hverken gæster eller kokke, når det er en god dag at dø på ... de dage er det motiverende.

He asks me about the other places I have been and say that Divan 2, must be the least interesting of them. He is very impressed about Francis' energy level at his age.

We say good buy. He is friendly.

Appendix 6

Transcription of interview with Jakob Mielcke, co-owner and head chef at Mielcke & Hurtigkarl – Friday the 25. of September kill. 14.45

JM= Jakob Mielcke; I= Interviewer, Astrid C . Lützen

Først små snak og intro til interviewet

I; først – er du glad for at være kok og køkken chef

JM; ja det, ja det må man sige ,det er jeg..

I; det var da dejligt

I; øhmm, jeg tænkte på om du ville fortælle lidt om forskellen på at være kok, og på at være køkken chef eller den ledende i køkkenet..

JM; ja .. øhm, det var mere bekymringsløst , og der igennem sådan mere frit og mere båret på sådan en helt umiddelbar lyst, sådan.. (pheeew) så kan jeg det og øhm det var fedt at kunne bore sig så meget ned i det og kunne vi sig så meget til det og så når man havde fri så kunne man, mentalt være væk fra det , og glemme det helt.. det er nok den største forskel på dengang og nu, på en eller anden måde har man det altid med, og man har hele tiden nogen tanker omkring det, man slipper det aldrig helt, der er fx nogen økonomiske bekymringer .. de der ting som ligger, altså når man er mere administrerende så bliver der flere ting som bliver løst (??), jeg har aldrig set mig selv som en 8 -4 arbejder, men

I ; så er det i hvert fald den forkerte branche

JM; ja men tidligere var det sådan at, det der skete , det skete mellem det klokkeslæt og det klokkeslæt (der bliver banket symbolsk i bordet)

I; når du var på arbejde

JM; ja og så når man ikke var der, så slap du det helt, så det er sådan en markant forskel, det synes jeg er en ..

I; ja, havde du gennemskuet det før du selv blev chef?

JM; neej, men jeg havde aldrig haft en den store ambition om at skulle blive restauratør eller skulle eje noget, så man kan måske sige at det kunne være derfor at jeg ikke havde det, men når tingene ligesom sket som de gjorde så tog jeg det med

I ; jaer, det var en del af pakken

JM; ja

I; ja ja, men jeg tænkte på om du ville fortælle lidt om dig selv som leder i køkkenet, og dine største kvaliteter og de største udfordringer for dig..... Hvis det er nogle overvejelser du har gjort dig selvfølgelig

JM; ja, øhm, .. jeg synes jeg er god til at spotte talent, og jeg synes jeg er god til at give plads til det, og jeg synes jeg er god til at for folk der er sulten og vil noget, med sig selv og har mod på tingene, uden at de nødvendigvis er dygtige, dem synes jeg blev ..

I ; (??)

JM; det er mere sådan en sult, man skal have appetit på det, man skal ville noget mere, så folk der vil noget mere end det gængse det umiddelbare forbundet med at have et job, folk der virkelig er ambitiøse, og har talentet til at bakke det op, dem synes jeg har nemt ved at se det, på en eller anden måde, eller de sådan, de står ud

I; du fanger dem hurtigt

JM; ja, og så synes jeg også at jeg er god til at give dem en mulighed for udfordringer og give dem øhm, læring, ansvar,

I; ja uddelegere måske

JM; ja, det er jeg er, men det synes jeg lidt er en anden, det med at uddelegere kan jeg også godt finde ud af i køkkenet men det er lidt en anden, lidt noget andet, det her er mere at nære folks sult, for at blive dygtigere og for at udvide horisonterne og for at blive mere sådan, jeg bruger meget mad udtryk, men det er sådan lidt grådige på det, på at blive dygtigere og kunne mere, og se mere, og vide mere, og fornemme og mærke kød og nye grønsager og ingredienser, øhm... hvilke jeg også synes er sådan en vigtig katalysator når man arbejder så meget med det som vi gør, fordi du kan ikke som jeg se der, arbejde så meget som vi gør, ved bare at have sådan en helt naturlig engangsvinkel,

I, nej

JM; man bliver nødt til at den grådighed og den ambition og de her ting for ligesom og kunne blive ved med at trække sig selv op ved hårene, sige nu skal jeg nok blive ved, selvom jeg ikke synes det er sjovt, og selvom jeg er træt, jeg skal blive med at levere, jeg skal hele tiden levere et højere produkt end det jeg i virkeligheden får løn til, jeg skal hele tiden arbejde på produktet, jeg skal hele tiden arbejde på sådan ikke – arbejdsmarkeds gængse vilkår, og det er en stor udfordring for vi laver at , vi ikke følger med i resten af (..) øhm, og jeg tror i virkeligheden at inden for det altså jeg tror også jeg kan være en inspirerende og til det, men det her er mere en ledelsesting så det har ikke så meget at gøre med de kreative ting at gøre, men jeg synes, så jeg vil prøve at holde mig til det på den måde, og så , der hvor jeg vil sige at hvis man skulle sige noget negativt, så der hvorfor hvor kurven engang i mellem kan knække at jeg kan mærke jeg burger mig selv så meget i det , og min egen tilgang at der gang i mellem kan blive en ret smal margin for hvad der er for nogen folk der passer ind,

I; fordi du har en ide om hvad du gerne vil ?

