Making Sense of Fusion *Bibimbaps* within Auckland Eateries

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Supervisor

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Abstract

Fusion food is a popular global culinary trend. Yet, it is an under-researched domain within the study of gastronomy. In everyday use, the term ‘fusion food’ generally refers to a combination or a fusion of different culinary cultures into one dish. However, there is a lack of academic exploration of how these combinations are realised practically. Consequently, this research aims to fill that knowledge gap by investigating the Korean dish, *bibimbap*, and its fusion derivatives within my local Auckland “culinascape” (Morris, 2010, p. 6). To achieve that research goal, this research is guided by qualitative description and thematic analysis in the interviews of four expert participants. These participants were four highly esteemed Korean migrant chefs from four different Korean fusion eateries in Auckland, who offered extensive knowledge and understanding of *bibimbap* and fusion *bibimbap* to this research. This research illuminates multiple layers of knowledge about fusion *bibimbap.* In revealing fusion *bibimbap’s* construction process, a broader appreciation for the socio-temporality and the cultural context of food is provided. Moreover, in building on the actant materiality of *bibimbap*, fusion *bibimbap* is positioned as a symbolic representation of a glocalised Korean identity within the Kiwi milieu. Most importantly, and building on Morris (2010), I suggest that the fusion *bibimbap* represents Korean migrant empowerment expressed within the Auckland “culinascape” (p. 6). In these ways, this research provides a deeper and richer insight into the practical conceptualisations of fusion *bibimbap*. Within that research finding, the fusion *bibimbap* reflects the on-going negotiation of Kiwi-ness and Korean-ness realised within the emergent Kiwi-Korean identity.

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Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

Signed:

Date: 6th June 2020

Glossary of Korean Words

Most of the Korean definitions are my own translations. This was possible because I am fluent in both Korean and English. Other definitions are supplemented by their respective references within my dissertation.

Banchan (반찬)	a dish or dishes eaten together with rice.
Bapsang (밥상) or *bansang* (반상)	a standard meal in Korean culture.
Bibimbap (비빔밥)	a traditional one-bowl Korean dish that usually includes steamed rice, topped with an assortment of seasoned greens, meat, and/or egg. All the ingredients are usually mixed together with sesame oil and *gochujang.* The direct English translation for *bibimbap* is 'mixed rice'.
Beubwi-eum (브뷔음)	an early name for *bibimbap.*
Bulgogi (불고기)	a dish of grilled soy sauce marinated beef with vegetables.
Dakbokkeumtang (닭볶음탕)	a dish with chicken that is usually stewed in spicy sauce with vegetables.
Doenjang (된장)	fermented soybean paste.
Dolsot (돌솥)	an earthenware pot or bowl.
Gochujang (고추장)	sweet and spicy fermented chilli paste.
Goldongban (골동반, 骨董飯)	an early name for *bibimbap.*
Gyoban (교반)	another name for *bibimbap*. Refer *Haeju gyoban.*
Eumbok (음복)	the last stage of *jesa.*
Haeju (해주)	a city in North Korea.

Haeju gyoban (해주 교반)	*bibimbap* from Haeju.
Hangul (한글)	the alphabet of the Korean written language.
Hanja (한자)	a borrowed Chinese script that was the primary form of the written language in the Korean Peninsula before the creation of *hangul*.
Heot jesatbap (헛제삿밥)	a type of *bibimbap* that is thought to have derived from *jesa*.
Hoe (회)	slices of raw fish.
Hondonban (혼돈반, 餛飩飯)	an early name for *bibimbap*.
Jang (장)	a general name for sauce or pastes.
Jeonju (전주)	a city in southwestern South Korea.
Jeonju bibimbap (전주 비빔밥)	*bibimbap* from Jeonju.
Jesa (제사)	the cultural rituals of praying and worshipping family ancestors that are practiced within Korean culture.
Jjapaguri (짜파구리)	refers to a dish from the movie *Parasite* (기생충) directed by Bong Joon-ho (Bong & Kwak, 2019). The dish is made by combining two types of Korean instant noodles, *Jjapaghetti* (짜파게티) and *Neoguri* (너구리). In the movie, diced *hanu* (한우), a premium beef from South Korea is added to the dish.
Jidan (지단/알고명)	a type of garnish where egg white and yolk are separated, beaten, and pan-fried into thin sheets. The sheets are usually sliced into thin strips and used as garnishes for various dishes.
Jinju (진주)	a city in the south of South Korea.
Jinju bibimbap (진주 비빔밥)	*bibimbap* from Jinju.

Joseon (조선) Dynasty (1392 - 1910)	the last dynasty of the Korean Peninsula.
Kimchi (김치)	cabbage or radish that is fermented in a spicy paste that typically includes chilli powder, garlic, ginger, and spring onions.
Kimchi jjigae (김치찌개)	a stew made by boiling *kimchi* in water, commonly with onions, spring onions, tofu, pork and/or tuna.
Namul (나물)	a general name for seasoned greens/vegetables.
Seongge (성게)	sea urchin.
Tang (탕)	general name for a soup, usually a broth with meat/fish and vegetables.
Tonyeong (통영)	a city in the south of South Korea.
Tonyeong bibimbap (통영 비빔밥)	*bibimbap* from Tonyeong.
Yugi (유기)	a traditional Korean golden brass bowl.
Yukoe (육회)	Korean-style beef tartare.

CHAPTER 1: Introduction

Introducing my Research

Fusion food is a popular and global culinary trend. Yet, our understanding of it can be sparse and somewhat clouded. Stano (2014) stated that fusion food was a mixture of ingredients and techniques that originated from different "foodspheres" (p. 905). For Stano (2014), "foodspheres" (p. 905) were defined and co-existed within considerations of ethnicity and culture. Therefore, within these constructs, fusion food implies a blend of intercultural and interethnic mixing, whereby the resulting fusion dish has evolved from its traditional identity into something 'new'. Fusion food is also often broadly generalised as "a harmonious combination" (Stano, 2014, p. 904) or a mixture of food cultures (Geiling, 2013; Griffith, 2016). In considering these generalisations, I have come to realise that an exploration of fusion food might provide a deeper understanding of how 'food' and 'culture' combine to create fusion food.

Cognisant of and motivated by that knowledge gap, my dissertation explores the concept of fusion food. To achieve that objective, my dissertation focuses on the Korean dish *bibimbap* (비빔밥; pronounced *bee-bem-bahp*) and its fusion derivatives within the Auckland "culinascape[1]" (Morris, 2010, p. 6). Moreover, particularly within my Findings (refer Chapter 7), Discussion and Conclusion Chapters (refer Chapter 8), I emphasise *bibimbap* and fusion *bibimbap* as realised from the perspectives of my Korean migrant participants. Toward that goal, I have developed the following research questions.

Research Questions

My primary research question is:

- In what ways has the traditional Korean dish, *bibimbap*, developed into a fusion dish within Auckland eateries?

[1] As noted in her article, "Politics of Palatability", Morris's (2010) construct of "culinascape" (p. 6) is derived from Appadurai's (1990) 'scapes'. In that way, for me, "culinascape" (Morris, 2010, p. 6) reflects the culinary landscape within a particular locality. Within this dissertation, that locality is Auckland.

That question is supported by two secondary questions:

- What elements constitute authenticity and fusion within Korean cuisine as perceived by my participants?
- How might themes of culinary skill and knowledge impact interpretations of authenticity and expressions of fusion cuisine?

To respond to my research questions, it was necessary to explore fusion food within a global context, and then to narrow that focus within an understanding of fusion food within my local context, Auckland, Aotearoa New Zealand. These steps positioned fusion food, in my case *bibimbap*, as more than 'just' food. In exploring fusion *bibimbap* within Auckland, I have come to realise and understand that this dish represented understandings beyond food; understanding fusion *bibimbap* also meant my coming to terms with an emergent Kiwi-Korean identity. Consequently, my Literature Review (refer Chapter 4) explores the historical and cultural significance of *bibimbap* within Korean culture; the emergence of fusion food within historical and contemporary times; the inextricable link between food and identity; and, finally, fusion food and the Kiwi-Korean identity.

Points of Clarification

'Kiwi' and 'Kiwi-identity'

Like any identity, the notion of being Kiwi is contested. Building on the research of Sands and Beverland (2011), Neill (2018) proposed that 'Kiwi' is best "understood as a vernacular term applied to and self-ascribed by people from Aotearoa New Zealand" (p. 3). Hussain (2019) noted that being Kiwi reflected "Kiwi values, idealised notions of Kiwi citizenship or a Kiwi version of a 'Western' lifestyle" (p. 6). Consequently, for Hussain (2019), 'Kiwi' often evoked considerations of "[w]hite New Zealander[s] … despite having usurped the indigenous M[ā]ori[2]" (p. 7). However, mediating Hussain's (2019) position, for me, is Neill's (2018) research. Neill (2018) proposed that within

[2] Māori: According to the *Māori Dictionary,* "3. Māori, indigenous New Zealander, indigenous person of Aotearoa/New Zealand – a new use of the word resulting from Pākehā contact in order to distinguish between people of Māori descent and the colonisers" (Māori, 2020).

considerations of migration, the status of the tangata whenua[3] and Pākehā[4] culture, using 'Kiwi' as an identifier negated the politics of identity inherent to the Pākehā- Māori binary. Additionally, for Neill (2018), using 'Kiwi' implied an inclusive multiculturalism. Neill's (2018) multicultural emphasis reflected his view that Kiwi could be 'used' by migrants and anyone one else wishing to adopt its use.

However, in using the terms 'Kiwi', 'New Zealander', or 'Korean' within my work I am acutely aware that these identifiers are generalised identity terms denoting groups of people with a supposedly shared identity. Yet, within my use of any identifier, I am cognisant of the diversity of expression and understanding embedded within each person's realisations and expressions of that identity. Nonetheless, I am attracted to using the term Kiwi because, like food and as Neill (2018) suggested, Kiwi is vernacular. That noted, while I recognise these identities in my dissertation and their inherent multiplicities, their in-depth discussion sits outside the scope of my dissertation research aims.

'Korea' and 'Korean'

In 1945, the Korean Peninsula was divided into two countries, The Democratic People's Republic of Korea (commonly known as North Korea) and the Republic of Korea (commonly known as South Korea) (Stueck, 1997). However, in noting that division, it must also be recognised that my research considered *bibimbap* within Korean culture prior to the division of the peninsula into two nations. For purposes of clarity, my dissertation refers to the 'Korean Peninsula' as including both nations. Additionally, 'Korean culture' and 'Korean people' within my dissertation references the peoples of the Korean Peninsula but as described and understood within South Korea. These distinctions evolved within my research and directly reflected the terminology communicated to me by my migrant participants who came to New Zealand from South Korea.

[3] Tangata whenua: According to the *Māori Dictionary,* "3. Local people, hosts, indigenous people – people born of the whenua, i.e. of the placenta and of the land where the people's ancestors have lived and where their placenta are buried" (Tangata whenua, 2020).
[4] Pākehā: According to the *Māori Dictionary,* "3. A New Zealander of European descent – probably originally applied to English-speaking Europeans living in Aotearoa New Zealand" (Pākehā, 2020).

Romanisation

Obviously, my dissertation is written in English. However, in writing my dissertation there were times when I needed to directly convey Korean language words. Sometimes, there were no direct English translations for these words. Consequently, I need to explain how I negotiated that situation. The Korean language is written in the Korean alphabet called *hangul*. *Hangul* does not use Roman letters like written English does. Hence, the best way to convey Korean words in my dissertation was through their "romanisation" (Huh, 2017, p. 80). There are two main methods of Korean romanisation, namely, the McCune-Reischauer system and the Revised Romanization of Korean (Huh, 2017). I used the Revised Romanization of Korean system within my dissertation. That decision ensured that all my Korean words were romanised in a consistent way.

Specifically, my use of the Revised Romanization of Korean system reflected my need for simplicity. For me, this system was the more intuitive of the two because I am fluently bilingual; I speak and read both English and Korean. This system suits bilingual English and Korean speakers because the "vowels are transcribed using a set of characters shared with English" (Huh, 2017, p. 81). Consonants are similarly transcribed. Additionally, the Revised Romanization of Korean only uses Roman letters (Huh, 2017). In contrast, the McCune-Reischauer system uses Roman letters and additional symbols that aid pronunciation (Austerlitz et al., 2011; Huh, 2017). Consequently, my use of the Revised Romanization of Korean system provides my readers with the convenience of reading my dissertation without the need for any additional knowledge about symbolic pronunciation aids. Consequently, that convenience contributes to my readers' ease in understanding my dissertation.

