

EXPLORING CULINARY CREATIVITY: CLEAN PLATE EXAMPLE

Kübra Sultan YÜZÜNCÜYİL¹

Osman GÜLDEMİR²

Abstract

Food plays a vital role in the lives of human beings. It is not only a physical necessity but also a medium that they retain their social status and cultural identities. Likewise, the plate created by a chef is a form of expression. This expression conceals the chef's distinctive creative language inside. Culinary creativity includes witnessing the imagination of the chef and being able to make different meanings from the same plate. This study attempted to understand the processes of emergence and interpretation of expressions that reveal food in the experiments of chefs who are located in the food movement called Clean Plate. The semi-structured interviews and observations about the relevant restaurant, the words, the Clean Plate manifesto, the relationship between the principles and the creativity of the chefs was analyzed. It is found that good ingredient and waste management principles become both motivators and barrier to trigger creativity. On the other hand, the principle of protecting core values and being innovative come forward as a strong motivator that led chefs to develop new recipes to refine Turkish cuisine. Observations about restaurant designs are also evaluated within the consistency of the data that are collected from interviews.

Key words: Culinary Creativity, Food Movements, Clean Plate

MUTFAKTAKI YARATICILIĞI KEŞFETMEK: TEMİZ TABAK ÖRNEĞİ

Özet

Gıda, insan yaşamında merkezi bir rol oynar. Beslenme en temel anlamıyla fiziksel bir zorunluluk olsa da insanlar gıda aracılığıyla sosyal statülerini, kültürel kimliklerini ifade edebilmektedir. Bir şefin yarattığı tabak da aynı şekilde bir ifade olarak okunabilir. Bu ifade şefin kendine özgü yaratıcı dilini içinde saklar. Mutfaktaki yaratıcılık, şefin tahayyüllerine gıda aracılığıyla tanık olabilmeyi, aynı tabaktan farklı anlamlar çıkarabilmeyi kapsamaktadır. Bu çalışma, Temiz Tabak adındaki gıda hareketinin içinde konumlanmış olan şeflerin deneyimlerine bakarak gıda aracılığıyla ortaya konan yaratıcı ifadelerin ortaya çıkış ve yorumlanma süreçlerini anlamaya çalışmıştır. Yapılan yarı yapılandırılmış mülakatlar ve ilgili restorana dair gözlemler aracılığıyla Temiz Tabak manifestosu altındaki ilkelerin şeflerin yaratıcılığıyla olan ilişkisi analiz edilmiştir. İyi içerik ve atık yönetimi ilkelerinin, yaratıcılığı tetiklemede hem motive edici hem de engel haline geldiği görülmüştür. Öte yandan, temel değerleri koruma ve yenilikçi olma ilkeleri Türk mutfağındaki reçeteleri rafine etmek adına şefleri motive etmektedir.

Anahtar Kelimeler: Yaratıcılık, Mutfak, Gıda Hareketleri, Temiz Tabak

¹ Araş. Gör., Sakarya Üniversitesi, İletişim Fakültesi, Halkla İlişkiler ve Reklamcılık Bölümü, Sakarya-TURKEY, kubrayuzuncuyil@sakarya.edu.tr.

² Dr. Öğr. Üyesi, Anadolu Üniversitesi, Eskişehir Meslek Yüksekokulu, Aşçılık Programı, Eskişehir-TURKEY, 0090 542 304 6373, osmanguldemir@gmail.com.

1. INTRODUCTION

Food is vital to survival of humans. It is not only a physical necessity but also a medium that they retain their social status and cultural identities. People use food to create and share meanings. According to Germov and Williams (2004), food preferences of people are shaped for cultural, religious, economic, and political factors. Food plays a significant role during the process of socialization. Human beings start life for digesting breast milk. However, due to many environmental, cultural and economic factors, they are directed into completely different eating preferences. Although the instinct of eating and drinking is similar in all human beings, the eating habits are differentiated socially and culturally. Germov and Williams (2004, p. 32) say that appetite is socially constructed. Food is a bridge between nature and culture. It has ability to signify, mediate and represent both nature and culture (Spurlock, 2005, p. 6).