JM; ja, og jeg spotter noget og så er der andre ting som jeg ikke sådan, kvaliteter af andre sådan, øhm, kvaliteter som jeg måske ikke sætter så meget pris på som man kunne sige er kvaliteter som man kan sige, der måske bliver sat pris på over på den anden side af gaden , .. smal på hvad det er jeg gerne vil ha, og blandet andet en af de ting jeg gerne vil ha er jo den der sult og gejst, der stadig , den gør altså at der en eksponential stigende lærings kurve som er meget kort og meget intens, og som er meget hård, det gør at selvom vi har en god tone og vi er gode ved hinanden, og jeg synes jeg er omsorgsfuld overfor de folk der arbejder i mit køkken, så er jeg også på den anden side, så er jeg så ubarmhjertigt, på den måde at det er hårdt og det er hårdt, selvom man er dygtig og ambitiøs og har gode muligheder og ville slå igennem i alle andre køkkener, så kan det faktisk godt være man knækker nakken i vores, det er en ting som jeg er opmærksom på, og som jeg sådan, tidligere har sagt at sådan bare er, og som jeg sådan kan mærke at jeg i øjeblikket tænker mere på, er det noget du kan...

I; Ja ja det er fantastisk, der er ren guld det her... altså når du, tænker på at du har sådan rimelig smal profil du kigger efter, altså er det så fordi at det mad der kommer ud er i køkken, når i køre service, føler du at det repræsenterer dig, fordi det er din restaurant, har det nogen effekt på det?

JM; det er faktisk ikke så meget sådan, at det er, du er inde på noget af det rigtige, men det er mere sådan følelsen, der er ... hvad skal man sige, .. jeg tror den bedste måde at beskrive det på og det lyder lidt sygt, men det er, fordi er ikke så meget at der er at det reflektere tilbage på mig, og at der kan sidde en derude og synes jeg ikke er en dygtig kok, eller... det ville jeg synes var irriterende, men det er ikke så meget det der er grunden, det er , jeg tror det er noget med en

indoktrinering, som nogen får, hvis man har fået lov til at arbejde de her steder, som er meget ambitiøse, og det er som om at man laver en eller anden øhm.. greater good, som ikke er den, jeg er med på den ikke eksistere, det er ikke fordi, dette er ikke for at lyde religiøs, men der er en som der er en, man bliver nødt til at identificere en større mening med tingene, for at kunne retfærdiggøre det man udsætter sig selv for, og udsætter hinanden for, og for at blive ved med at holde en kontrol og kvalitet og en, fordi det ellers giver det ikke mening, .. man laver i virkeligheden en kunstig verden, og man har den her højere, den her højere instans, I; målet `?

JM; ..uden at skulle definere den for meget, så vil jeg sige, at hvis der er nogen på holdet der ikke gør det, jamen så på en eller anden måde, så ødelægger det sku lidt det hele, og det gør at eehm, at det gør også at man på et hold ikke kan have en der, det gør ikke noget at havde en som ikke er god nok, hvis det bare en der er i gang med at lære, og går den rigtige vej, har den samme - øhm, .. det er lidt sådan en opofrelse.. øhm .. giver det (mening?) ?

I; det er vildt interessant det du sidder og siger, får jeg har lige læst noget øhm, ledelse af prima donnaer, som er meget med høj kreative mennesker, og det er præcist det er helt præcist det de skriver, det er ledelse af det der, for the greater good, der er akurart det aspekt... det er ret interessant..

JM: jeg er med på at det, verden bliver ikke et lykkeligere sted, men det er sådan en måde, få det lidt..

I; Motivations faktor?

JM; og den skal være ekstremt

(afbrudt af Rasmus Grønbech, 30 sek.)

I; øhm, ja.. nå men lige på det punkt der må jeg måske lige spørge, når i laver det her helt fantastiske mad, som jo er niveauet over alle jævne restauranter og sådan, noget, ser du egentlig dig selv som en kunstner?

JM; Ja,

I ; ja, det er

JM: det vil jeg tro når man har, jeg er håndværker, men man har en selvopfattelse og en respekt for de håndværk man laver, og når man udøver det på en måde hvor man kan sige at man ikke forholder sig til de her rammer der er omkring at lave en stol, men hele tiden, men hele tiden tænker stolen, som noget der kan ændre sig, man hele tiden har med noget bøjeligt at gøre, så skal du hele tiden, gendefinere den her stol, der er ikke noget der er konstant, der er ikke noget i ave, du bliver nødt til hele tiden at modellere på det, det er ikke for at nå hen til et bestemt sted, hvor man har den perfekte stol, det er ikke sjov, men det er sådan en måde hele tiden og vende og dreje tingene, og anskue og gøre det på, der tror jeg at alle håndværkere på en eller anden måde, bliver til kunsthåndværkere, eller det man kan kalde kunstnere. Men at det er også lidt Bob Dylan'sk, jeg mener jo, at en tankpasser kan være en stor kunstner, der går mange store kunstnere rundt som tank passere, altså, sådan .. jeg har ikke, . når jeg siger kunstner mener jeg heller ikke, på den måde at øhm, jeg har ikke en stereotyp opfattelse af hvordan det er at være kunsterne, jeg synes der er mange definitioner

I Mange definitioner, helt sikker... det er bare i forhold til ledelse, at hvis man står der, det er jo ikke kun dig der bestemmer menuen, så vidt jeg forstår, så sidder i der og snakker om at skabe noget helt fantastisk, og så mens i producere så er i, jo meget mere håndværksbasere, og det er ret sjældent at man som sådan, kræver at folk at de både skal ha den der enorm kreative proces og så udførelsen, af (..) hvornår kan man lige komme i tanke om det, .. det er jo vildt spændende,

synes jeg.. øhm, hvad synes du altså, som leder hvas synes du, du har udviklet dig mest på, altså havde føler, nu og det du var dårlig til den gang.. sidste gang sagde du noget om at du havde kastet med gryder og sådan noget..