Rationale for the Research

My rationale for doing this dissertation has been underpinned by several factors. Most obviously, the successful completion of my dissertation is the final step toward my goal of achieving a Master's degree in Gastronomy. However, that goal was only one part of my overall rationale. I took great care to choose a topic that I was passionate about. This passion, I believed, would see me through the difficult times in completing my dissertation

and equally would reward me in other times that were more positive. Similarly, my topic has been, and continues to be, deeply meaningful for me. My research journey has provided me with an opportunity to engage in meaningful introspection about my own cultural identity as a Kiwi-Korean.

I am a second-generation Korean. I was born and raised in Aotearoa New Zealand. Currently, I live, work and study in Auckland. My parents and grandparents migrated from South Korea to Aotearoa New Zealand in 1992. Growing up in Aotearoa New Zealand, every day was characterised by my navigation and awareness of my cultural duality. I recognised myself to be simultaneously Kiwi and Korean. Over time, my coming to terms with being 'Kiwi' and 'Korean' has been realised in my embrace of the identifier, 'Kiwi-Korean'. My cultural hybridity is often expressed through the food I eat. Consequently, I am reminded of Brillat-Savarin's (1825/1994) timeless quote "[t]ell me what you eat: I will tell you what you are" (p. 14). Within that reminder, studying gastronomy has served to heighten that awareness. Considering these points, I have come to realise that the culinary constructs of authenticity and fusion that I explored within *bibimbap* have paralleled my own experiences of the cultural fusion of identities within my self-identification as Kiwi-Korean.

Consequently, as I have developed my research and my self-awareness, I have come to understand that my research is timely. A Kiwi-Korean identity is but one of many cultural dualities. In that way, I believe my research will resonate not only with Kiwi-Koreans, but also with other hyphenated and migrant identities.

Overview of Dissertation

Here, I provide a 'roadmap' of my dissertation chapters.

Following my introduction in Chapter 1 (Introduction), Chapter 2 (Contextual Information) provides background information underpinning my topic. In that way, Chapter 2 'sets the scene' for my subsequent research and the following chapters. Included in Chapter 2 is a brief overview of South Korean migration to New Zealand as well as an overview of the emerging popularity of Korean fusion food in Auckland.

Chapter 3 (Theoretical Frameworks) presents the theoretical perspectives that have guided my research processes. These theories became the operational 'lenses' through which I made sense of and came to understand my research.

Chapter 4 (Literature Review) presents my literature review. This chapter includes the historical and cultural significance of *bibimbap* within Korean culture; the emergence of fusion food within historical and contemporary times; the inextricable link between food and identity; and consequently, fusion food and the acceptance of the Kiwi-Korean identity within Aotearoa, New Zealand.

In Chapter 5 (Methodology), I discuss my research methodology and the way in which I applied and operationalised it to illuminate my topic. This chapter also provides the Auckland University of Technology Ethics Committee (AUTEC) ethics information.

Chapter 6 (COVID-19 and my Research) was an unexpected addition to my dissertation. In this chapter, I reflect on how the COVID-19 pandemic has impacted my research.

Chapter 7 (Findings) presents my research findings. These findings were derived from interviews I conducted with my research participants. The contents of this chapter are important because they form the basis of the following Discussion and Conclusion Chapter (refer Chapter 8).

Finally, Chapter 8 (Discussion and Conclusion) presents my discussion and the conclusion of my research. Here, I clarify my findings within the context of the literature and state my contributions to knowledge. This chapter concludes my research with my recognised research limitations, suggestions for future research and, finally, my reflective statement to end my dissertation.

CHAPTER 2: Contextual Information

The Kiwi/Korean Relationship: A Brief History

New Zealand and South Korea share a 70-year history (Lynch, 2012). That relationship began with New Zealand's involvement in the Korean War (1950-1953). Bellamy (2009) noted that 6,000 New Zealand troops supported the South Korean war effort. Today, a Korean War memorial stands in Parnell, Auckland, commemorating the 45 fallen Kiwi soldiers. While the Korean War is often 'forgotten' (Tan, 2013) compared to the larger World Wars, the Korean War became a founding event upon which a diplomatic relationship was built and enhanced between the two nations.

Despite that, formal diplomatic relations between New Zealand and South Korea were only established in 1962 (Lynch, 2012). In 1971, the New Zealand and South Korean embassies were established in each nation's capital city (Ministry of Foreign Affairs and Trade, 2020). Diplomatic relations fostered trade (Bellamy, 2009), culminating in a Free Trade Agreement in 2015 (Ministry of Foreign Affairs and Trade, 2020) between the two nations. South Korea and New Zealand share complementary economies. New Zealand's emphasis on agriculture complements South Korea's focus on manufacturing, particularly its automobile and electronic industries (Bellamy, 2009). Evoking the ANZAC spirit, Lynch (2012) commented that trade between the two nations "leverag[ed] the fond but now fading memories of New Zealand's wartime efforts" (p. 23).

South Korean Migration to New Zealand

The changes made to New Zealand's immigration policies in 1987 significantly impacted the migration of South Koreans to New Zealand. Following the review of the Immigration Act in 1986, the New Zealand Government removed nationality and ethnic origin as selection criteria for potential immigrants (Chang, Jackson, & Tak, 2019). Additionally, the subsequent Immigration Act 1987 considered other factors including an individual's skill set and/or professional qualifications, family members already living in New Zealand, and 'humanitarian' considerations (Beaglehole, 2015). Furthermore, the New Zealand

Government introduced a “points system of entry” in 1991 (Phillips, 2015, para. 1). That system provided migrants with ‘points’ based on their skills and qualifications. Consequently, these policy changes encouraged increased and diverse migration into New Zealand from South Korea and many other nations.

Similarly, South Korea had undertaken similar policy changes. One of the changes included the abolition of the international travel ban on January 1st, 1989 (Son, 2014). Previously, international travel was reserved for government officials, wealthy businessmen, and students studying outside of South Korea (Son, 2014). Consequently, 1989 marked a turning point whereby any South Korean could apply for a passport and enjoy overseas travel or migrate (Son, 2014).

As the result of the migration policy changes, two waves of South Korean migration into New Zealand occurred in the early 1990s and 2000s (Yoon & Yoon, 2016). Those early migrants tended to settle in New Zealand’s larger cities including Auckland, Wellington, Christchurch, and Dunedin (Chang, Jackson & Tak, 2019). While South Korean migration to New Zealand has grown exponentially, Korean migrants can be considered to be an ethnic minority in New Zealand. According to the 2018 Statistics New Zealand Census, there were 35, 664 Koreans residing in New Zealand with more than 50 percent of them living in Auckland. Nonetheless, this makes the South Korean migrant population New Zealand’s fourth largest Asian migrant group but only 0.7% of New Zealand’s total population (Statistics New Zealand, 2018).

Notwithstanding that, Korean migrants have contributed toward New Zealand’s multicultural reputation, adding another ‘new’ identity: the Kiwi-Korean. Park and Anglem (2012), in interviewing older South Korean migrants living in New Zealand, realised that their participants shared a common sense of “transnational” (p. 24) cultural identity. That identity, for their participants, meant that they related to a sense of belonging to both New Zealand and Korean cultures.

Korean Food and Korean Fusion Food in New Zealand

As Aldrich, Cater, Jones, Mc Evoy, and Velleman (1985) noted, migrant businesses often "depend heavily on the patronage of co-ethnics, at least in the early years of settlement" (p. 996). In that way, Aldrich et al. (1985) evoked Light's (1972) notion of the 'protected market', whereby the "special, culturally based tastes of ethnic minorities that can only be served by co-ethnic businesses" (Aldrich et al., 1985, p. 997) flourish thanks to the co-ethnic clientele. That notion is paralleled within the rise of Korean restaurants in New Zealand. According to Han et al. (2007), New Zealand's first Korean restaurant, *Koreana*, opened in 1982. *Koreana* was located in Wellington. Then, there were less than 100 Korean people living in and visiting New Zealand (Han et al., 2007). Han et al. (2007) noted that

> one of the only ways for Koreans living in [New Zealand] to get used to the new country and to earn money was to open businesses that served other Koreans [because] that was what they had been doing [in Korea] until now and it was easier to communicate with Koreans in those early days.[5] (p. 109).

Koreana paved the way for many more Korean restaurants that have emerged throughout New Zealand. Shortly after arriving in Auckland, my grandparents opened their own Korean restaurant in 1992. They called it *New Koa*, and it was located in Parnell, Auckland. As of 2020, according to Zomato (2020), there are more than 130 eateries in Auckland classified under their 'Korean cuisine' category. The rapid rise in the number of Korean restaurants, despite the short immigration history of Korean migrants, is significant. In an interview in *The New Zealand Herald* newspaper, distinguished Professor Paul Spoonley, from Massey University, noted that "[f]or a long time, Asian food in New Zealand was modified to meet rather bland and conservative tastes" (as cited in Tan, 2015, para. 2). However, Spoonley noted that the "wave of Asian migration in the past two decades had transformed the food landscape of New Zealand, especially in major cities [including Auckland]" (as cited in Tan, 2015, para. 4). In that way, the prevalence

[5] Translated from: "한국인이 타국에 와서 쉽게 적응할 수 있고 돈벌이를 할 수 있는 것은 결국 한인을 고객으로 하는 업종일 수밖에 없다. 지금까지 살아온 기반이 그렇고 당장 의사 소통에도 수월하기 때문이다" (Han et al., 2007, p. 109).

of popularity of Korean restaurants in Auckland represents a shift in taste by local consumers that is reflected in Spoonley's opinion. In a separate interview with the same newspaper, one of my participants, Chef Michael Choi, noted that in the past, "Korean food in New Zealand was nothing more than a curiosity at best and a cliché at worst" (as cited in Tan, 2017, para. 13). However, Chef Michael observed that, more recently,"[s]omething has significantly changed with [the attitudes towards] Korean food" (as cited in Tan, 2017, para. 13). In particular, these changes reflected Tan's (2017) observation that there has been more experimentation in food within Auckland eateries that used Korean ingredients and flavours. Best exemplifying these experimental changes and their uptake by eager consumers has been the emergence of Korean fusion eateries. My research considers the significance of these eateries through my four research participants.

The four participants that I interviewed for my research are highly esteemed chefs from equally well-reviewed Korean fusion restaurants in Auckland. My participants included: Chef Kwang-min Baek (Chef Min) from *Han Restaurant*, Chef Hyun-ki Hong (Chef Hong) from *The Kimchi Project*, Chef Michael Choi (Chef Michael) from *Paper Crane* and *Lucky Buddha*, and Chef Jason Kim (Chef Jason) from *Gochu*. Chef Min, Chef Hong and Chef Michael's eateries have all scored at least four out of five stars on Zomato (2020) for their cuisine. Similarly, the culinary-focused magazine, *Dish*, noted that *Gochu* was a highly anticipated new eatery ("Gochu set to impress at Commercial Bay", 2020), whose opening had been delayed by the COVID-19 pandemic (refer Chapter 6). Richards (2016) noted that *The Kimchi Project's* food involved "experimenting with [the owner's] Korean heritage while drawing influence from all the other cultures which make up Auckland" (para. 8). Additionally, Johnstone (2016) commented that *The Kimchi Project* offered "the perfect gateway into this relative untapped Asian cuisine, [Korean cuisine]" (para. 3). In similar ways, Teng's (2019) review noted that "the necessity of [Chef Min's] restaurant is it expands on what Korean food can look like in Auckland, and hopefully opens the door for further experimentation and play within our city" (para. 10). In these ways, the emergence of Korean fusion eateries in Auckland builds upon Light's (1972) notion by opening up Korean cuisine to a wider dining public, not 'just' Korean consumers.

This recognition of the impact of Korean food on the Auckland "culinascape" (Morris, 2010, p. 6) is important. As AUT University Professor Edwina Pio commented in *The New Zealand Herald*, ethnic chefs who incorporated elements from their own cultures represent a "deep symbolism around immigration and inclusion" (in Tan, 2015, para. 15) within Auckland's "culinascape" (Morris, 2010, p. 6). With that in mind, I anticipated that the exploration of fusion *bibimbap* in my locale Auckland, would be meaningful. It is within these considerations and my own journey as a researcher, alongside my participants, that this dissertation is presented.