The fact that food is necessary to survive, but the way people produce, prepare and consume food are determined by sociocultural values. Kitchens in spatial terms are the places that these values are integrated to raw food. They are the places where chefs create and develop certain ideas, dishes. water, air, earth and fire are handled in the kitchen and cooks are great alchemists in this area. The kitchen is only where the food is cooked; the cook is not the only person who cooks. The chefs are not only cooks, but also people who are inspired by various arts and perform an art.

This study aims to reveal the barriers and motivators of culinary creativity in the context of Clean Plate movement. The characteristics of the cooks adopting the clean plate movement are revealed. Through this movement, recommendations on food usage, hygiene and waste are made. Within these principles, the chefs who accepted this manifest started to create dishes in terms of Clean Plate concerns. These concerns eventually shape the culinary creativity of the chefs.

In Esquivel's kitchen depiction, the four elements of the universe are; water, air, earth and fire are handled, where the people of the great alchemists and religious people is the view that the holy place. Here, it is explained that the world is transformed by the refiner power of the fire, the nutrients prepared for cooking change our organism by staying in our bodies for hours and they feed our souls and soul, and give us identity, language and belonging (2010, p. 15). So, the kitchen is only where the food is cooked; the cook is not the only person who cooks. Kitchen; In the cultural context, religion, geography, social relations, clothing, economy, architectural features, and more related to both, is a phenomenon that affects both. The chefs are actors who are in contact with the food (Muhtar, 2014, p. 43; Güldemir, 2018, p. 755). The cook is "the person who choose cooking as a occupation" (Halıcı, 2012, p. 27). The chefs are not only cooks, but also people who are inspired by various arts and perform an art. The fact that food is necessary to survive, but the way people produce, prepare and consume food are determined by sociocultural values, helps to account how chefs create and develop certain ideas, dishes (Güldemir, 2018, p. 756). In his book "Gifts of Comus" published in Paris in 1739, cookery is described as follows: "*Modern cookery is a kind of chemist. Today's chef must analyse the food and discover how to digest, feed, and cook with which ingredients. This requires a full scientific study*" (Tez, 2012, p. 101).

Creativity is the ability to imagine something that is not, to do something in a different way than anyone else, and to develop new ideas. In other words, creativity; to see same what everyone sees and think different about it.

2. CULINARY CREATIVITY

To understand the concept of culinary concept, the term creativity needs to be clarified. Firstly, creativity can be assessed by the characteristics of the product created and the social acceptance of the product. Second, the product created must be evaluated in its own circumstances. Third, creativity can be assessed on the basis of skills, skills that nurture it. Creativity is not an independent one in which some people lack the others. It is a function of intelligence (Robinson, 2003, p. 131). Individuals with creative personality have the ability to think in a flexible, original and quick manner; the tendency to use different strategies, methods and tools; the ability of sensory, humor, intuition and visual perception power to approach problems from different angles; the ability to capture and associate connections between abstract or concrete objects and concepts; rich in imagination, flexible thinking and ability to focus on issues; the ability to capture the new one and to improve the current situation; to produce scenarios and to develop design; solutions to problems and productivity (Parsil, 2012, p. 17-18; Yanık, 2007, p. 66-70).

The main factors that hamper creativity are emotional shocks such as shyness, fear of being fooled, fear of wrongdoing, insufficient tolerance of uncertainty and extreme self-criticism. Cultural barriers, barriers to learning, barriers to detection, and installed program barriers are defined as factors that hinder creativity. What can be done individually to improve creativity: behave as if it is the person with whom it has the potential to become; to care for the people you work with; relying on, helping and getting help; enjoy and enjoy; undertake errors and pass on praise; to be independent; not lying; be enthusiastic; choose to say we instead of I; sometimes behave like a clown (Foster, 2008, p. 33-71). Creativity is high in the organizations that the number of approvals is reduced; education is important; everyone works like the owner of the company; the requirements are met; the instructions are simple; everything related to the enterprise is known by the employees (Foster, 2008, p. 75-89).