JM; altså, med tiden hvad jeg er blevet bedre til....hmm, altså jeg synes jeg er blevet bedre til at styre mit temperament, og jeg synes blevet bede til også og ikke og , at når der ligesom ødelægger the greater good, det så ikke ødelægger hele min tilværelse, altså det er sådan at jeg kan fungere som menneske,

I – ved siden af

JM, ja –smil - og at det

I Føles det også sådan i øjeblikket, når det går galt

JM: - ja ..altså med måde, nu taler vi om i bedring, jeg tror aldrig det bliver helt sådan, men en tilnærmelse og noget normalt, og jeg synes jeg er blevet bedre til også og hvad skal man sige, øhm, og lægger tingene lidt mere ud, at dele dem, jeg synes jeg er blevet bedre til at, før var jeg meget skaber, skabelsen lå hos mig, 100 % , og det var en proces som indebar det og det og det, og ikke måtte overhovedet kunne udføres af andre mennesker, og i dag er det blevet igen, hvis du hele tiden udforsker udtryk, så finder du af at det i virkeligheden er meget spændende, og ændre på noget der er , der er så, indskrænket som det jeg har lavet, så er det meget, så er det på en eller anden måde opløftende at finde, ud af , at der opstår nogen helt andre ting i en ping –ping med, en som Kim fx, souschefen, og det synes jeg det er vigtigt, det er vigtigt stadig væk, udvikle sig på den måde kreativt, og sådan blive bedre til også at ligge tingene ud, og får andre med, og få et anden selvværd, og en anden fornemmelse af hvad produktet det ligesom, de også har været med i at skabe det, og ikke kun udføre det.. ja

I- Fantastisk, øhm... sidste gang, der nævnte du bare lige hurtigt at det måske påvirkede dig som leder at du kom fra et akademisk hjem..

JM; Ja,

I – hvordan føler du det?

JM : ja det skulle jeg til at sige, at jeg hele tiden tænker meget over, at det er en opdelthed i min arbejdsperson, at jeg på den ene side er , i en eller anden forstand, hvis man skal tale generelt dansk, sådan, hensynsløs og ambitiøs, og der (..) og på den anden side prøver jeg og være, jeg ved ikke om man kan sige moderne i din forstand, men moderne i den forstand at vi ikke er i 1800tallet, altså, og at vi har med, og vi hele tiden skal udvikle os, og vi ledelsesmæssigt og hele tiden skal udvikle os, og jeg synes det er vigtigt at i en verden, og en virkelighed som restaurations branchen, er , hvor tingene ændre sig så enormt hurtigt, og hvor du har afleveringer konstant, og du i virkeligheden prøver på at, problemet er meget at man meget at man prøver at skubbe nogen ting ind i nogen kasser hvor der simpelthen ikke er plads til det, det er sådan, det er ment til og ikke at skulle lykkes, og det gør meget at der er mange andre mennesker som er uddannet, jeg er jo ikke uddannet, som uddannet i den her verden, som gør ligesom at de, det bliver, de får ret hurtigt, de får ret hurtigt nogen ledelses mønstre som er sådan meget, byder folk nogen ting som jeg ikke vil byde dem, altså jeg vil byde dem en masse hensynsløshed på mange andre måder, men fx så er der sådan noget som jeg bliver sku nød til at hvis jeg melder et eller anden ud, så bliver jeg nød til at stå ved det, så kan jeg ikke bare lave det om , og der er nogen ledelsesmæssige ting, hvor jeg tænker mig selv som, der kan jeg mærke at jeg, at mine forældre begge to har haft ansatte, og at min, der er det vigtigt for mig at der er , ligesom nogen fopa, nogen ting du ikke kan gøre, der er nogen ting når du formulere dig, og der er nogen ting når man snakker med pressen, der er nogen ting, som hvor man bliver nød til at tænke sig lidt mere om, end man ellers, end min

anden arbejds- kasket, for den spreder ligesom bare det hele, og kaster det hel op i luften, og der bliver, der bliver, der prøver jeg at give mig selv et andet ansvar

I -Ja, minder den anden arbejdskasket meget om måske, hvad du forestiller de andre køkkenchefer, de andre tilsvarende restauranter,

JM;- det ved jeg ikke, jeg tror .. vi , den anden side, er i hvert fald nok den mere, sådan den mere helt kreativt frie, uden og tænke konsekvens, uden at tænke rammer, uden at tænke rammer , uden at tænke... så er den her del nok noget med at, man bliver nok nød til, ledelsesmæssigt, om ikke andet, og kunne være en hvis forbillede, og kunne finde ud at tage et hvis ansvar, og kunne finde ud af og uddelegere ting og, kunne finde ud og, de her ting, som er helt basic indenfor bare at kunne administrere noget som helst, det tænker jeg ikke så meget på, over i den anden del(der bliver fragtet) det er mere hensynsløst

I- men de er vel nødvendige begge to?

JM- jaja. Den ene er meget, har med udtrykket at gøre, og den har meget med at det her er også en virksomhed hvor der er ansatte mennesker som skal udvikle sig på en eller anden måde, og jeg synes jeg bliver bedre til på en eller anden måde og hæve mig lidt op i en helikopter og sådan overskue problemet, for det er jeg ikke så god til når jeg er herover (anden kasket)

I- øhm. Haha... øhm, når du står i køkkenet, øhm, hvor meget tænker du så på det med at du medejer, og bundlinjefokus, som vi snakkede om før

JM- overhovedet

I- overhovedet

JM. 100 % ikke

I- kun når du ikke er der

JM- ja

I_ det er jo godt klaret

JM- det vil jeg sige, det tror jeg er faktisk, der tror jeg at jeg er forkælet, jeg har endnu ikke følt en krise, hvor jeg er blevet indskrænket til, heller ikke den nuværende, til og sige nu bliver jeg nød til at købe et andenrangs produkt, eller jeg bliver sku nød til et eller anden, der har jeg været heldig, og god nok, og sådan noget, jeg kan faktisk mærke at det er en, jeg har en kollega der sidder med flere af den slags bekymringer, end jeg gør, og der er jeg nok heldig og for mit udtryk, og for hvad jeg laver, og få lov at være der hvor jeg er, men jeg synes også, det indebærer også at jeg har en eller anden form for naturlig modenhed i at jeg ikke regner med at jeg kan ansætte 40 mennesker i køkkenet, eller