CHAPTER 3: Theoretical Frameworks

Introduction

To understand the essence of any research, researchers need to come to terms with and clarify some basic, often taken-for-granted constructs and themes. These constructs and themes include concepts of knowledge and how the researcher 'sees' the world around them. 'Seeing the world' can be realised within a set of academic lenses or theoretical frameworks that a researcher uses to help them, and their readers understand the research. As Bryman (2012) noted, having a theoretical framework is important in research because it "provides a backcloth and rationale for the research being conducted" (p. 20). In that way, a theoretical framework in research gives research findings a coherent structure and ensures that the research findings are meaningful and useful to the readers (Green, 2014; Polit & Beck, 2004). My research takes a constructionist approach. That approach is guided by two metatheories: symbolic interactionism (Mead, 1934) and the social construction of reality thesis (Berger & Luckmann, 1967). These metatheories, for me and my research, are linked to Woodward's (2007) study of material culture, and notions of globalisation and glocalisation (Robertson, 2012; Roudometof, 2016) as well as Bhabha's (1994) hybridisation. Consequently, I explore how these theories are implicated within the study of gastronomy. However, before discussing these theories, it is necessary to explore something more basic: the themes of ontology and epistemology, and their links to knowledge and our understandings of the world around us.

Ontology and Epistemology

Ontology and epistemology are two branches of philosophy. Each construct reflects our understanding of knowledge. According to Laverty (2003), ontology concerns "the form and nature of reality and what can be known about it" (p. 26). Similarly, Gray (2004) explained ontology as "the study of being, that is, the nature of existence" (p. 16). In other words, ontology is the study of what constitutes reality; what we consider to be 'real' within our lived experience. Within qualitative research such as my own, Creswell (2013)

noted that researchers embrace "the idea of multiple realities … [and] researchers conduct a study with the intent of reporting these multiple realities" (p. 20). By comparison, in quantitative research, researchers are guided by the assumption that one objective reality "exists and act[s] quite independently of the observer" (Gray, 2004, p. 22).

Epistemology, according to Laverty (2003), questions "what is the nature of the relationship between the knower and what can be known" (p. 26). Adding to that, Gray (2004) explained that epistemology "provides a philosophical background for deciding what kinds of knowledge are legitimate and adequate" (p. 16). In summary, epistemology concerns what it means to know and questions the legitimacy of that knowledge that is then used to understand our realities.

Within our understanding of ontology and epistemology, it may be easy to consider either that they are mutually exclusive concepts, or that ontology precedes epistemology. However, aligning with Neill (2018), I have come to understand and realise the "interdependent nature of knowing about knowledge" (p. 14). In other words, I consider ontology and epistemology to be symbiotic constructs. Additionally, Neill (2018) acknowledged that ontology and epistemology are often taken for granted in the interactions of everyday life. With that in mind, clarifying my ontological and epistemological understandings were important ways to begin my research process and 'map out' effective ways to communicate my research to myself, my participants and my readers. Moreover, making sense of ontology and epistemology, and the subsequent theoretical frameworks, were important for me because those 'pauses for thought' encouraged me to consider how my own biases impacted my being and becoming, and consequently this research. Within these understandings, I aimed to approach my research in critical, thoughtful, and meaningful ways that made real for me how I, as researcher, impacted my research and participant interactions.

However, ontology and epistemology are broad concepts. As Bryman (2012) suggested, alone they "offer few indications to researchers as to how they might guide or influence the collection of empirical evidence" (p. 21). I approached ontology and epistemology by considering them as a synchronised meta-framework. That framework provided the

groundwork for my understanding of how knowledge and reality are understood by individuals and how knowledge and understandings are shared. Reflecting my understanding and contemplation of ontology and epistemology were my considerations of their theoretical operationalisation. Consequently, I came to realise that symbolic interactionism (Mead, 1934), the social construction of reality thesis (Berger & Luckmann, 1967), the material culture studies of Woodward (2007), globalisation and glocalisation (Robertson, 2012; Roudometof, 2016), and Bhabha's (1994) hybridisation best suited how my participants and I realised the 'world around us'.

Symbolic Interactionism

Mead's (1934) symbolic interactionism, as Carter and Fuller (2016) observed, reflected the formation and operation of socio-culture through "repeated, meaningful interactions among individuals" (p. 932). While the term 'symbolic interactionism' was coined by Herbert Blumer (1986), the construct is generally recognised as representing a synthesis of George Herbert Mead's (1934) seminal ideas reflecting the self and society. Mead (1934) credited people as the principal drivers of socio-culture. Reinforcing that, Carter and Fuller (2016) recognised that individuals were "agentic, autonomous, and integral in creating their social world" (p. 932).

To consolidate my understanding of symbolic interactionism, I consulted Blumer (1986) and Carter and Fuller (2016). Blumer (1986) outlined three basic tenets of symbolic interactionism. Firstly, Blumer (1986) realised that:

> human beings act toward things on the basis of the meanings that the things have for them. [Secondly that] the meaning of such things is derived from, or arises out of, the social interaction that one has with one's fellows. [And, finally, that] these meanings are handled in, and modified through, an interpretative process used by the person in dealing with the things he encounters. (p. 2).

Additionally, Carter and Fuller (2016) highlighted that, within symbolic interactionism, shared language and symbols represented key factors influencing communications and interactions between people. Consequently, shared language and symbols are important

vectors through which symbolic interaction occurs. Synthesising Blumer (1986) and Carter and Fuller's (2016) positions, I came to understand and make sense of symbolic interactionism as a dynamic process through which meanings were generated and reinforced through repeated interaction and socio-cultural communications with others. Moreover, those interactions were possible through the sharing of language and other symbols.

For me, symbolic interactionism was realised within my interactions between myself, my participants and my supervisor. Those interactions were mediated through the knowledge and languages I shared with them. Within my participant interviews, our shared knowledge was reflected in our mutual understanding of my topic, *bibimbap*. Even though our subjective interpretations of *bibimbap* and understandings of the specificities of the dish differed, we nonetheless recognised a common form or notion of what *bibimbap* was. In that way, and more broadly, *bibimbap* symbolised and promoted interaction. Generally, the sharing of food literally and figuratively denotes and connotes interaction. In these ways, food, in this case *bibimbap*, became a metaphor for interaction not only through commensality, but also communication. Consequently, within these considerations, *bibimbap* provided a common ground for my shared interactions, particularly between my participants and myself.

Language explicated these interactions. As I have come to understand it, language represents a system of semiotic signs facilitating communication and meaning (Prasad, 2018). In that way, language references linguistic communications as well as the use of objects and body language to convey meaning. Consequently, I came to recognise that I shared multiple languages with my participants. Firstly, my participants and I shared the English and Korean languages. Our bilingualism expanded the subtle nuances within both languages, adding depth to our conversation. Secondly, my participants and I reflected our shared understanding of Korean culture through our shared body language. For example, showing respect for elders through body language is an important part of Korean culture. Such body language included bowing to my participants (who were older than me) when greeting them and using two hands to give or receive objects such as a cup of water. These communications and gestures differed greatly from my interactions with Dr.

Lindsay Neill, my supervisor. For me, that clarified not only the interactive importance of language but also its relevance to the Sapir-Whorf hypothesis. That notion, as described by Tulviste (2019), posits that people understand their world through the languages available to them. Best exemplifying that was the dual use of the English and Korean languages during my participant interviews as well as the subtly communicated cultural gestures. Using two languages meant that we, and later I as a researcher, could tap into the culturally bound meanings and concepts, particularly within the nuances of the Korean language. For example, the Korean word *banchan* (반찬) was used by one of my participants during their interview, which was otherwise conducted in English. *Banchan* denotes the dishes eaten with rice during a typical Korean meal (Oum, 2005). My participant and I initially used 'side dishes' (in English) as the translation for *banchan*. However, throughout the rest of the interview, we opted to use *banchan* instead. Upon reflection, I came to realise that 'side dishes' failed to convey the cultural nuances in the same way *banchan* did. The significance of *banchan* is realised with the notion that rice is central to a typical Korean meal and *banchan* is eaten on the side with an individual's portion of rice (Moon, 2015; Oum, 2005). In that way, although the English phrase 'side dishes' may be the closest translation, using the word *banchan* ensured a more specific appreciation of the relationship between *banchan* and rice within Korean cuisine and language.

The Social Construction of Reality Thesis

The social construction of reality thesis (Berger & Luckmann, 1967) is an epistemological treatise positing that humankind 'invents' their reality and 'world' in order to understand it. That reality, according to Berger and Luckmann (1967), is "shared with others" (p. 72). In this way, the social construction of reality thesis is simultaneously reinforced and supported by the tenets of symbolic interactionism (Mead, 1934). Additionally, Berger and Luckmann (1967) illuminated how, within our constructed reality, "[e]veryday life presents itself as a reality interpreted by men [sic] and subjectively meaningful to them as a coherent world" (p. 55). In other words, 'reality' is experienced as multiple 'realities' by individuals based on their subjective experiences. These 'lived experiences' are, for

Berger and Luckmann (1967), reinforced through ongoing interactions. Consequently, it is through the combination of constructing our world and interaction that cultural ways of being and becoming are simultaneously created, reproduced and reinforced.

Understanding these realities and the ways people experience them is, as I have come to understand it, the task of qualitative research inquiry such as my own. Within that consideration, my research is based within the multiple realities of my participants' subjective experiences that reflect their knowledge and experiences of *bibimbap* and fusion *bibimbap*. For my participants, constructing their realities and their world involved making sense of what constituted fusion *bibimbaps.* Consequently, within that process, fusion *bibimbaps* became imbued with meaning and symbolism for my participants. Within that consideration, my research has reflected another important theoretical lens, namely material culture studies and actancy (Woodward, 2007).

Material Culture and Actancy

Material culture theory is important to my research and ongoing considerations of fusion *bibimbaps* because material culture theory appreciates objects beyond their practical use-value. According to Prown (1993), material culture denotes "the manifestation of culture through material productions" (p. 1). In that way, material culture is "embedded in its culture and embodies some of that culture's beliefs" (Prown, 1993, p. 16). Adding to that, Woodward (2007) considered both physical objects and the mental projections of those objects as forms of materiality. Most importantly, for Woodward (2007), material culture theory explores the "relations between people and objects" (p. 20). Consequently, material culture theory is important to understand fusion *bibimbaps* because material culture theory recognises that materiality (in this case, fusion *bibimbaps*) are imbued with symbolic meanings and emotions that transcend the food's pragmatic function as a form of nutrition. These symbolic meanings, emotions, and values, as I have come to understand them, reflect the socio-temporal movement of meaning that fusion *bibimbaps* have evoked for my participants and myself.

Woodward (2007) viewed the relationship between material culture and people as being simultaneously dynamic and symbiotic. For Woodward (2007), material culture research not only illuminated "what uses people put objects to" (p. 20), but also "what objects do for, and to, people" (p. 19). In other words, the meanings and values that material cultural products hold exist interdependently with the people that generated those experiences, meanings, and values. Based on this consideration, material culture may become inextricably linked to a sense of cultural and/or national identity (Billig, 1995) and, with this in mind, weight is added to the notion that *bibimbap* is a symbolically Korean dish (H.-K. Chung, Yang, Shin, & Chung, 2016). Furthermore, as Woodward (2007) observed, the meanings and values of material culture are in a continuous state of negotiation. Consequently, people and their material culture are iteratively and dynamically socio-temporally located. That tension, within materiality, reflects Mead's (1934) construct of symbolic interactionism as explored by Blumer (1986) as well as Berger and Luckmann's (1967) notions. Encapsulating this, Blumer (1986) realised that:

> human beings act toward things on the basis of the meanings that the things have for them, [that] the meaning of such things is derived from, or arises out of, the social interaction that one has with one's fellows [and that] these meanings are handled in, and modified through, an interpretative process used by the person in dealing with the things he [sic] encounters. (p. 2)

Consequently, the notion of actancy is key to an understanding and appreciation of material culture theory. According to Woodward (2007), the term 'actancy' implies that a material item held the potential to "'act' socially" (p. 20). In this way, 'actant' items "dissolv[e] the boundary between people who 'act' and objects which are seen as inanimate" (p. 21). In other words, Woodward's (2007) description of actancy challenged the assumption that "objects are simply there for human actors to engage with or use up, as though they exist apart from cultural and social history, narrative and codes" (p. 20). Consequently, Woodward (2007) recognised that people give objects meaning over and above their 'use' value. Within that relationship, material culture theory has a direct link to ontology and epistemology, as the interdependency between material culture and the people who create and act upon these meanings is similar to my understanding of how ontology and epistemology are symbiotic constructs.