The four-stage process of creativity consists of preparation, design (incubation), development (enlightenment) and control (verification). Preparatory phase: the stage where the problem or requirement is determined. This phase is basically a stage without a problem or need. Design (Incubation) Stage: Intimidation of ideas, reviewing the process of thinking, editing information, using cognitive processes and trying to reach a principle. Development (Enlightenment) Stage: When a new idea emerges, an idea or solution suddenly appears. Inspection (Verification) Phase: Inspection is the stage of generalizing the solution and assessing its applicability if the product / idea that has occurred is suitable for the need situation (Kesici, 2014, p. 20, 21, 70, 71).

From empirical and literature research on the field of creative industries, it became apparent that gastronomy was not included in the definitions presented. From the basic findings on the field of creative industries, it was assumed that gastronomy could be fall under the definition of a creative industry (Pedersen, 2012, p. 75). “*Scale for Evaluating Creative Culinary Products*” comprises 8 categories: professional technique; aroma, taste, and texture; color; modeling and arrangement; garnish; dishware; handling of ingredients; and overall assessment. These features include smell, taste, and hygiene (sanitation). The competition in the culinary industry has become more and more intense, and today each restaurant is trying to offer new dishes in order to attract more customers. Chefs have to continuously create new culinary products, that is, new dishes that contribute to the diversity of the culinary market (Horng & Lin, 2009, p. 54, 59).

Many examples can be given as creative culinary chefs in the world and in the Turkey. However, adaptation to innovation, originality, eating and drinking issues can be considered in terms of issues such as, and the writing of this profession in the fields of education, the profession of a few chefs who affect the profession can be given as an example. The first one he wrote "*Kitchen Confidential*" book that has thousands print in many countries in the world Anthony Bourdain, and the other is Murat Aslan has "*A Cook's Dairy*" that printed in Turkey affecting thousands of people (Bourdain, 2004; Aslan, 2018). Another is René Redzepi, who created NOMA and New Nordic Cuisine, which has been repeatedly selected as the best restaurant in the world (Christensen & Strandgaard, 2013, p. 239). Cooks such as Redzepi, Bourdain and Aslan influence professionals in local and geographical nutrition, new techniques, and awareness raising. Professional cooks' philosophies are strong enough to change the food consumption of societies in general terms.

3. CLEAN PLATE MOVEMENT

Clean Plate is an independent, free chef movement that is conducted on digital media in Turkey. Departure principle was the intention of a Turkish food engineer Ipek Ege on teaching food security principles to executive chefs³ and make them integrate those principles to their culinary process to sustain Turkish cuisine values. After many negotiations with chefs, this intention was found appropriate and transformed eventually into a movement that is not affiliated with any institution, organization or association. The chefs who have become a member of this movement signed a nineteenth principle manifesto and published it on digital media platforms in 2017. This assertion is consisted of cleaning and personal hygiene, good ingredient use, waste reduction, highlighting Turkish cuisine with combining past traditions with innovative ideas. Its manifest is determined as below (FIL, 2007):

Clean Plate Movement Manifest

I, as a chef who is aware of the unique diversity of

Turkish Cuisine that I fully respect,

Cleaning and Personal Hygiene:

1. Know that the cleanliness affects the flavor, and make sure all the utensils and the equipment I use is clean and hygienic.
2. Know that the food production must be as clean as food itself. I work in accordance with personal hygiene rules.

Good ingredient usage:

3. I prefer to use the product in its season. Thus, I succeed to reach the best flavor, also contributing to the reduction of natural carbon emissions.
4. Believe that indigenous seed is important for the sustainability of agriculture on this land, and prefer to buy the domestic seed products
5. Ensure the use of geographically indicated products on the menu, contributing to the promotion of our local products.