I – selvom du gerne ville

JM- nej det tror jeg faktisk ikke engang at jeg gerne ville, for jeg kan godt lide presset, jeg kan godt lidt at vi er få, og at der hviler noget på alles skuldre og sådan noget

I – så man ikke bare skubber fra sig

JM ja

I – øhm,. Jeg skal lige generelt, øhm, hvis man sådan snakker om branchen og faget generelt, hvor meget hold mener du sådan generelt der er i den gænge forestilling om at folk, om at køkkenchefer er hysteriske og råber og skriger, og sådan , er det bare den almene befolknings opfattelse eller

JM- det er et stort, det er jo sådan meget smal, fordomsfuld måde og beskrive andre mennesker på

I – jamen helt forfærdeligt

JM- nå ja men sådan, for eksempel at tage Rasmus derover, han kan trække øjnene sammen, så der bliver helt kul sort inden i et lokale, han kan være så depressiv omkring et eller anden der går galt i han køkken, jeg ser ham som en stor kunstner, i øvrigt som en af de få, som en af de få af mine kollegaer, jeg mener at han i den grad at han , fordi at han er så drevet, han er så drevet at hans udtryk, han er så... det har intet med perfektionistisk at gøre

- Nej

JM – det er et spørgsmål om at han siger, om bladene ligger sådan her eller sådan her, det er lige gyldigt, så længe du kan se at de ligger organisk, eller på den måde bladet gerne vil ligge på, eller et eller andet, der er mange misforstået den, der er mange der står og ligger mad på pincetter, som bygger et eller andet symmetrisk.. det er en perfektionistisk, eller lidt perfid måde at lave mad på, synes jeg, øhm... men folk som er så drevet ..øhm, er der tit ikke særlig så meget plads til i sådan, et hvad skal man sige, midter-rabbatten, eller det der er, det er altså der er .. jeg kan mærke at når folk bliver utrolig forarget over DR dokumentar om en kollegaer, som jeg helt er med på ikke viser sig for nogen særlig sympatisk side, men de reaktion der kommer står ikke mål med, øhm hvad det er han udviser synes jeg er, og der er helt mangel på sådan indsigt i hvad det er for en virkelighed han beskæftiger sig i, og hvad det er for en virkelighed hed alle hans ansatte er i, det er den der er den vigtige, det er ikke så meget ham, hvis han bare var den eneste der beskæftigede sig med hans egen lille 8 ..) så ville han være en despot, et røvhul,

I – jaja

JM – men det er han ikke, der er en situation, som er uvirkelig, som foregår i det her univers der hedder et moderne top køkken, der er folk med på de præmisser, .. alle forstår dem, alle er med på lige vilkår, det øjeblik, at man ikke er med på de vilkår længere, og man siger stop, og det viser den dokumentar i øvrigt også, der er en elev som siger han ikke kan holde til det der mere, så viser Rene, som jeg ligeså godt sige som det er i det her program, vi ser også at så er legen slut, så er det noget andet, vi er gode venner, jeg forstår dig du forstår mig

I – det er meget klart

JM: det er .. den måde folk kan blive sådan, hadske på sådan som ham, det er... det har noget med denne jeg vil hellere sige at det har noget med, som om folk får extanalliseret et eller andet monster ud, på en mand som ham, i stedet for at ha det inden i sig selv,

I – lære at kende branchen...

JM. Tror ikke engang det er et spørgsmål om det, jeg tror det er et spørgsmål om at man kan, få lagt nogen aggressioner, nogen aggression over i nogen anderledes øhm, måder at anskue verden på, og få lov til at være ambitiøs, der ligger meget jante lov i, få lov , folk der ikke vil, folk der vil være ambitiøse, folk der insistere på at leve livet, også efter kl. fire, altså, hvor det slutter for mange andre mennesker, og det er især de mennesker, hvis liv slutter kl. fire, om eftermiddagen, de forstår ikke at der er nogen der lever det hele vejen ud, som sådan en som rene gør.. jeg tror de bliver aggressive også pga. det, man må jo ikke stikker så meget..

I – ha ??????).... Noget om en artikel,

I – sidste spørgsmål, hvad hedder det, øhm – din største motivations faktor i dit arbejdsliv, hvad er det ?.. både som leder og sådan generelt

JM: jamen altså, det er jo udtrykket, det at få lov til og ha afløb for det mad, øhm .. jeg tror at sådan noget med at havde udtryk, det handler meget om det man kan kalde, at ha kunstnerisk kreativitet, eller hvad man skal sige, det er meget med at man, man er god til at lukke nogen markeringer op, det er sådan meget romantisk, fra romantikken, hvor man har et mennesker stående ude i naturen, og det guddommeligt strømmer ned igennem, ..det billedet, er meget morsomt, men jeg tror i virkeligheden det er et spørgsmål om at man engang i mellem kan, se et blad og så lade det, blive inspireret af det og lave noget hvor at man ikke bliver stoppet af alle de her blokeringer, som man kan sige som nogen mennesker som ikke er så kreativt anlagt, måske har ført på sig selv, det med at ha et klart udtryk, noget, den proces der er, at udsætte sig selv for at blive inspireret og derefter gå ind og lave noget eller buge det og arbejde med det kreativt, altså det, hvis jeg ikke lov til det, så ved jeg ikke hvad, der ville være mange andre ting som man godt kunne undvære, men det der, er helt sikkert en kæmpe faktor, .. den udvikling er både kreativt og udtryksmæssigt, og køre sådan en køkken som er derover, men også, jeg har fået en større, vil jeg sige, fornemmelse for den måde det er også, at være administrerende i en virksomhed, som vokser og bliver bedre skarpere, dygtigere, og får flere muligheder, og det synes jeg er en ny side som jeg synes er spændende, men hele det der, øhm, høre til på et hold af mennesker som deler samme, hvad skal man sige, på tvær af politisk tilhørsforhold og baggrunde,