However, the notions of ontology, epistemology and my appreciation for symbolic interactionism (Mead, 1934), the social construction of reality thesis (Berger & Luckmann, 1967), and material culture and actancy (Woodward, 2007) are also impacted by wider realities. These realities include globalisation and glocalisation (Robertson, 2012; Roudometof, 2016), and hybridisation (Bhabha, 1994).

Globalisation and Glocalisation

Because my research explored two cultures (Korean and New Zealand/Kiwi cultures), I position my work within the constructs of globalisation and glocalisation (Robertson, 2012; Roudometof, 2016). Including globalisation and glocalisation (Robertson, 2012; Roudometof, 2016) within my theoretical positioning enabled me to present my readers with a better understanding of the processes involved in fusion food, such as fusion *bibimbaps,* because fusion food's origins often reflect separate nation states.

Globalisation is a term that is often used to describe the connectivity of the modern world. However, its meaning is contested and sometimes exploited (Georgantzas, Katsamakas, & Solowiej, 2010; Robertson, 2012; Tomlinson, 1999). According to Giddens (1990), globalisation referenced a "stretching process, in so far as the modes of connection between different social contexts or regions become networked across the earth's surface as a whole" (Giddens, 1990, p. 64). In this way, globalisation could be understood as the "intensification of worldwide social relations which link distant localities in such a way that local happenings are shaped by events occurring many miles away and vice versa" (Giddens, 1990, p. 64). Within similar considerations, Tomlinson (1999) described globalisation as the "rapidly developing and ever-densening network of interconnections and interdependences that characterize modern social life" (p. 2). In that way, as I have come to understand it, globalisation is characterised by the increased rate at which planetary interconnections between different localities are achieved and how this influences behaviour, being and becoming within these localities.

However, as Tomlinson (2003) noted, globalisation has often been "viewed with a pessimistic light" (p. 269). Elaborating on that, Tomlinson (2003) added that globalisation

"has been associated with the destruction of cultural identities, victims of the accelerating encroachment of a homogenized, westernized, consumer culture" (p. 269). Similarly, Robertson (2012) noted that globalisation tended to be viewed as "a process which overrides locality" (p. 192). In other words, globalisation can be perceived and understood by some to be an irrepressible force that threatens the preservation and longevity of diverse socio-cultures.

Challenging these notions, Robertson (2012) proposed that "we should not … conflate discussion of the culture of interaction between two or more socio-cultural collectivities with the issue of whether a generalised process of homogenisation of all cultures is occurring" (p. 197). Instead, he realised globalisation differently. As Robertson (2012) noted, the construct of globalisation "involved the simultaneity and the inter-penetration of what are conventionally called global and the local" (p. 196). In that sense, 'the local' reflected Tomlinson's (2003) "cultural identities" (p. 269) inasmuch as they are defenceless against the forces of globalisation. Robertson's (2012) perspective subverts the antagonistic impressions of globalisation and in doing so achieves two things. Firstly, Robertson (2012) credited 'local' forces with resistive strength to withstand external 'global' influences. Consequently, he implied that globalisation constituted a symbiotic relationship of global and local forces.

Adding to that, Robertson (2012) noted that "glocalisation" (p. 196) may be a more suitable term that described the impact of global influences within local socio-cultural spaces. Glocalisation is a neologism of the two words 'global' and 'local' (Robertson, 2012; Roudometof, 2016). According to Robertson (2012), glocalisation began in business marketing, and referred to "the tailoring and advertising of goods and services on a global and near-global basis to increasingly differentiated local and particular markets" (p. 194). Roudometof (2016) likened the construct of glocalisation to the refraction of light. As light waves travel from one medium through another, they are deflected obliquely (Roudometof, 2016). Similarly, Roudometof (2016) explained that "glocalization is globalisation refracted through the local" (p. 65). Elaborating on that, he noted that "[t]he local is not annihilated, absorbed, or destroyed by globalization, but rather it affects the final outcome; it operates symbiotically with globalization and affects

the end state or result" (p. 65). In that way, "the globalization of any single cultural item [including the Korean *bibimbap*] ... can lead to various and different glocal formations that are constructed through this refraction" (p. 65). Cumulatively, Robertson (2012) and Roudometof (2016) underscored glocalisation as constituting the transformation of globally proliferated cultural items within and in response to a new locality. Often, in response to globalisation, this new locality promotes new and sometimes hyphenated identities.

Hybridisation

In his seminal text, *The Location of Culture*, Bhabha (1994) expressed hybridity within constructs of identity. Bhabha's (1994) notion of hybridisation accentuated the "in-between… [or] interstitial passage between fixed identifications" (p. 5). In this way, hybridisation resisted the "binary opposition" (Bhabha, 1994, p. 296) inherent to constructs that included 'West' and 'East' or 'Self' and 'Other'. Consequently, Marotta (2008) highlighted how Bhabha's (1994) postcolonial perspective on hybridity "question[ed] the existence and essential nature of cultural boundaries … [by emphasising hybridity] ... as a process rather than a thing that emerge[d] from the blending of two separate unitary identities" (p. 300). Summarising that view, Fay and Haydon (2017) noted that "[h]ybridity is the idea that identities are made of all the different cultures with which they have contact. When two cultures or nations meet, ideas, language, and material goods are shared between them" (p. 11). Consequently, "[t]hat process of sharing forces them both to adapt and change" (p. 11). For this reason, Fay and Haydon (2017) asserted that "there can be no 'pure' ... culture or nation" (p. 11).

Stemming from these views, Bhabha's (1994) hybridisation is key to my understanding of fusion *bibimbaps* within Auckland eateries. According to Hutnyk (2005), hybridisation or hybridity "has come to mean all sorts of things to do with mixing and combination in the moment of cultural exchange" (p. 80) beyond the domains of identity. Huat and Rajah (2001) earlier noted that "[Bhabha's (1994)] notion of hybridity … may well be applied to food" (p. 165). Combining the guidelines provided by Hutnyk (2005) and Huat and Rajah (2001), the constructs of hybridisation helps to illuminate the way in which fusion

bibimbaps are more than a passive overlap of Kiwi and Korean "foodspheres" (Stano, 2014, p. 905). Instead, hybridisation highlights the complexities in the on-going negotiation within the 'in-between' space that is the Kiwi-Korean hybridised identity.

The Study of Gastronomy and My Research

My theoretical perspectives explored in this chapter not only underpin my dissertation's worldview, but also realise the interdisciplinary nature of gastronomy. Naturally, in choosing my theoretical perspectives I have come to a deeper understanding of how gastronomy 'works' within everyday life.

As we know, gastronomy can be traced back to the work of Jean Anthelme Brillat-Savarin, a member of the elite and gastronome of 18th century France (Santich, 2009). According to Brillat-Savarin (1825/1994), "[g]astronomy is the reasoned comprehension of everything connected with the nourishment of man [sic]" (p. 52). Through my studies, I have come to understand that the concept of 'nourishment' extends far beyond the domains of sustenance and nutrition. Explicating that, Santich (2009) noted that gastronomy involves the "confluence of sensuality and intellect" (p. 213) whereby, "[r]eason moderates the understanding gained through the senses, which themselves nuanced intellectual knowledge" (p. 213). Best exemplifying the interdisciplinary approach that gastronomy promotes is the research of Neill, Poulston, Hemmington, Hall, and Bliss (2017). They realised, in distinguishing food studies and gastronomy, that "food is important because it encompasses more than production, consumption, and nutritional sustenance; food reflects sociocultural interaction as well as acknowledged and taken-for-granted symbolic meanings" (p. 91). Consequently, for me, within that quote and my time spent studying gastronomy has come the wider understand of how food reflects the "holism of human experience" (Neill et al., 2017, p. 92). Hence, it is through these considerations of gastronomy that I engage in my research.

In particular, my research reflected the position of food within the domains of identity. Central to my research was the relationship between *bibimbap* and being Korean (refer Chapter 4, Literature Review; Chapter 7, Findings; and Chapter 8, Discussion and

Conclusion). In this way, the symbolic role of *bibimbap* as a marker of Korean identity reflected the tenets of symbolic interactionism (Mead, 1934), the social construction of reality thesis (Berger & Luckmann, 1967), and material culture theory and actancy (Woodward, 2007) as explored earlier in this chapter. Moreover, consulting Robertson (2012) and Roudometof (2016) for their positions on globalisation and glocalisation, as well as reading about Bhabha's (1994) hybridisation, contributed to my deeper understanding of fusion food (fusion *bibimbap*) and its on-going negotiations within domains of food and cultural belonging. However, beyond the writing of my dissertation, I have come to realise that my research journey itself reflected the notions of commensality inherent to food and consumption (Visser, 2017). My interactions with my participants and my supervisor were opportunities for meaningful commensal experiences hallmarked by interaction, the sharing of knowledge and the co-creation of meaning. That blend, within my writing, has produced this dissertation. In that way, I have come to realise in holistic ways that gastronomy is not only a field of study but also a way of being as a researcher.

Clarifying My Terminology

In this chapter, I have considered my theoretical perspectives and their conceptual implications for my research and my discipline of gastronomy. Consequently, I have decided to use the terms 'fusion food' and 'fusion *bibimbap*' to best describe my research topic. There are several reasons why I have chosen 'fusion food'. Firstly, fusion food is a term that is often used within Auckland's "culinascape" (Morris, 2010, p. 6). Within that vernacular use, fusion food implies, for me, themes of cultural intersection, glocalisation (Robertson, 2012; Roudometof, 2016) and hybridisation (Bhabha, 1994). More importantly, fusion food as a term was commonly used by my participants. Concomitantly, using 'fusion food' also reflected Sandelowski's (2000) recommendation that, in using qualitative description, researchers must recognise how research participants themselves 'see their world' (refer Chapter 5, Methodology).

CHAPTER 4: Literature Review

Introduction

This chapter presents my literature review. Within it, I outline the current academic knowledge about *bibimbap* and fusion food, primarily sourcing it from academic texts and journals. My literature review is presented in two sections. The first section explores the historical and cultural significance of the Korean dish, *bibimbap,* particularly its association with Korean culture and Korean identity (Billig, 1995; H.-K. Chung et al., 2016; K. R. Chung, Yang, Jang, & Kwon, 2015). In the second section, I explore fusion food. In particular, I discuss the contested nature of fusion food with reference to Duruz (2011), Geiling (2013), Laudan (2013), Staiff and Bushell (2013), Stano (2014), Griffith (2016) and Spence (2018). Additionally, I consult Brillat-Savarin (1825/1994) and Fischler (1988) and their works on the relationship between food and identity. Cognisant of that relationship, and with particular attention to Morris (2010), I explore the ways in which food reflects migrant identity and acceptance into dominant cultures within my exploration of *bibimbap*. Building on these explorations I highlight the gaps within the literature that I believe my research helps to fill (refer Findings, Discussion and Conclusion Chapters).

Section One: *Bibimbap*

Bibimbap: A Description

Bibimbap is a traditional Korean dish (H.-K. Chung et al., 2016). The dish usually includes cooked (usually steamed) rice and an assortment of seasoned greens called *namul* (K. R. Chung et al., 2015). *Bibimbap* is often topped with ground beef and/or a fried egg, drizzled with sesame oil and a spoonful of a sweet and spicy fermented chilli paste (or sauce) called *gochujang* (K. R. Chung et al., 2015). *Bibimbap* is most often presented as an individual portion served in one bowl, unmixed (refer to Figure 1). In the unmixed state, *bibimbap* allows its eater to visually digest the dish's colourful aesthetic. However,

bibimbap literally means 'mixed rice[6]'. Consequently, and true to that denotation, *bibimbap's* ingredients are thoroughly mixed together in the bowl before it is consumed. *Bibimbap* can be served at room temperature in a standard bowl or in a traditional golden brass bowl called a *yugi* (Korea Tourism Organisation, 2019a). Similarly, *bibimbap* can be served 'hot' in a heated earthenware pot called a *dolsot* (Korea Food Foundation, 2015).