³ Executive chefs were specially preferred as they govern all the culinary process in the kitchen from product purchase to education of the team.

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6. Know that continuation of the aquaculture in the world and in my country is only possible with sustainable fishing, so prefer the product in line with sustainable fishing rules in product supply.
 7. The traceability of the meat is important to me. I'd rather know where the meat on the plate comes from.
 8. Choose only the utensils and tools that are suitable to contact food

Food safety:

9. Adopt a production style with both safe and tasty motto and food safety rules in my kitchen
10. Ensure the traceability of all the products produced in my kitchen with the dating system I established
11. In my kitchen, the critical control principles are under control and the HACCP system is in practice.

Waste reduction:

12. Know the meaning and importance of waste management. Prevent food waste, use my creativity to evaluate the production output.

Ethic: Ethical production is important to me. I work according to ethical rules in my own kitchen also expect ethical production from my suppliers.

Environment:

13. Use energy sources in the correct way and pay attention that it is not completely consumed when it is consumed.

Education:

14. Don't wait lying idle, I follow the world. I follow national and international standards and developments and try to apply them.
15. Care about my team's training and development. Do not keep my experience to myself, just share it.
16. Know the importance of learning food culture, I try to develop myself continuously on this matter.

Past, core values:

17. Protect the values of Turkish Cuisine, follow the recipes of the past, put them on my menu

Future, innovation:

18. I am innovative, it is important for me to know my roots well to improve and advance.

Within these principles, the chefs who accepted this manifest started to create dishes in terms of Clean Plate concerns. In this manner, the purpose of this study is to reveal the barriers and motivators of culinary creativity of EC⁴ chefs in terms of guidelines of the movement.

4. RESEARCH METHODOLOGY

Given the explorative nature of this study, the qualitative research method was considered to be the most appropriate. The qualitative research methodology allows to evaluate facts and actions in their natural environments in a realistic and holistic way (Yıldırım & Şimşek, 2005, p. 39). With this research methodology, a

⁴ Executive Chef Abbreviation

researcher would be allowed to understand how people understand, experience and interpret the social world. In the explorative aims of the study, data was collected from semi depth, face-to face interviews. Semi-structured interview was chosen in order to direct open questions. It also helped to follow-up questions to particular topics proposed by the interviewees during the course of the interviews. Secondly, due to a better evaluation of the data collected from interviewees, restaurants that chefs work were observed. Observations of their natural environment were noted by researchers. After reviewing all related literature on culinary creativity, interview questions were prepared. Furthermore, expert opinions were taken (See Table 1). Due to feedbacks, questions were rearranged.

Due to one-year duration of the movement, it is currently consisted of 25 male, 8 female chefs. They were reached by e-mail and phone via Ipek Ege. Due to busy schedule of chefs, one female and two male chefs were accepted to become interviewer. As the interviewees all had diversified backgrounds, their responses to the questions were different.

The interviews were all conducted in 27 October in 2018 at each restaurant they work in Istanbul. Interviews were recorded and transcribed in order for the authors to evaluate the data and detect any bias or leading questions. Technical aspects therefore also played a role as background noise of restaurant can distort the interview.

According to Bryman and Bell (2003), evaluating qualitative findings needs to be trustworthy and authentic. Findings of the interviews were compared and analyzed in accordance with theoretical debates. In Table 1, all individuals

Table 1: Researchers and Experts of the Study

No.	Role	Title	Expertise	Years of Working/Teaching
1	Researcher	Research Assistant	Food Engineering, Media and Cultural Studies	4
2	Researcher	Instructor	Cookery, Creative Culinary Practices	14
3	Expert	Assistant Professor	Sociology of Food	10
4	Expert	Instructor	Gastronomy and Culinary Arts	16
5	Expert	Instructor	Cookery, Basic Culinary Practices	14

5. FINDINGS AND DISCUSSION

Creativity is considered essential because it is the seed for innovation and thus is viewed as key to building a competitive advantage, particularly in the restaurant industry. However, little research has detailed how creativity due to some particular principles occurs. This study investigated creativity barriers and motivators of Clean Plate movement.