I – det er lige som lige meget når i står der

JM - altså sådan noget, at man på en eller anden måde deler den her lille fælles nævner, den er bedre, og den der øvre greater good, hvad man skal sige, som gør at vi har det samme mål, og vi er det samme sted, vi har det samme fokus, det synes jeg er, fandeme, det er helt fænomenalt, og jeg føler mig så heldig i forhold til folk som ikke har det, som ikke, folk som har ond af mig fx, over at jeg har lange arbejdsdage, og at jeg har en lav time løn, og at jeg arbejder weekend, at jeg arbejder om aftenen, der var en der spurgte mig forleden, hvis du er kok, så har du en ad tidligste laveste pensions alderen, og tidlig død,

I – det er ikke det det handler om

J M- men sådan ser nogen modeller ud, -- du kunne også kigge på en model der hed,

I – livs glæde?? Lykke?

JM - administrerende direktør, den er vel også, .. det er meget sådan noget med at kigge på ting, på at kigge på ting i kasser, jeg synes det er svært at dele de vi laver ind i kasser, ...

Ja ?

I – fantastisk Jakob, helt fantastisk- mange tak

Appendix 7

Transcription of interview with Rasmus Grønbech, Prèmise fredag d. 24.9 2009

I - øøøh jo, jamen først vil jeg høre om, er du glad for at være kok og køkkenchef, og hvordan har du det med det

RG_ - jeg er rigtig glad for det, alt det du spurgte om....

I – haha.. ja

I – er det sådan en gammel drøm, at da du var helt lille, det var det du skulle, lave mad og

RG – nej det er bare blevet sådan, jeg har altid været glad for at lave mad, men at man er blevet køkkenchef og alt sådan noget bagefter,

I – det var ikke sådan

RG – det var sådan en naturlig udvikling, begynde et eller andet sted,

I – og så arbejde sig op af

RG – og så er man der lige pludselig, og det er faldet meget naturligt, hele vejen

I – det var da dejligt

I- ja, øhm jeg tænkte på om du ville fortælle lidt om forskellen på at være menig kok og så på at være køkkenchef, altså hvad du synes der er den største forskel er der?

RG – øhm, det er jo en erfaring, øhm m og med erfaring høre jo også ansvar med for at det hele fungerer, så er man jo den der ligesom sætter baren, hvor høj den skal være, altså ambitionerne og visionerne, sætter man jo sådan set, øhm og dertil er der jo også styring med det økonomiske, det er jo også en faktor, og ens personale ligesom kan levere produktet,

I – ja,

RG – og fungerer også,

I – hvor meget påvirker det dig, når i står i køkkenet og er i gang med at sende 12 tallerkner ned til bord 6, altså alle de overvejelser med at være leder og med at være administrativ, og

RG – jeg forstår ikke dit spørgsmål

I – altså når i står i køkkenet og lave mad, og i den situation der hvor det skal gå pisse hurtigt, og hvad ved jeg, øhm, er du så påvirket af alle de andre beslutninger med at det skal løbe rundt,

RG – nej når vi laver mad, laver vi mad

I – og så er det det

RG - ja så er det det

I – og du kan godt finde ud af at lukke det hele fra,

RG – der er mit fokus så på om det mad der bliver leveret er op til min standard

I – det er det der er fokus, ja..

I – der er mange andre jobs hvor det ikke er en mulighed at man kan fokusere så meget

RG – jamen det er, er afgjort fokus på maden i den situation

I – øhm, ja, hvad synes du som køkkenchef eller leder, hvad er dine største kvaliteter og største udfordringer?

RG – største kvaliteter ? - deet tror jeg er at jeg er inspirerende og arbejde sammen med, øhh, men jeg er også hård, og derved der kommer der sådan en mærkelig kombination af at så bliver man sådan en som folk godt vil ha' været hos, fordi at øhm, jamen det er sådan meget god kombi tror jeg, har man været der, så er man, viser det et eller andet hos kokken, at det også er nogen seje typer, de kan håndtere pressede situationer men de kan også men de kan også arbejde sammen med en

I – dygtig kok

RG – dygtig (..) kok

I – så guldstøvet falder fra dig og falder af på dem

RG – ja måske, det kunne godt åbne døre for dem, senere hen, jeg er et meget godt navn og få på deres CV,

I – hvordan har du det med det?

RG - det synes jeg da er fint, (.....)

I – ja, ja. Men det var ikke et målt i sig selv dengang du blev kok, overhovedet, havde du regnet med at nå hertil, eller hvad

RG – eeej, det ved jeg ikke om man kan sige, jeg har altid sagt – jeg gider kun være kok, hvis jeg en af de bedste, jeg gider ikke bare være sådan en eller koger der står på en gammel færge, og bare skal hjem til mine børn.. det skal være 100 % eller ingen ting?

I – ja

RG: ellers så kan jeg lige så godt blive fragts mand eller

I – er det sådan du er generelt i dit liv, hvis man må spørge om det,

RG – ja det er det nok,

I – enten eller

RG – ja

I- det er jo ret interessant synes jeg, haha

I - hvad, øhm, hvor lang tid har du været køkken chef? Eller har du været det flere steder?

RG – ja det har jeg, ..det har jeg nok været i 11-12 år,

I – 11-12 år, ja... og hvordan synes du har udviklet dig der, hvad er du blevet bedre til som chef, eller leder?