Figure 1. *Bibimbaps* served in a *dolsot* (front left) and a yugi (front right). Source: Korea Tourism Organisation (2019b).

There are many *bibimbap* varieties throughout the Korean Peninsula. These varieties boast unique ingredient combinations and cooking styles. Nonetheless, these dishes are still known as *bibimbap*. For example, Jeonju[7] a UNESCO City of Gastronomy (UNESCO, 2018), is home to one of the most famous versions of *bibimbap*, the *Jeonju bibimbap*. In preparing *Jeonju bibimbap*, the rice is cooked in a beef broth ("What Makes Jeonju Bibimbap So Special", 2010). The broth imparts an extra depth of flavour to the rice. The characteristic toppings of the *Jeonju bibimbap* include *yukoe*[8], bean sprouts, and egg yolk (Korea Tourism Organisation, 2019a). Typically, the *Jeonju bibimbap* is served with a bowl of clear bean sprout soup (Korea Tourism Organisation, 2019a). Another notable variety is the *Jinju*[9] *bibimbap*. The *Jinju bibimbap* is topped with mung bean jelly. Similarly, the *Tongyeong*[10] *bibimbap* includes a unique topping of sea squirt (Korea Tourism Organisation, 2019a). The *bibimbap* from the North Korean city of Haeju is also unique. Firstly, the dish is called *Haeju gyoban* rather than *Haeju bibimbap* (H.-m. Kim, 2015). In the *Haeju gyoban*, the steamed rice is pan-fried in lard before being combined in the bowl with other toppings (H.-m. Kim, 2015). Chicken

[6] All Korean to English translations in this dissertation were provided by myself unless otherwise referenced. This was possible as I am fluent in both languages.
[7] Jeonju (**전주**): a city in southwestern South Korea.
[8] *Yukoe* (**육회**): Korean style beef tartare.
[9] Jinju (진주): a city in the south of South Korea.
[10] Tonyeong (**통영**): a city in the south of South Korea.

meat is commonly used in this dish ("Gaesong chu-eo-tang?", 2018). *Haeju gyoban* uses a soy sauce-based *jang* (sauce) instead of *gochujang* (H.-m. Kim, 2015). Despite regional variations, as K. R. Chung et al. (2015) noted, the use of rice as the base, some type of *jang* as the binding agent, as well as the act of mixing the *bibimbap* before consumption, are common characteristics within all *bibimbap* variations.

According to H.-K. Chung et al. (2016), *bibimbap* embodies wider Korean cultural philosophies. South Korea's culinary rhetoric is influenced by the cosmic dualism of *yin* and *yang* and the Five Elements Theory (陰陽五行說) (H.-K. Chung et al., 2016). *Yin* and *yang* represent two interdependent, omnipresent energies that exist in all things, including food (Korea Tourism Organisation, 2013; Wu & Liang, 2018). For example, a common *bibimbap* ingredient is seaweed. Seaweed is thought to be 'cooling' (*yin*) (Wu & Liang, 2018). On the other hand, garlic, which is used as a base ingredient for many *namul* dishes, is 'warming' (*yang*), while rice is said to be neutral (Wu & Liang, 2018). According to the Five Elements Theory (H.-K. Chung et al., 2016; Kirkwood, 2016), culinary ingredients are also thought to reflect one of the five foundational elements that are considered to be the building blocks of the universe (H.-K. Chung et al., 2016). These elements include fire, water, wood, metal, and earth (Kirkwood, 2016). Consequently, once consumed, food can induce health benefits to organs corresponding to their foundational element.

***Bibimbap*: Contested Origins and Philosophy**

The lack of a precise *bibimbap* literary history contributes to the dish's contested origins. Complicating that lack has been the dual use of *hanja* (a borrowed Chinese script) and *hangul* (the Korean alphabet). Historically, literacy in the Korean Peninsula demanded knowledge of *hanja*. However, *hanja* is not a phonetic alphabet like *hangul.* Instead, *hanja* is a logographic script[11] (Cho & Chen, 2005). *Hanja* was the primary form of writing in the Korean Peninsula before *hangul* was established by King Sejong the Great (1397-

[11] Logographic script involves characters that "directly encode and represent basic units in meaning" (Cho & Chen, 2005, p. 401).

1450) (Yang, 2017). Consequently, written evidence of *bibimbap* reflects a combination of both forms of communication and the difficulties inherent in each.

Hence, navigating the differences between the *hanja* and *hangul* writings about *bibimbap* is challenging. This is because the *hanja* records may not phonetically align with the *hangul* records. Best exemplifying that difference are the first official records of *bibimbap* as noted by K. R. Chung et al. (2015). These records are dated to the 16th century (K. R. Chung et al., 2015). Then, dishes referred to as *goldongban* (骨董飯) and *hondonban* (餛飩飯) were recorded (K. R. Chung et al., 2015). *Goldongban* and *hondonban* denoted dishes with rice and various toppings. That description is similar to that of *bibimbap*. Hence, it can only be assumed that *goldongban* and *hondonban* were referring to what we now call *bibimbap.* The first *hangul* mention of *bibimbap* – albeit written as *beubwi-eum* (브뷔음) – appeared in 1810 (K. R. Chung et al., 2015). Consequently, with inconsistent names and few historical texts that directly reference the dish, it is difficult to accurately determine the exact origins of contemporary *bibimbap.*

Nonetheless, three narratives dominate its origin. The first narrative links *bibimbap* to ancestral rites, or *jesa* (C. H. Lee, Kim, Kim, & Yun, 2018). *Jesa* refers to the cultural rituals of praying and worshipping family ancestors that are practiced within Korean culture (Lee et al., 2018). These practices reflect the influence of Confucianism in Korean culture (K. O. Kim, 2015). *Jesa* involves the offering of a variety of food to family ancestors (C. H. Lee et al., 2018). The last stage of the ritual is *eumbok.* Within *eumbok,* the ritual food is shared with and eaten by the family members present at the *jesa* (Korea Food Foundation, 2015; Korea Tourism Organisation, 2019a). It is thought that *bibimbap* derived from *eumbok* (Korea Tourism Organisation, 2019a). The dish known as *heot jesatbap* supports that claim. *Heot jesatbap* directly translates to English as 'faux *jesa* meal'. 'Faux *jesa* meal' refers to a meal that is as extravagant as the food served during *jesa*, but is eaten without being associated with an official *jesa* process (Korea Tourism Organisation, 2019a). *Heot jesatbap* often includes a bowl of rice topped with various *namul* (K. O. Kim, 2015). The rice and *namul* are mixed with soy sauce before eating, paralleling the way that *bibimbap* is eaten. The second narrative positions *bibimbap* as part of the traditional Korean Lunar New Year's Eve celebrations. Then, the dish is used

as a way to use up any leftover rice and vegetables before the New Year begins (Bibimbap Globalization Foundation, 2012; Korea Food Foundation, 2015). Combining the leftover ingredients creates an easy meal and, in doing so, symbolises a new start: the pending New Year. The third narrative depicts *bibimbap* as an easy meal for farmers and other field workers to eat in the fields. That notion contrasts with a full *bapsang* (K. R. Chung et al., 2015). A *bapsang* or *bansang* refers to a standard meal in Korean culture (Moon, 2015). The *bapsang* typically consists of a bowl of rice per person and a variety of side dishes called *banchan* (Moon, 2015; Oum, 2005). From that perspective, *bibimbap* is a convenient dish that combines rice and *banchan* into one bowl so as to provide a quick meal before returning to work (Bibimbap Globalization Foundation, 2012). While *bibimbap's* origins are contested, it has nonetheless become a firmly established part of Korean cuisine and socio-culture. As such, *bibimbap's* significance to Korean culture is reflected within South Korea's mediascape.

Bibimbap and South Korea's Mediascape

In *Banal Nationalism,* Billig (1995) observed the link between material objects and how they support, in almost unconscious ways, constructs of national identity. Considering Billig's (1995) notions, *bibimbap* provides an ideal way to explore how the media 'promotes' a sense of 'being Korean'. South Korean television illuminates Billig's (1995) perceptions.

In the popular South Korean television drama, *Reply 1988* (응답하라 1988) (W.-H. Shin, 2015) *bibimbap* is featured in a symbolic way. In *Reply 1988,* bibimbap was depicted as a communal meal shared between friends and family. In one episode, Deokseon (덕선) and her friend Jahyeon (자현) constructed a *bibimbap* at school. There, they combined their school lunches with *gochujang* and sesame oil in a big bowl that Jahyeon had brought from home (W.-J. Lee & Shin, 2015b). Then, the girls ate the *bibimbap* from the same bowl. That action depicted a degree of intimacy between the two, promoted by the food itself. Similarly, in another episode, Mr Kim and his two sons were shown making *bibimbap* for dinner, in the absence of Mrs Kim (W.-J. Lee & Shin, 2015a) . Again, the men share the dish in the same way that Deokseon and Jahyeon did. When the men made

bibimbap, however, there was a comic element as the *bibimbap* was portrayed as the only meal the men knew how to prepare. But, their dialogue-less scene also revealed the importance of collective effort and commensality around the dish's preparation and consumption. These feelings evoke my remarks in the previous subsection that outlined the communal nature of *bibimbap* within the farmer-*bibimbap* origin story. Consequently, in these ways, *bibimbap* acts as a metaphor reflecting a happy and harmonious family. In contrast, *bibimbap* has also been used to signify isolation. The popular drama, *Temptations of Wife* (아내의 유혹) (B.-C. Shin & Shin, 2008), provides an example. In an episode from that drama, after the critical turn of events that threatened to break up her family, Ae-ri (애리) ate *bibimbap* alone (S.-O. Kim & Oh, 2008).

***Bibimbap*: In the Everyday**

Again, reflecting Billig's (1995) *Banal Nationalism*, many Korean tourist institutions have embraced the cultural significance of *bibimbap.* For example, *bibimbap* features on Korean Air's in-flight menus as a representation of an authentic Korean meal choice (Korean Air Lines Co. Ltd, 2020). Travel guides, websites and blogs frequently suggest and recommend *bibimbap* as a 'must-eat' dish when visiting South Korea. For example, the city of Jeonju is a popular stop for many tourists. There, tourists can enjoy the annual *Jeonju Bibimbap Festival* (Korea Tourism Organisation, 2013). Yet, *bibimbap* can also be enjoyed all over the world, including in Aotearoa New Zealand. In Korean restaurants in Aotearoa New Zealand, *bibimbap* is often a staple menu item. In these ways, *bibimbap* represents more than a dish; *bibimbap* could be perceived as a footprint that traces the

Figure 2. ***Bibimbap* waffle. Source: Korean Englishman (2019a). Screenshot by author.**

movements of Korean people around the world. Consequently, *bibimbap* can be realised not only as a symbol of Korean people but also as an identifier of being Korean.

Today, *bibimbap* has taken on new and novel forms. For example, ready-made or 'instant' *bibimbaps* are commonplace in South Korea (PRIMO, 2018). Their emergence reflects the fast paced, time-poor lives of many contemporary South Koreans. Additionally, *bibimbap* has moved beyond the bowl. Best exemplifying this are innovations including the '*bibimbap* waffle' (Korean Englishman, 2019b) (refer also Figure 2).