Table 2: Description of the Participants

Participant	I1	I2	I3
Gender	M	F	M
Age	48	40	45
Education	Graduate	Post Graduate	Graduate
Working Experience (Both International and National)	33	10	30
Working Condition	Executive Chef	Executive Chef and Owner of the Restaurant	Executive Chef and Associate ShareHolding of the Restaurant
Type of Restaurant	Fine Dining	Fine Dining	Fine Dining

Participant I1 asserted that Clean Plate movement has become a motivator and a challenging task in terms of creativity due to particular principles. Participant I claimed that principles of Clean Plate manifest might be degradable. Applying all principles to every dish might be a challenging issue. He claimed that because he is working as a chef of a Holding restaurant and has 10 bosses, he has to manage cost profit analysis. Hence, he is not always allowed to use seasonal or local products. He also said that this kitchen also serves world cuisines despite Turkish cuisine. For example, one can find Creme Brulee next to Turkish nut pumpkin. Hence, he claimed that applying every principle of the manifest is a challenging for the chefs who work in large capacity. Moreover, he said that waste management is also a challenging issue. He said that because of the busy schedule of the large-scale restaurant which hosts 200 people in a day from breakfast to dinner, organizing waste is not always possible.

On the other hand, he said that during the creation of a dish, he opened all sensations. During that time, he said that he might gain inspirations from everything such as the smell of the woman he loves, sound of children, a painting even an Instagram images. He said that during this process, he feels sick and dizzy and could not sleep because of thinking. He said that he takes various notes and when the concentration comes he sits down for hours and creates the menu. To be a creative chef he said, making investigations to use local producers and products is vital. Products that have geographical indications might put Turkish cuisine forward. He said that in 1995, he had used einkorn wheat and pike cheese. On the other he said that finding indigenous and organic seed is a hard issue because there is no support from government.

His restaurant was located inside the Bosphorus view. Watching Istanbul remarks while eating might contribute to catch the traditional Turkish taste. His restaurant has also a small balcony for winters but a folding window from bottom to top to use in summer as well. Tables were close to each other due to increase the capacity of the restaurant.

Image 1: A view from restaurant



Participant I2 asserted that principles of Clean Plate movement should have already been a must for every chef. Due to make up the absence of hygiene, respect to products and zero waste consciousness in restaurants, Clean Plate movement has emerged. It is said that we should not have even debated about get poisoned because of a restaurant dish. She said that *“It is same for me whether someone say I have never cooked a fish or I don’t know anything about cold chain.”*

She said that most motivator principles of Clean Plate manifest is applying good ingredient use and waste management in the kitchen and being innovative by protecting past Turkish cuisine values. On the other hand, she said that applying good ingredient use might also become a barrier against creativity. According to her, finding products in season might be challenge. Small farmers of Turkey do not developed enough to sustain their production. Hence, the number of products remains limited.

“Finding the domestic seed products is a hard issue in Turkey Because it does not have any food or agricultural policy.” Hence, while purchasing organic products from bazaars, she can’t find every product she needs. Hence, she feels obligated about cooking the ones she could find. This might trigger the creativity sometimes but become a restriction in general.

Moreover, waste management also motivates her to find creative solutions in the kitchen. She said that in old traditions, a concept like waste was not existed. A cook had to know how to recycle the parts of a food product. She said that any crust or stem might be used as an flavorant to the vegetable juice or any waste could be utilized to composted and become a sauce. She added that *“Preventing from waste makes you creative in the kitchen.”*

She also underlined that her education is based on French cuisine. However, she asserted that she has been integrating these techniques due to refine Turkish cuisine. She principled out that knowing French cuisine techniques is knowing basic codes of gastronomy. But being creative emergences in the principle that using them into particular cuisine contexts. She principled out that there are 29 letters in the alphabet. By knowing vocabulary, you may write different literary texts. If you rule these codes and vocabulary, a taste, a smell, a vision is enough for your creative power to be triggered. Moreover, she also said that constructing a bridge with old and new taste is only possible to travel and follow world cuisine.