RG- sku blevet mere, det ved jeg ikke, .. realistisk, tror jeg – da jeg startede, da havde jeg sådan en , jeg har aldrig stillet større krav end jeg selv kunne levere til sine medarbejdere, men det er først de senere år, at jeg har erkendt at jeg højst sandsynligt, kan mere end personalet måske kan, trods formidling, så er det sådan noget der sidder i fingrene, så derfor har måske lært at man skal stille lidt mere realistiske krav til

I – mere tolerant overfor deres fejl eller hvordan

RG – de skal jo stadig skubbes og pushes, men der er måske lidt større forståelse hvor førhen der var jeg iskold, der var det bare

I – levere

RG – og meget hård afregning og så fald der rigtig mange fra, og det er måske ikke altid sundt i en virksomhed og hele tiden at skifte personale, for man skal hele tiden, man er hele tiden i en oplærings-fase, i stedet for lige og komme over den, og så bygge på den, og

I – men det er jo meget branchen.. det er vel ikke kun hos dig

RG - nej men det kan jo også ændres, men ens tilgang til sine medarbejdere,

I – selvfølgelig

I - øhm, hvad synes du er det der har påvirket dig mest som leder, er det fra steder du har været før, eller netop det der 100 % målet, eller er det baggrund hjemmefra, eller hvad tænker du har påvirket som den leder du er i dag, ... er det noget du tænker over for det første?

RG – jeg kunne ikke forestille mig at være ansat i hvert fald, det falder mig meget naturligt at skulle styre ..øhm så er det jo bare dejligt at der er nogen der gider at lege med,

I haha—med på holdet, ja

RG - jaa, at jeg godt må styre, det må jo hænge sammen med at jeg har en kvalitet, men e kan ikke sige hvad der har givet mig det, det er jo , det er vel også bare ancinitet i branchen, at man er nået dertil

I – ja,

RG – er det svar nok?

I – det er helt perfekt, .. øhm, jeg tænkte på der er jo ret mange forskellige slags typer der bliver kokke, så vidt jeg forstår ik'?, altså hvordan øhm, altså folk der har forskellige uddannelser før, og folk som kommer som 17årig fra 10klasse, og sådan tænker du meget over det, når du, i køkkenet når du har 10 (??)

RG – jeg vil gerne ha de er modne dem der søger ind hos mig, og modne det er sku mere end 17 år, de holder ikke desværre, vi kan ikke skære alle over en kam men det er sku meget rart at de lige er lidt mere robuste i, i det følelsesmæssige,

I – ja,

RG - fordi, det er et hårdt miljø, og det er sku hårdt når, nu er jeg 2meter høj, og bred, og når jeg bliver gal, så kan

I – kan du virke voldsom

RG – jaja, så er jeg jo voldsom, og sku håndtere for en 17årig der lige er kommet ud af en skole, ja der er det sku meget rart at de har været dit eller dat, altså mere modne i deres liv, så kan de godt se hvorfor, det her arbejdsrelateret og ikke et personligt angreb på mig, og det får man sku kun med alderen,

I – skiller du meget mellem det med at i når står i situationen og er i gang med at lave den der tallerken, øhm, og så bagefter altså – er det de korte klare beskeder der, og så kan i godt hygge-snakke bagefter eller hvordan, ser du det meget som to steder, eller ?

RM – jaja, det gør jeg, .. jeg bærer ikke nag, det synes jeg ikke,.. ved mindre jeg opfanger det som et gennemgående mønster hos en meget ny medarbejder, at der bare er ting der ikke kan nås, så stopper det som reelt alligevel,

I – det er jo også...øhm,

RG – vi starter på en ny dag dagen efter, altså sådan er det jo,

I – jaja, der er jo en ret sund indstilling,

RG – men stadig pointere og belyse det problem der var

I – ellers lærer man jo ikke af det.

RG – lige præcis, og så håbe man kommer videre,

I – så læring er meget af det, du siger også det med indlæring, øhm, når de oplære hver gang i, så det er en ret stor del af,

RG – ja.. ja dette r jo ret sjovt, fordi Jakob her, kan have jo en utrolig god medarbejder som han så kaster videre til mig, og det kan være det slet ikke fungere

I –det sagde han også lige, det er meget forskelligt hvor folk klare sig godt,

RG – jeg har haft nogen inde, hvor han har sagt dem skal du ikke røre, og det har været nogen af mine bedste medarbejdere, og omvendt

I – fordi i er forskellige

RG – ja og det er jo hvordan man klikker med sine medarbejdere, og sådan er det jo bare

I – øhm, jeg tænkte på, nu sagde Jakob også det der med at han var imponeret over for kreativ du var generelt, og altså, ser du sig selv som kunstner?

RG – nej, det gør jeg ikke, jeg ser mig som en der laver gastronomi, men med tanke og indhold altså, det

I –for jeg synes jo at noget af det mest interessante ved jeres job, forskellen mellem når i står og skal finde på en ny menu, og den der sindssygt lange kreative proces eller i hvert fald omfattende, og stil at i står der og skal udføre det som sådan enorm håndværks baseret, altså det er jo ret sjældent at man kræver af folk at de skal være enorm kreative, og nu ved jeg ikke om du laver meget menuen selv, eller

RG -jaja

I - det gør du eller er det sammen med nogen af de souschefer , eller hvordan fungere det?

RG – det er nok mest mig

I – det er mest dg, okay

RG – jeg kan godt kaste en bold op, men det bliver sku mig som styre det,

I –ja,

RG – det har det været hidtil,

I – er det fordi du føler at det mad der bliver serveret i restauranten, ligesom har dit navn på, eller hvordan det,

RG – nej det er måske bare fordi jeg ikke rigtige har fundet det helt korrekte modspil endnu, jeg har ikke fundet den der lige kan der det der, der kan bære mit køkken videre, der tsk- på et niveau hvor jeg synes det er en spændende ping –pong, der er jeg ikke nået til endnu, men nogen medarbejdere ikke at jeg ikke, det kunne være pragtfuld hvis jeg mødte sådan en, en dag

I - ja det er klart

RG – men har sku ikke lige , derved har jeg ikke sagt jeg ikke haft gode medarbejdere, men de har ikke lige kunne knække den nød for mig, det har de ikke,

I – så det er sådan primært, hvis man skal se det lidt firkanten, håndværkere..(??)