Section Two: Fusion Food

Defining Fusion Food

Duruz (2011) described fusion food as "a style of food marked by its unusual combination of tastes, textures and methods of preparation" (p. 56). The use of the adjective 'unusual' highlights, for me, the common perception of fusion food as being an abnormality or a deviation from the norms of traditional food and cuisine. Adding to this comment by Duruz (2011), Stano (2014) defined fusion cuisine as "a style of cooking combining ingredients and techniques from different foodspheres" (p. 905). For Stano (2014), "foodspheres" (p. 905) incorporated the "inherently cultural semiotic nature of the food system" (p. 913). In other words, fusion food "has important implications not only on the material side, but also and most importantly with respect to the sociocultural sphere and the symbolic dimension" (Stano, 2014, p. 904). Supporting Duruz (2011) and Stano (2014), Griffith (2016) observed that fusion food was colloquially perceived as the mixing of food cultures that entailed bringing together flavours, textures and cooking styles once foreign to each other into one dish. An example of fusion food as described by Stano (2014) included the 'taco pizza'. Stano (2014) described the 'taco pizza' as "a pizza made with cheddar and pepper jack cheese, tomato sauce, refried beans, taco chips, lettuce, and other common taco components" (p. 905). Reflecting on that example, Spence (2018) discerned fusion food as "any novel combination of food elements, typically with these identifiable elements having distinct cultural/historical roots" (p. 103). From these perspectives, and as I have come to understand it, fusion food represents the outcome of

an intersection of culinary cultures. Within that intersection, novel combinations of ingredients, techniques, and practices merge within a chef's creation to produce unique culinary delights. However, Staiff and Bushell (2013) noted that the 'fusion' label was an exploited one. In exploring the Lao/French fusion cuisine of Luang Prabang, Laos, Staiff and Bushell (2013) observed that 'fusion' broadly conveyed a synthesis of Laotian and French cultures. Consequently, in their context 'fusion' could be applied to many variations of that convergence. They observed

> that French and Lao food is available in the town and sometimes in the same restaurant; that certain French foods and food habits have been absorbed into postcolonial Luang Prabang eating culture (baguettes, coffee, patisserie, crepes and so forth); that Lao food is prepared using French cooking techniques and some French/European ingredients; that French food uses local produce, Lao ingredients especially herbs and spices and some Lao cooking techniques. (Staiff & Bushell, 2013, p. 135)

Yet, the definitions and impacts of fusion food are not just contemporary phenomena. Parasecoli (2011) noted that

> [w]hen people move to new countries or to different regions within their own country, they carry with them their experiential toolkit made of traditions, practices, recipes, products, and flavors, a competence that constitutes a fundamental part of their cultural background. (p. 656)

In other words, food and food knowledge travels in tandem with people. This travel and this knowledge imply change and transformation. As Parasecoli (2011) explained, immigrants "often do not find the exact products they were used to [therefore] they are compelled to make substitutions with other products as similar as possible to the original ones" (p. 656). Within these substitutions, there is modification and adaptation of the original or authentic food. Similarly, Duruz (2011) highlighted that fusion

> is deeply rooted in the development of all cuisines as these adapt to, and adopt, different tastes, whether in the course of intermarriage, migration, conflict and diaspora, climatic and other 'natural' events, changing patterns of labour; agricultural production and consumption, the development of new kitchen and media technologies. (p. 56)

Thus, Parasecoli (2011) and Duruz (2011) suggested that where there is movement of people, culinary cross-cultural mixing is a natural and often inevitable outcome.

Additionally, as Geiling (2013) commented, "to call … the fusion food movement something new would be rewriting history" (para. 1). Elaborating on that, Geiling (2013) noted that "the blending of culinary worlds to create new, hybrid dishes, has been around since the beginning of trade" (para. 1). Reflecting that, Staiff and Bushell (2013) noted that "there is no 'pure (national) culture' to mix when it comes to cuisine typologies, so to identify 'fusion' is merely to reveal an invented tradition[12]" (p. 137). However, Geiling (2013) noted that "there's a difference between food we easily recognize as fusion and food whose blended past remains hidden to the casual observer" (para. 2). Within these perspectives, Staiff and Bushell (2013) and Geiling (2013) regarded 'fusion' as a socially constructed and temporally located label. In other words, 'fusion' can be understood as a term created by people to differentiate between what they consider to be traditional food and unusual combinations of food, to separate the new from the 'normal'. One example of a dish with a 'hidden' cross-cultural past is the Japanese *tonkatsu*[13]. According to Kong (2018), *tonkatsu* was a fusion dish that exemplified western influences (and especially a food culture of eating pork) within Japan during the Meiji era.

Staiff and Bushell (2013) also commented on the connotations that fusion food engenders. According to them, fusion "downplays improvisation as an element of all cooking with the constant re-invention that occurs" (p. 136). They noted that "all cooking is dynamic not just because of the creativity of individual cooks but because of changes in technology (food storage, handling and preparation) and changing social and economic circumstances" (p. 140). Similarly, Laudan (2013) noted that

> [t]he result of the related processes of spreading and adopting cuisines was rarely either "fusion", in the sense of a seamless melding of the older and newer cuisines, or the creation of a totally new cuisine. Rather, cooks picked up ingredients, tools, or techniques that could be incorporated without violating their culinary philosophy. (p. 21)

[12] The term 'invented tradition' refers to Hobsbawm and Ranger's (1983/2012) notion and involves "a process of formalization and ritualization, characterized by reference to the past, if only by imposing repetition" (p. 4).

[13] *Tonkatsu* (とんかつ): Japanese-style pork cutlet usually served with rice, a side of chopped cabbage and *miso* (Japanese soybean paste) soup (Kong, 2018).

Thus, Staiff and Bushell (2013) and Laudan (2013) suggested that the term ‘fusion food’ could be misleading because it overlooks the historical cross-cultural developments and, consequently, glorified change as novelty.

Stano (2014) introduced the term “con-fusion cuisine” (p. 912), which describes the situation which arises when fusion food resulted in “clashes between incompatible flavours and textures, … fomenting a chaotic overlapping between different foodspheres” (p. 912). In other words, “con-fusion cuisine” (Stano, 2014, p. 912) refers to instances when the experimental combinations of different culinary elements produced unpalatable dishes. However, Spence (2018) noted that such experimentation (successful or not) with different “foodspheres” (Stano, 2014, p. 905) reflects the spirit of contemporary fusion food. According to Spence (2018), contemporary interest or contemporary fusion foods “seems to exist independent of any deeper concern for social/cultural/historical issues” (p. 102) and instead is “more closely aligned with an interest in novelty in cuisine and the growing interest in experimentation with food than with anything else” (p. 102). Consequently, Spence (2018) differentiated contemporary fusion food, which may include Stano’s (2014) example of the ‘taco pizza’, from food that is more explicitly derived from historical intercultural interactions, including the Japanese *tonkatsu*.

Fusion Food: A Metaphor of Acceptance

Brillat-Savarin’s (1825/1994) transcendent aphorism “[t]ell me what you eat: I will tell you what you are” (p. 13) suggested a strong association between food consumption and identity. In taking Brillat-Savarin’s (1825/1994) aphorism further, I explored the work of Fischler (1988) and Morris (2010). As I came to understand each of these authors, I realised that they both emphasised the relationship between food, its consumption, and a sense of self-identity and acceptance, particular of ‘the self’ and ‘others’. As Fischler (1988) observed, food is “central to our sense of identity” (p. 275), particularly our sense of belonging. Explicating this point, Fischler (1988) explained that “the way any given human eats helps assert … both its oneness and otherness of whoever eats differently” (p. 275). In this way, what is eaten becomes a marker of socio-cultural belonging, or not.

Building on these notions, but more recently, and with a direct connection to the "culinascape" (Morris, 2010, p. 6) of Aotearoa New Zealand, is the work of Morris (2010).

Morris (2010) explored the notion of palatability within domains of socio-culture, "culinascape" (p. 6) and identity politics. By adopting and further developing the theoretical positions of Hage (1998), Harbottle (2000), and Heldke (2003), Morris (2010) located food and its edibility as a "social, not a physiological taste" (p. 8). Explicating that, Morris (2010) explored and positioned the food of Māori, Aotearoa New Zealand's first peoples (tangata whenua), as being unacceptable to Pākehā because Māori held a "spoilt identity" (p. 24). Morris (2010) noted that this "spoilt identity" (p. 24) reflected the decades of political activism by Māori that "challenge[d] Pākehā cultural and political dominance" (p. 7). Consequently, Morris (2010) suggested that Pākehā's aversion to Māori food was reflected in the absence of Māori food within Aotearoa New Zealand's "culinascape" (p. 6). In that way, and extending the work of Hage (1998), Harbottle (2000), and Heldke (2003), the research of Morris (2010) represented food as a metaphor for indigenous acceptability within dominant cultures.

Reflecting that association, albeit within an ethnic group and not the indigene, Morris (2010) cited the absence of Iranian food within the British "culinascape" (p. 6) around the time of the Islamic Revolution of 1979. Then, Iranian food traders in Britain 're-packaged' Iranian food under more 'acceptable' labels including Turkish or Middle Eastern food. With that subtle rebranding came the recognition that, consequent to a 'spoilt identity', Iranian food was perceived to be unpalatable. New Zealand history reveals a similar pattern. Mavromatis (2017) noted that, in early-settler New Zealand, most of the settlers came from the United Kingdom. Consequently, "immigrants [from] outside of the United Kingdom … were certainly not welcomed into the prevailing Anglo-Saxon culture" (Mavromatis, 2017, p. 15). Then, that thinking was reflected in food. Early-settler New Zealand "was not open to new cultures of culinary ingredients (Mavromatis, 2017, p. 18). This meant that many ethnic restaurants owned by non-Anglo-Saxon immigrants – including those from China, Greece and Spain – had to "hid[e] [their ethnic food] out the back while they served steak, eggs and chips in the main café for the customers" (Mavromatis, 2017, p. 15). Additionally, Mavromatis (2017) observed that those ethnic

restaurants had to “adapt many of [their] recipes to suit the tastes of [their] patrons” (p. 16). In that way, Mavromatis (2017) further highlighted Morris’s (2010) position on social and cultural palatability. Taking Morris’s (2010) notion even further, Mavromatis (2017) summarised these ideas in noting that “[t]he role of cuisine in allowing different cultures to understand each other cannot be underestimated” (p. 18). In other words, “[i]f you dine with another culture, you can surely begin to understand it” (Mavromatis, 2017, p. 18).

Conclusion

In concluding my literature review, I am cognisant of several important factors. The first reflects the relationship between my literature review and my Findings Chapter (refer Chapter 7). With that relationship in mind, I draw down several key themes from my literature review that I carry forward into my Discussion and Conclusion Chapter (refer Chapter 8). These themes include the cultural significance of *bibimbap* to Korean culture; the vernacular usage of *bibimbap* reinforcing cultural identity; fusion food as a product of intercultural mixing; the recognition that constructs of ‘traditional’ and ‘fusion’ food are temporally located; and the consumption of ethnic food representing the acceptance of that ethnic ‘other’ within dominant cultures. Additionally, and within that consideration, I have also come to realise that the literature I have explored within my review is incomplete and that there are knowledge ‘gaps’. These ‘gaps’ include exploring the construction process of fusion food from the perspective of the producer/creator; negotiating the socio-temporality of the constructs of traditional and fusion food; and the metaphorical representation of the Kiwi-Korean hybrid identity through fusion *bibimbap*. Consequently, and with the realisations that my literature review has afforded, the identification of these knowledge ‘gaps’ has prompted me, in my Discussion and Conclusion Chapter (refer Chapter 8), to not only illuminate what research brings to academic knowledge but to also identify and discuss my research limitations and my recommendations for future research. In these ways, completing my literature review has achieved much more than reviewing existing topic knowledge.

CHAPTER 5: Methodology

Introduction

Methodology refers to the overall strategy employed in conducting research. That strategy includes modes of data collection and analysis (Bairagi & Munot, 2019). However, it is important not to confuse methodology with methods. As I have come to understand it, method describes and reflects the processes and techniques used during research in order to achieve the research objectives (Bairagi & Munot, 2019). These processes and techniques were derived from the theory contained within methodology and made real within the operationalisation of these theories. Consequently, once a methodology is known, the method can be constructed accordingly. So, in other words, methodology constitutes the logic and philosophy justifying the research methods (Kothari, 2004). With these points in mind, the following section presents my research methodology and how I came to select it.

Qualitative Description

My research used qualitative description (Sandelowski, 2000) as its methodology. Two factors influenced that choice. Firstly, Sandelowski (2000) clearly detailed the characteristics of qualitative description. That information helped me in the process of assessing and deciding my methodology and consequent method. Secondly, Sandelowski (2000) validated qualitative description as a robust form of qualitative inquiry that particularly emphasises the research participants' voice.

Understanding Qualitative Description

Bradshaw, Atkinson, and Doody (2017) noted that qualitative description is based on a constructionist research position. Hence, researchers undertaking qualitative research accept that "many interpretations of reality exist" (Bradshaw et al., 2017, p. 2). Consequently, these subjectivities can be highlighted, and this is a benefit of the qualitative research process.