“I, personally have been designing my dishes to catch and reawake old Istanbul tastes. First things that come to my mind are for example, I prepared stuffed mackerel and topik⁵ in my own way to reach a richer, a refiner taste. Another example is that I do integrate the technique of pestling puree in related Turkish dishes. Other thing is that in my last time travel to Bangkok, I created an ice cream based on their fish soup. Or, the last time I traveled a Turkish village and became a guest to dinner table was a muse. With the smells of the table, I decided to create something special with zucchini hash browns with dead nettle. Everything that belongs to core values motivates me to be creative. I use every inspiration to create my own Istanbul in my plate by watching Clean Plate guidelines.”

The restaurant where she works belongs to her. From this, it is observed that she is free to make choices without making any report to any superior. Restaurant serves only dinners which might help her to focus a particular concept. Moreover, this restaurant has a (?) person hosting capacity which might also help her to rule culinary process easily. Dinner tables were larger (90x90) than standards (70x70) and the chairs are made of good material for customers to sit a long period of time. The view was appropriate with the intention of the chef that is serving Istanbul tastes in the dishes. It includes from the principle where Haghia Sophia meets Istanbul Islands. On the other hand, there is no balcony in the restaurant. Customers in spring and summer would like to enjoy the sun and fresh weather. This deficiency might become a problem to satisfy the customer.

⁵ A dish made of chickpeas onion currants, cumin and tahini.

Image 2: A view from restaurant design



Participant I3 asserted that every principle in the manifest motivates him to become more creative. Especially using local products, geographical indicators lead him to create recipes and prescriptions. He said that the main aim of this manifest is to refine and reinterpret Turkish cuisine to introduce it to the world. He asserted that while working on a recipe he feels himself as a technical director. He said that he combines flavors many times due to reach the best taste. When he understands that he found it, he feels like he won the match. He principled out that instead of travelling abroad, he chooses to travel in Turkey anymore and discover national tastes. He accepted that due to restrictions of food policy in Turkey, local, geographically indicated and organic products cannot be found easily in big cities especially in Istanbul. Due to this reason, he has traveled a lot daily just to taste and purchase those products from local farmers. From the producers he trusts, he chooses to order online. Yet, he said that his restaurant has 250 capacity and serve lunch and dinner. Chefs in larger scale restaurants might find difficult to use only local products. He said that he chooses to use bulghur instead of using Risotto or he prefers to use Kars gruyere cheese instead of using Edam or he uses not French duck but Kars goose. He underlines that chefs need to know the values of their own country and apply modern techniques to refine it. He also added that he has been conducting negotiations to convince restaurant owner to lay their money out for this type of consumption.

Due to many international working experience, he said that he accumulated a knowledge that can combine modern cooking techniques with Turkish past, core values. Hence, he said that related manifest principles excite him. He uses innovative techniques in his kitchen like dehydrator, smoke and thermomixer machine. He says that many Turkish dishes are prepared in saucepan with braising. Yet, interpreting local products with modern techniques increase the aroma of the dishes. Reorganizing presentation of the food, by adding some particular garnitures and serving it in small portions help him to refine the Turkish cuisine. He said that lamb in tandoori is a prominent Turkish dish. He said that he served it by wrapping by roasting. He also said that he creates particular dusts from food products by using dehydrator. He hydrates Sage and use it as a spice in Turkish soups. By using particular

local spices like Turkish red pepper and cumin, dib roman, he can enrich the flavor. He also said that waste management motivates him to be creative. By using dehydrator, he can convert every waste into powders to enrich the aroma.