RG – man har jo sit udtryk og det er bygget om ens navn, så nytter det jo ikke noget at jeg får en kok fra geranium, og så vil han lige pludselig, og det kan være en pisse god ret nede på geranium, men jeg kan ikke bruge den i mit køkken, det er jo ikke min stil, det er ikke naturligt, det er ikke, fx – nu er det bare for at nævne et sted..

I –jaja...

RG- men men, det kan jeg bare ikke bruge til noget, hvor i mod, noget teknik baseret, kan man godt bruge som et frø til og, inspiration, ja og .. afgjort

I – ja, øhm, jo sådan lige – altså hvad synes du om den generelle ide om at, altså mange folk som ikke kender til branchen, de har meget det indtryk af at folk råber og skriger, alle chef kokke råber og skriger hele tiden, og øhm altså, mener du det er rigtig generelt hvis man ser på branchen helt overordnet

RG – jeg synes det er godt vi råber og skriger, det betyder der er noget på spil, det betyder at der er 100 % passion, for det vi står og laver, ingen hysteri, intet temperament, intet passion det hænger altså sammen, så kan du godt kalde os kunstnere på den konto, for der er jo meget som vi.. man investere meget af sig selv,

I – det er meget personligt ikke

RG – ja for fanden, det er rigtig rigtig personligt

I – jeg synes faktisk, det virker som det er ret tit er den faktor mange andre ikke forstår, hvor personligt det virker , at de er jeres udtryk der(??).. øhm,,, ja, .. hvorfor er det anderledes her , er det fordi i har den der måske kunstneriske tilgang, er det er så personligt, at det bliver det der råb og skrig, eller hvad er det for nogen der påvirker

RG – det er fordi du har ryggen mod muren, der er ikke plads til ommere', vel – der sidder en gæst i den anden ende og betaler forholdsvis mange penge for det vi laver, og øhh, det er utrolig nemt

og få korthuset til at falde sammen, og det er en dårlig formidling selvfølgelig fra chefens vedkommende, så opgaven ikke er forstået, men det kan også godt være sløsethed fra den ansattes side, en der bare ikke leverer varen, der er mange, sådan at de bare fraværende mentalt, det kan ha sine grunde, de kan ha været på druk de kan også ha problemer på hjemmefronten, det kan være mange ting, men de er måske bare ikke 100 %, og alt det der giver, altså hele branchen den er kniv skarp, alt det der er, en der er et kolossalt pres i den der lille kerne om, fordi alle ligger jo og puffer til hinanden om hvem der er den bedste, så kan du bare ikke bruge en medarbejder til noget der kun giver 80, altså så kan du kun bruge 100 % medarbejdere, det kan du bare ikke altid få, og så kan korthuset falde sammen, og så sker der er en reaktion, og det er jo alt det du har gået og brugt krudt på, altså en ret den kan jo være flere måneder undervejs, og så står der bare en som bare med en ligegyldighed og en respektløshed, og bare fucker op... så skal det gå galt. Så bliver man da, .. det er da at disse chef, at disse stedet, det er disse hele den der energi værdien bygger på, ikke at levere, sådan er det bare, så vent, så blive kokke elev på Mac Donalds mand, hvis, så skal man ikke vælge eliten, for eliten, for eliten kræver, elite medarbejdere, sådan er det bare

I – hvordan er det, du er ejer- også ? eller?

RG- ja ikke nu, jeg har solgt min virksomhed,

I – ja du har solgt, ... men påvirker det dig, altså lige netop det der med at en ting at være køkkenchef, for en ejer, eller sådan men lige der, hvor du siger det der med, at respektløsheden, er det, påvirker det der, altså hvor vidt man ejer stedet eller ej, tror du?

RG – nej, det er det ikke, hvis jeg var ansat køkkenchef, ville jeg reagere fuldstændig det samme,

I – det samme, drivet det samme?

RG – det er da drøn seriøst det vi laver, det er ikke for pattebørn, det er ...skal sku tages meget seriøst, nej nej, jamen jeg er jo ansat eller ej,

I – det er lige gyldigt

RG – jaja.. forskellen er at, der er jo ikke nogen forskel, når jeg stadig skal tage ansvar overfor en betalende gæst der kan komme op og sige, hvad fanden laver du grin med mig, leger du for min penge, altså –

i – og dit navn også

RG – jamen der er da en respekt for kunden, sådan er det da, øhm...

I- så er det sådan, helt øh, altså et af mine spørgsmål er sådan hvor meget, hvis du tænker over det med at være leder, men sådan tænker du en del over, men bare, altså, eller hvordan ? altså at være leder, og være sådan forbillede

RG – altså jeg tror mange af vores kokke, ville nok ha godt et eller anden leder kursus, fordi de ville jo bare, på den front er vi jo amatører, jeg tør væde på at alle, kokke profiler du har herhjemme, de har en bog reol fyldt med kogebøger, og alt muligt interessant, men de har ikke en eneste bog om ledelse, det er bare, sjovt at den vej er vi ikke gearet, man er meget gearet i det man har i sin historik, sådan var min chef, og øhmm--, og det kan jeg lide og det kan jeg ikke lide, og så ændre man på de kår der, så der kan vi da lære rigtig meget men, altså på den anden side, er man sku også lidt i en anden type arbejdes plads, nu har jeg ikke været inde hos Mærsk, men altså jeg kunne forestille mig, at de var, der er daleme meget anderledes, fordi en medarbejder i et køkken skal være meget klar og let omskiftelig, på spontanitet og andre vare der kommer ind, jeg kan ha bestilt en vare, og så kommer der en anden, og skal man hurtig reagere på en anden vare, og så skal de kunne flexe, og sådan noget, og det tror jeg ikke de kan lave et perfekt styre program ud for, fordi så dør det bare, du skal kunne lege, men på et seriøst plan,