In brief, Sandelowski (2000) summarised qualitative description as a "comprehensive summary of events [expressed] in the everyday terms of those events" (p. 336). Additionally, Lambert and Lambert (2012) proposed that qualitative description reveals the experiences of those "specific events [as] experienced by individuals or groups of individuals" (p. 225). In other words, qualitative description provides a way to discover more about an event or phenomenon from the perspective of the individuals who have experienced that event or phenomenon. Moreover, qualitative description prioritises the voices of the participants themselves over the voice of the researcher and the researcher's interpretations of participant data and realities (Bradshaw et al., 2017).

Consequently, qualitative description is perceived to be "less interpretive" (Sandelowski, 2000, p. 335) than in other forms of qualitative inquiry. Accordingly, as H. Kim, Sefcik, and Bradway (2017) observed, researchers conducting qualitative description "stay close to the data, with minimal transformation during analysis" (p. 24). Clarifying this approach, Sandelowski (2000) earlier noted that researchers do not travel far from the "surface of [participants'] words and events [for] language is a vehicle of communication, not itself an interpretive structure that must be read" (p. 336).

By comparison, other more 'interpretive' qualitative methodologies, including ethnography and hermeneutic phenomenology, demand that the researcher re-presents their data within their interpretation of it (Lambert & Lambert, 2012; Sandelowski, 2000). Yet, as Sandelowski (2000) made clear, "qualitative description does not legitimate the failure [of the researcher] to analyse and interpret that data" (p. 78), but, rather, researchers make sense of the participants' inputs by using the data itself without in-depth interpretation. In that way, researchers still "make something of their data" (Sandelowski, 2010, p. 79).

Additionally, Bradshaw et al. (2017) acknowledged that qualitative description reflects a "flexible design" (p. 5) approach to research. Demonstrating that, qualitative description was perceived to be "the least encumbered" (Lambert & Lambert, 2012, p. 255) qualitative methodology. Consequently, qualitative description encourages researchers to adopt an iterative and reflexive approach to their research journey. That, as Bradshaw et

al. (2017) observed, suggests that researchers must continuously respond and adapt to the emergent insights and nuances of their participants throughout the research process. In that way, and cognisant of the other points I have noted, I believe that qualitative description enables researcher freedom and flexibility to adjust the research in ways that can help answer the research question(s) by maximising the participants' perspectives in meaningful and well-considered ways.

Qualitative Description and My Research

Considering the points set out above and the information within Appendix A (Selection of Methodologies), I concluded that qualitative description was the most suitable methodology for my research. As Sandelowski (2000) proposed, qualitative description is the "method of choice when straight descriptions of phenomena are desired" (p. 339). Additionally, Bradshaw et al. (2017) noted that qualitative description acts as "a vehicle for the voices of those experiencing the phenomena of interest" (p. 6). Combined, these two attributes of qualitative description were particularly important to my research and for my participants. My participants were Korean chefs producing fusion *bibimbaps* within Auckland city's "culinascape" (Morris, 2010, p. 6). As members of an ethnic minority within the Auckland "culinascape" (Morris, 2010, p. 6), my research participants were given an important opportunity for their voices to be heard and their stories to be told in ways that are most important to my participants. Compounding that, in positive ways, qualitative description ensures that these narratives are related to readers without over-interpretation, or complex academic language.

Additionally, H. Kim et al. (2017) acknowledged that qualitative description is the design of choice for a "poorly understood phenomenon" (p. 23). As Chapter 4 (Literature Review) revealed, the domain of fusion food lacks academic depth and is under-explored. Therefore, cognisant of my topic and my participant base, I believe employing qualitative description was a meaningful and appropriate way to provide rich, deep, meaningful and descriptive data. Consequently, my research, through its chosen methodology, makes a significant contribution to addressing the knowledge lacuna within fusion food research.

Thematic Analysis

Guided by the positive attributes of qualitative description (Bradshaw et al., 2017; H. Kim et al., 2017), I have selected thematic analysis (Vaismoradi, Turunen, & Bondas, 2013) in my research to distil emergent themes from my participants' data. Braun and Clarke (2006) described thematic analysis as "a method for identifying, analysing and reporting patterns (themes) within data" (p. 79). Supplementing that, Vaismoradi et al. (2013) noted that thematic analysis is an "independent and reliable qualitative approach to analysis" (p. 400). Moreover, Vaismoradi and Snelgrove (2019) proposed that thematic analysis is the method of choice for "researchers who prefer a high level of description rather than an abstract interpretation" (p. 1). Cognisant of these points, thematic analysis (Vaismoradi et al., 2013) complemented my research methodology, qualitative description (Sandelowski, 2000), by maximising themes that promoted straight-forward descriptions about fusion *bibimbap.*

Key to thematic analysis are the themes that the researcher distils from the participants' data. According to Braun and Clarke (2006), within thematic analysis, a theme "captures something important about the data in relation to the research question and represents some level of *patterned* response or meaning with the data set" (p. 82). Similarly, Vaismoradi et al. (2013) described thematic analysis as "the search for and identification of common threads" (p. 400) within participants' data. H. Kim et al. (2017) also noted that through thematic analysis researchers are able to produce "comprehensive descriptive summaries of findings, including themes or categories, to answer ... research questions" (p. 38). In that way, researchers maximising thematic analysis are able to provide "a rich thematic description of [their] entire data set" (Braun & Clarke, 2006, p. 83). That description should ensure that readers of the research "obtain the sense of the whole" (Vaismoradi, 2013, p. 401) that accurately reflects the research topic.

However, one of the main challenges in using thematic analysis is overcoming the negative perception that thematic analysis is one of "easiest research approaches within qualitative studies" (Vaismoradi et al., 2013, p. 403). While noting that, Vaismoradi et al. (2013) reassured me that this "does not mean that [thematic analysis] necessarily

produce[s] simple and low quality findings" (p. 404) but, rather, is a robust method with the potential to further the understanding of a particular phenomenon. Similarly, Braun and Clarke (2006) earlier emphasised that "thematic analysis provides a flexible and useful research tool, which can potentially provide a rich and detailed, yet complex, account of data" (p. 78).

Another challenge to thematic analysis is its impact on research rigor and validity. In general, as Neergaard, Olesen, Andersen, and Sondergaard (2009) and Vaismoradi et al. (2013) advised, qualitative research is perceived to lack the same degree of rigor and validity as quantitative research. Yet, Bradshaw et al. (2017) emphasised that "qualitative research cannot be judged using the same criteria as the scientific paradigm" (p. 5). Hence, Vaismoradi et al. (2013) recommended that the quality of thematically analysed data should be judged by "whether new insights into the studied phenomenon have been provided" (p. 403). In other words, the research "should have increased the understanding of a particular phenomenon" (Vaismoradi, 2013, p. 403).

Data Collection

Creswell (2013) perceived data collection to be a "series of interrelated activities aimed at gathering good information to answer emerging research questions" (p. 146). These interrelated activities, as Creswell (2013) further advised, include "gaining permissions, conducting a good qualitative sampling strategy, developing means for recording information both digitally and on paper, storing the data, and anticipating ethical issues that may arise" (p. 145). Consequently, as I have come to understand data collection, it is more than just the techniques used to obtain the raw data but, rather, includes the tasks that enable the collection of data in the first place. Cognisant of these points, the following section outlines my approaches for securing participants and how I gathered my data within my use of semi-structured interviews (Merriam & Tisdell, 2016).

Securing Participants: Purposeful Sampling

The selection of my four Auckland-based participant interviewees reflected Bradshaw et al.'s (2017) recommendations about qualitative research and sample size. Bradshaw et al.

(2017) noted that qualitative research tends to include a smaller sample size than does quantitative research. This is because qualitative research incorporates a greater "emphasis on intensive contact with participants and the findings are not expected to be generalizable" (Bradshaw et al., 2017, p. 4) in the same ways that quantitative research might. Similarly, Bradshaw et al. (2017) emphasised that an adequate sample size means "one that sufficiently answers the research question" (p. 4). I considered these points and the time frame within which I had to complete my research dissertation. Consequently, purposeful sampling, which Sandelowski (2000) described as a technique "to obtain cases deemed information-rich for the purposes of study" (p. 338), of my four expert participants was enough for me to provide rich, deep and meaningful information for my dissertation.

Table 1: Participant Selection Criteria

- That any chef participant is held in high peer esteem.
- That any participant holds professional Korean food experience and knowledge.
- That any participant either produces or is professionally familiar with *bibimbap.*
- That any participant produces or is familiar with the construct of fusion food.
- That any participant produces or is familiar with fusion *bibimbap.*

My participants were chosen according to the criteria included in Table 1. A brief profile for each participant is provided in Table 2.

Table 2: Participant Profiles	
Chef Kwang-min Baek Known as Chef Min *(Han Restaurant)*	Chef Min is the owner-chef of *Han Restaurant.* Min came to New Zealand (around 2009) to learn English with the intention of returning to South Korea. While in New Zealand, Chef Min discovered his love for the culinary arts. He pursued his dream by gaining culinary qualifications at AUT. Min has over 10 years of culinary experience. That experience has included time at Michael Meredith's restaurant, *Meredith's*; within a modern Korean food truck called *Uni-Ko*; and now his own restaurant, *Han Restaurant.*
Chef Hyun-ki Hong Known as Chef Hong *(The Kimchi Project)*	Chef Hong is the head chef of the Asian fusion restaurant, *The Kimchi Project.* He immigrated from South Korea to New Zealand in 2009. Hong has more than 10 years of diverse culinary experience. Hong was a chef in the South Korean Army. He has also worked in hotel restaurants and casual family restaurants in South Korea. Hong also worked in Japanese, Chinese, and Asian fusion eateries in both South Korea and New Zealand.
Chef Michael Choi Known as Chef Michael *(Paper Crane* and *Lucky Buddha)*	Chef Michael founded the two Asian fusion restaurants *Paper Crane* and *Lucky Buddha*. Michael immigrated from South Korea to New Zealand with his family as a teenager. His culinary career began when he switched from studying architecture at the University of Auckland to pursue a culinary arts qualification at AUT. Michael has worked in a variety of culinary environments both nationally and internationally. He was part of the kitchen-team at *The Grove* alongside Mike Meredith and Mike Dearth; he travelled to Thailand on a culinary exchange as an academic staff member from AUT. Michael has also worked in restaurants in Sydney and Melbourne
Chef Jason Kim Known as Chef Jason *(Gochu)*	Chef Jason is the chef and co-owner of the restaurant, *Gochu.* Jason and his family immigrated from South Korea to New Zealand in 2001. His passion for cooking started in South Korea, where he joined cooking courses available at his local community centre. After completing his culinary arts qualification at AUT, Jason worked at various establishments in Auckland to further his culinary experience before opening *Gochu.*

Semi-structured Interviews

Gray (2004) noted that interviews are a common data collection technique used in qualitative research. Usually, an interview involves a face-to-face conversation between a research participant, or a group of participants, and a researcher (Gray, 2004). However, deMarrais (2003) differentiated a research interview from an everyday conversation. According to deMarrais (2003), a research interview is "a process in which a researcher and participant engage in conversation focused on questions related to a research study" (p. 54). Adding to this, Gray (2004) suggested that interviews are "a powerful tool for eliciting rich data on people's views, attitudes and the meanings that underpin their lives and behaviours" (p. 213). Moreover, interviews are useful for discovering the less tangible 'things' that a participant brings with them including, behaviour, feelings and worldview (Merriam & Tisdell, 2016).

Merriam and Tisdell (2016) noted that interviews can be categorised as highly structured, unstructured, or as a mixture of the two: semi-structured. The categories are based on the inherent characteristics of the questions and questioning format. In highly structured interviews, researchers rigidly follow a predetermined, pre-worded, and pre-ordered set of questions (Merriam & Tisdell, 2016). Consequently, as Merriam and Tisdell (2016) highlighted, researchers can most effectively use highly structured interviews when seeking straight responses related to sociodemographic data or other straightforward information from their participants. In contrast, unstructured interviews are "essentially exploratory" (Merriam & Tisdell, 2016, p. 111). In unstructured interviews, researchers pose questions guided by what Bryman (2012) called an "*aide-memoire*" (p. 213), or a general list of topics to be addressed with the participants. Compared to structured interviews, the questions are more open-ended, and the wording and order may vary from interview to interview (Merriam & Tisdell, 2016). For my research, I used semi-structured interviews (Merriam & Tisdell, 2016). That choice maximised the positive characteristics from both highly structured and unstructured interview styles.