His restaurant was located inside a shopping mall. Yet he organized balcony, terrace and indoor space. He said that a fine dining restaurant needs to have a wine cellar. Hence, he laid a place just for a well-designed wine cellar. Moreover, tables and chairs were appropriate to standard size. The light of the restaurant was well designed and did not strain the eyes. Furthermore, there was no extra black pepper and salt in the tables which send the message *“the chef of the meal you are about to eat have arranged everything”* to the customer. Finally, he has a transparent kitchen inside the restaurant. Customer might watch and enjoy the process of cooking.

Image 3: A view from restaurant design



Table 3: Findings

Participants	I1	I2	I3
Motivators	<ul style="list-style-type: none"> • Good ingredient use • Being innovative • Protecting core values. 	<ul style="list-style-type: none"> • Good ingredient use • Waste management • Protecting core values • Being innovative 	<ul style="list-style-type: none"> • Good ingredient use • Waste management • Protecting core values • Being innovative
Barriers	<ul style="list-style-type: none"> • Waste management • Good ingredient use 	<ul style="list-style-type: none"> • Good ingredient use 	

All in all, second principle entitled good ingredient use came forward as a motivator for all participants to culinary creativity. They all said that using seasonal, local, geographically indicated food products lead them to be more creative. On the other, due to lack of agricultural policy in Turkey, small farmers are not support enough to raise enough natural products. Hence, finding every seasonal and local product might become a hard task for the chefs. For second and third participant principle 4, waste management, also lead them to find creative solutions. Yet participant II has been working a larger scale restaurant who serves breakfast to dinner. Due to this reason, he said that waste management is not always be possible due to busy schedule of the restaurant. Moreover, principle 8 and 9, being innovative by protecting traditional Turkish cuisine are emerged the most powerful motivators to become creative in the kitchen for all the participants. All participants said that they have been trying to develop new recipes that refine Turkish cuisine by protecting the core values. Restaurant designs of each participant were appropriate in terms of their aim and context of the dishes.

CONCLUSION

Food is a bridge between nature and culture. Human beings start life for digesting breast milk. However, for environmental factor, cultural structure, and economic factors, they are directed into completely different eating preferences. Food preferences are shaped for cultural, religious, economic, and political factors. Although the instinct of eating and drinking is similar in all human beings, the eating habits are differentiated socially and culturally. In other words, It has ability to signify, mediate and represent both nature and culture. The way people produce, prepare and consume food are also culturally determined. Kitchens are the places where cultural values are integrated to raw foods. Nature is transformed to culture in kitchens through food. Culinary creativity is linked to this transformation process. The concept of creativity and innovation in culinary art is a continuous process among diversity of current food and cuisines. It involves the production of creative dishes and ideas to accumulate better taste. Through culinary creativity food can be directly address to feelings. On the other, social movements or campaigns through food concerns shape the notion of culinary creativity. In this study, chefs who accept to follow Clean Plate Movement principles in their kitchen are analyzed due to culinary creativity context.

Clean Plate Movement is a chef movement that has been conducting in digital media. Its manifest is consisted nine main principles to create awareness about cleaning and personal hygiene, good ingredient use, waste reduction, highlighting Turkish cuisine with combining past traditions with innovative ideas. Chefs found this manifest as a motivator or a barrier to their culinary creativity in daily kitchen life. Good ingredient use is seen both as a motivator and a barrier. It is regarded as a challenge that lead a chef to create seasonal and safe dishes but finding seasonal ingredients every time might become a hard issue. Waste reduction has also two sides. It motivates chefs to be more creative. They develop new techniques to utilize food residues. But chefs working on large scale restaurants found hard to watching zero waste principle all the time. Finally protecting core values and being innovative principle promotes culinary creativity as chefs are enthusiastic to create refined Turkish culinary. All in all, executive chefs that participated to this study found this movement whose manifest has many motivators to trigger culinary creativity but also barriers as well.

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