I – det er jo ret meget derfor jeg har valgt det men, fordi jeg synes det var så interessant det der med, som du siger, lige på det punkt er det ret meget bagud i forhold til mange andre brancher, ikke desto mindre, så synes jeg jo også, at hvis vi måske siger inden for de sidste 5 år måske, at dansk gastronomi, er løftet et niveau så hvis jeg kan forstå, så er der jo rigtig mange kokke som har fået en eller anden status, end dygtige kokke havde for nogen år siden, så jeg synes bare det er vildt interessant hvordan i får så meget status og så alligevel er der ikke nogen der forventer i har taget et leder kursus, vel altså..

I – jeg er sikker på at der er nogen der vil havde det, jeg mener, hvad sku branchen så til at ændre sig helt, og hvordan kunne det lade sig gøre, ikke altså? Det kan nok ikke lade sig gøre

RG- jeg ved det sku ikke, jeg tror ikke at man kan, nej nu skete der fejl med havtasken, nå men skal vi lige, kalde alle herover, så tager vi lige,,, der er jo hverken tid eller sted eller det bliver så dødt det bliver så fladt, det er jo (knips knips) det er jo den der energi, det er jo hurtig afregning, videre i teksten, lær af den, lige der, og så move on,

I – vi snakker det om det bagefter men ikke lige nu

RG – ja, og du kan også søge mig næsten morgen, og sige hvordan vil du så den hav taske, eller whatever, hvad gjorde jeg galt,

I – og så kan i tale om det

RG – jaja, men der er jo ikke den der skole lærer ånd over det, at man sådan blevet hevet pænt til side og, nu skal jeg viser dig, fordi vi er der jo ikke, det kan ikke, lade sig gøre,

I –Jakob fortalte om en, jeg kan ikke huske hvem det var, men han sagde sådan, det der med at nogle køkkenchefer tager meget rolle som meget sådan en mentor agtigt for deres elever, fx, altså sådan, meget forbillede agtigt, øhm, måske ikke lige i selve situationen hvor i køre service, men ellers, jeg ikke hvordan er dit forhold til dine enkelte medarbejdere, når i ikke køre service?

RG – der, der, der - der kommer jo altså nogen man er er ved at trykke ved at køre en service ved end andre pga., deres kvaliteter, men altså som chef, er man jo også med til at vælge sit eget personale, så der går ikke en eneste i det køkken som man ikke kan lide på en eller anden måde, øh, og det det har jeg også tid gjort mig klart, at for fanden, i er jo håndplukket af mig, jeg kan jo lide jer som typer, det betyder bare ikke at jeg kan lide alt hvad i laver, og sådan

I – og derfor må jeg godt blive sur når i fucker op

RG – ja lige præcis, og derfor får jeg den reaktion, og jeg kan reagere meget voldsomt, men der er jo pga. at man angrebet personligt, et eller anden sted, det lyder plat, men ..

I – det synes jeg overhovedet ikke, det er da kun fantastisk at man kan leve sige så meget i, .. det tror jeg der er mange der, misunder jer- den der fulde passionen i øjeblikket, det er da virkelig få, det er da mange mennesker der kan opleve det

RG – det er jo det,

I .. men måske bare sådan..

RG – men mentor, det ved jeg ikke, det er ikke noget jeg spekulere

I – sådan tænker du ikke på det

RG – nej nej, jeg agere som jeg nu, gør..

I – naturligt for dig som du også sagde før

RG- ja, ja, det er det

I - det er da ret interessant

RG – så ville jeg ikke stå og være vis for at være vis, altså jeg er det jeg er, og så må de jo se om (..)

I – sidste spørgsmål, øhm, hvad hedder det, hvad er det den størst motivations faktor for dig i dit arbejdsliv,

RG – motivations faktor? Det tror jeg er at det ved jeg sku ikke, altså jeg tror bare ikke man kan lade vær , når man ser tingene, når man kigger over på de her flotte blomster, og

I – så sidder du og tænker

RG – jeg sidder allerede og tænker, når man ser varen, jaja.. øhh, og dufte og , det er jo alle sanserne der motiveres

I – hele oplevelsen

RG – ja det er det, øh og så inspirationen far andre når man kommer ud det bliver hurtigt et spring bræt, altså, hvad fanden inspirere en maler, det er jo også bare nogle indtryk, og så skal man ha det ud, på en eller anden måde øhm, det det er vel det

I – ja,

RG – jeg ved det sku ikke,.. jeg kan ikke svare

I nej nej, det er måske ikke sådan

RG – motivationen er der bare, det tror jeg sku.... For det er jo også rigtig frustrerende og stå som leder, og ha alt sit shit i orden, og de bedste medarbejdere, og så har man bare en top restaurant fordi man sådan, afmeldt(.??.) og ikke får afløb for det der, det viser bare hvor meget man er i det, det er sku ikke fordi man skal tjene masser af penge, hvilke også er rart, men det er der at få lov ,

I – og komme ud med det

RG – ja, altså...det må også være trist at gå på scene og være musiker og så sidder der ikke nogen i salen, fordi man kan, man har øvet sig, man har det bare,

- helt klar

RG – ja, og tror på det, så motivationen er mange ting, det er meget motiverende at være en succes,

I – helt klar

I – jamen det tror jeg

RG – var det det ?

I det var fantastisk!