

# Author's Right and Creativity Incentives: The Case of Gastronomy

Véronique Chossat<sup>α</sup>

OMI research centre – Taste Economics Pole – University of Reims, France

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## **Abstract:**

For about forty years gastronomy has become a creative industry. Mainly, two elements can justify this assertion. First, during the 1970's French chefs came out of their kitchen, by launching the *Nouvelle Cuisine* movement, and act till this moment as creators of flavours, of textures and above all of atmospheres. This creative movement developed with time and incorporates now the entire food amenity that combines different sorts of ingredients (food, service, setting, location, etc.) and can be considered as a complex good for the economic terminology. In the core of the gastronomic amenity, there is now the chef, i.e. the creator. This one is no longer a reproducer of ancestral recipes imagined long before by A. Carême or A. Escoffier, but his practice contributes to renew courses and then brings about numerous changes in the gastronomic heritage.

Second, the running of the gastronomic market is embedded in the rise of creativity in cultural industries. The evolution of gastronomy follows the development of other creative industries such as fashion or Haute Couture for instance. As a matter of fact, all these goods are cultural goods with some creative content. Luxury goods, fashion, design, gastronomy, and other activities contribute increasingly to economic growth. For different authors, their ever greater impact may be associated either to the development of a creativity paradigm (Caves, 2000; Towse, 2001), or to the development of intellectual capitalism (Grandstand, 2000), or to the rising of semiotic products (Barrère and Santagata, 1998). For the case of gastronomy, magazines deal more and more with "pop kitchen", chefs are idols, superstars, they present TV programs or are invited in numerous famous broadcasts, some of them make the cover of very prestigious magazines (Ferran Adrià –*the best cook of the world*- for *Time Magazine* for instance or Hélène Darroze in the *New York Times*), and are invited to art exhibitions as creators (e.g. F. Adrià in Berlin) and so on.

This article focuses on the method of payment of creators in the gastronomic field. Unlike similar disciplines creating ephemeral works– music or performing arts– in which authors are entitled to earn author's rights on their created works, some lament that gastronomy has not yet encountered such recognition of its creativity. Which reasons can be invoked to explain this lack of recognition for creativity? Without an institutional protection of creativity, how can the gastronomic segment (that is no longer financially viable) remain attractive for cooks? Against all odds, those have imagined some alternative methods of payment built on diversification strategies. But, with this diversifying process, chefs move away from their kitchen. This movement could lead to a diminution of chefs' creativity propensity, couldn't it?

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<sup>α</sup> Véronique CHOSSAT, OMI research centre – Taste Economics Pole – University of Reims, France.  
E-mail: veronique.chossat@univ-reims.fr