As Merriam and Tisdell (2016) described, semi-structured interviews utilise "a mix of more and less structured questions" (p. 110). Moreover, "neither the exact wording nor the order of the questions is determined ahead of time" (pp. 110-111). In other words,

semi-structured interviews can be characterised by the researcher's flexibility in the wording, order, and the combination of structured and unstructured questions put to the participants during their interviews. H. Kim et al. (2017) observed that semi-structured interviews are commonly used within research using qualitative description because such studies seek participant perspectives through the participants' own words. Adding to that, Bernstein and Lysniak (2018) recognised that semi-structured techniques facilitate flexibility inasmuch as the researchers have the capacity to clarify participants' response in real time and follow up with additional questions that emerge from the naturalistic flow of the research-focused conversation. Cognisant of these points, and aligning with Bradshaw et al. (2017), I have come to understand semi-structured interviews as the most suitable data collection technique for my research. For me, semi-structured interviews "enables the researcher to explore issues with participants through encouraging depth and rigor, which facilitates emergence of new concepts/issues and contributes to the 'richness of data' required in qualitative description designs" (Bradshaw et al., 2017, pp. 4-5).

Operationalising Methodology within Method

In the previous sections of this Methodology Chapter I have presented the theoretical approaches or, in other words, the methodology that underpinned my research process. In the present section, I illuminate that discussion by revealing how, through method, I operationalised my methodology. As I have come to understand it, and in the same ways that my theoretical framework was applied and operationalised within my research process (refer Chapter 3), a similar process was needed to operationalise methodology within method. Simply put, methodology reflects the theories or 'logic' within research. Contrasting that, the method reflects how that logic was utilised to 'do' the research. However, extending beyond methodology, (Green, 2014) noted that "the research question … literature review and theoretical framework [as well as methodology] should all complement each other and help with the operationalisation of the [research] design" (p. 35). In this way, my method brought to life, for me, how my participants 'saw the world around them' and realised *bibimbap* as actant (Woodward, 2007) and interactive (Berger & Luckmann, 1967; Mead, 1934) materiality. Consequently, my research method reflected my combination of considered ontology and epistemology, my theoretical

framework and its operationalisation within my research, as well as my methodology that distilled my participants' lived experiences and realities in their own voices in my Findings Chapter (refer Chapter 7).

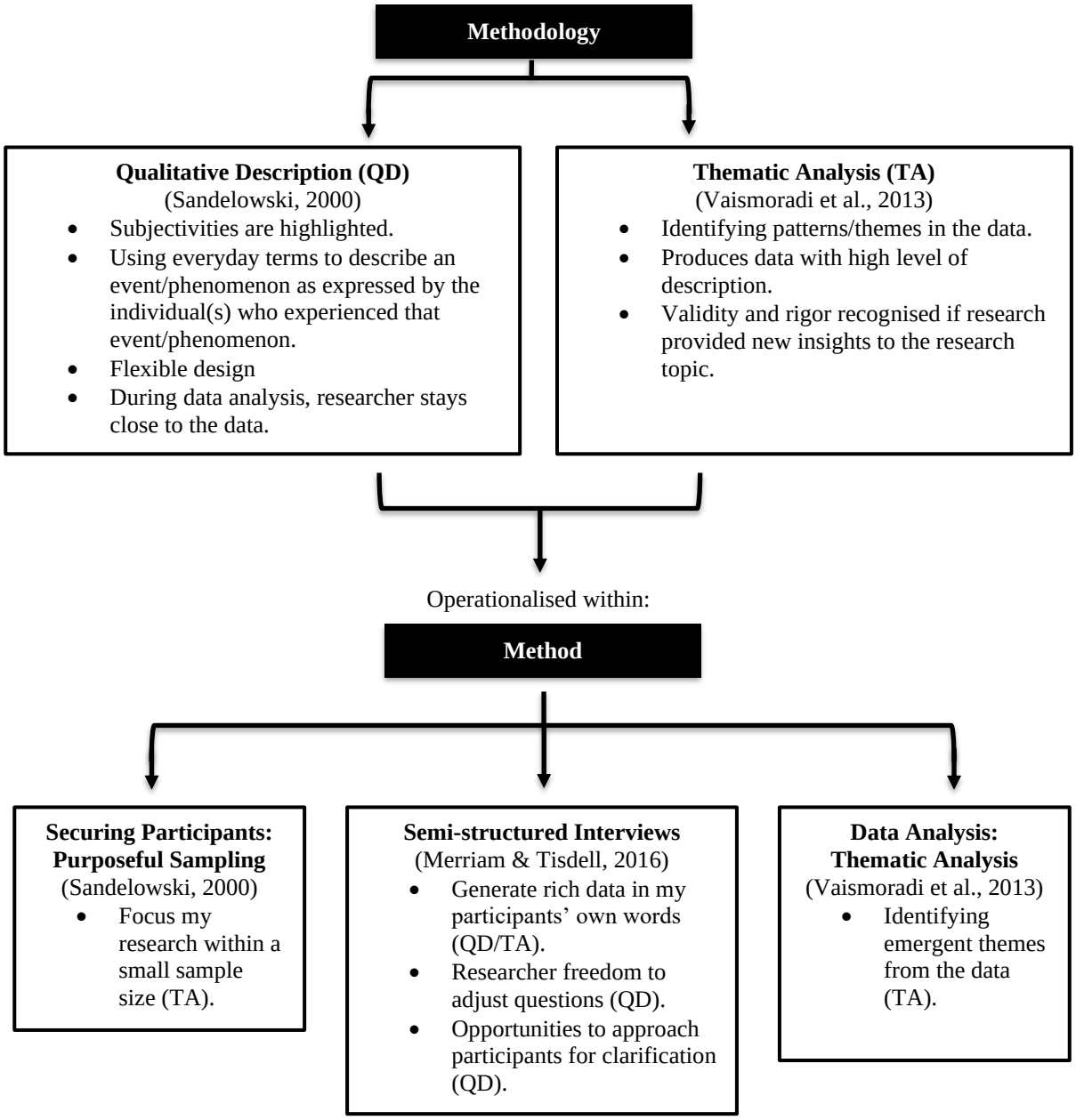

Figure 3. The Operationalisation of Methodology within My Method. Adapted from: Sandelowski (2000), Vaismoradi et al. (2013) and Merriam and Tisdell (2016).

The following section highlights the ways in which I operationalised qualitative description (Sandelowski, 2000) and thematic analysis (Vaismoradi et al., 2013) within

my research method. Guiding my discussion is Figure 3, which visually represents the operationalisation process. Within Figure 3, I note key tenets of qualitative description (Sandelowski, 2000) and thematic analysis (Vaismoradi et al., 2013) as explored in the previous sections. Consequently, in the following writing, I outline how these tenets were realised within my method, including securing my research participants, participant interviews, and data analysis.

Method

As shown in Figure 3, my research method constituted securing my research participants through purposeful sampling (Sandelowski, 2000), conducting participant interviews using semi-structured interviews (Merriam & Tisdell, 2016), and analysing the recorded and transcribed data collected from my participant interviews by using thematic analysis (Vaismoradi et al., 2013). Firstly, I located my four research participants according to my participant selection criteria (see Table 1). These participants were identified through their media reputation and/or as guided by their high industry standing. Then, I contacted my participants through text messaging or in person to explain my research goals. Those discussions were supplemented by my Participant Information Sheet (Appendices C and D). My participants were provided two weeks of 'thinking time' to consider my research invitation. During that time, my participants had the opportunity to ask me any questions that would help them with their decision-making process. Once my participants had agreed to take part in my research, they were asked to read and sign a Consent Form (Appendices E and F). Following that, one-on-one interviews were scheduled considering a time and location that best suited my participants. Aligning with Sandelowski's (2000) recommendations for purposeful sampling, I limited my research participant sample to four participants. Having a small sample size ensured I could concentrate on generating sufficient, deep and information-rich data.

My participant interviews lasted between one and one-and-a-half hours. Prior to my interviews, I prepared a list of indicative questions (Appendices G and H) for my participants. However, aligning with Merriam and Tisdell's (2016) recommendations for semi-structured interviews, the wording and order of the questions were often adjusted to

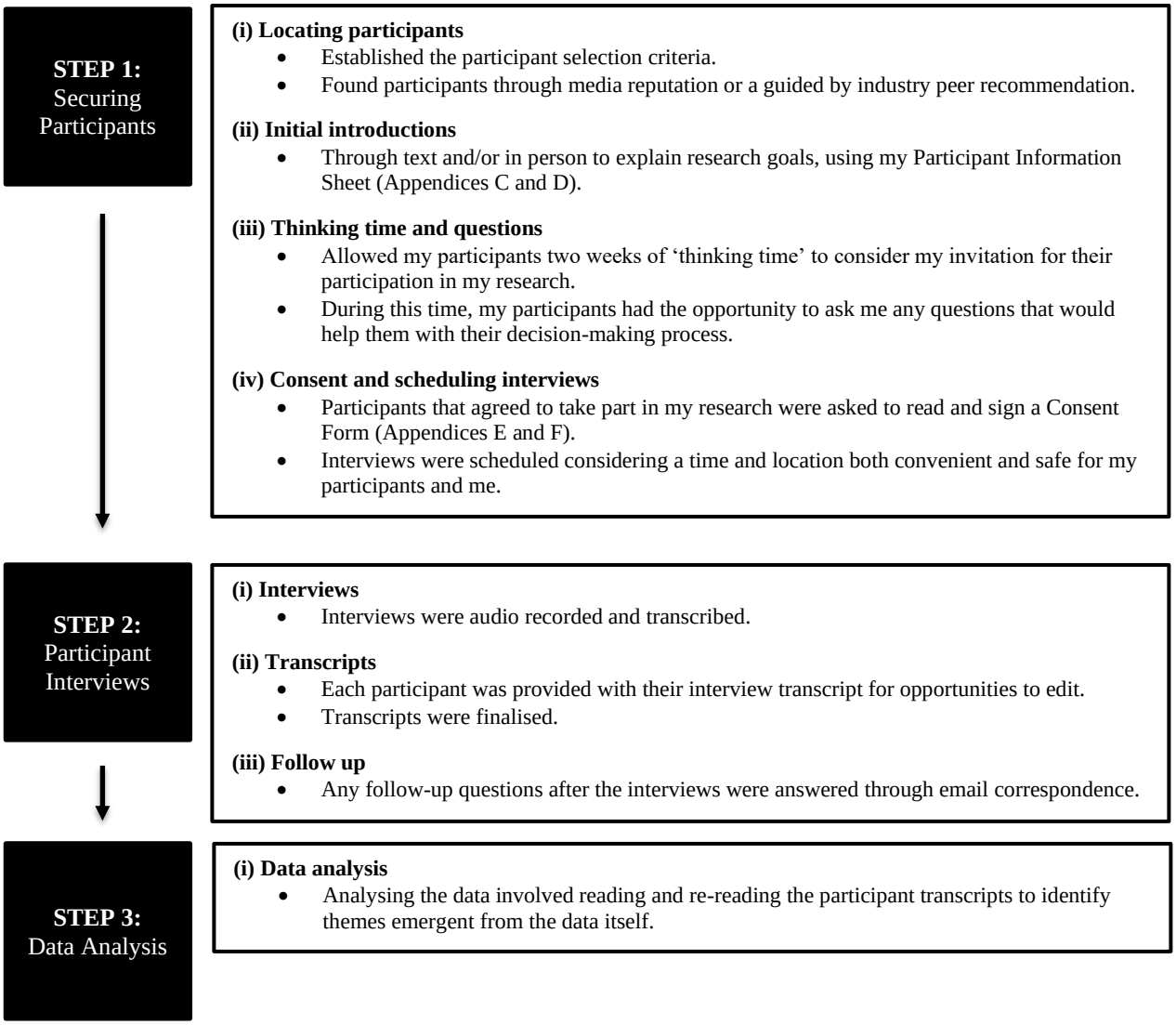

Figure 4. Participant-Related Method.

match the naturalistic flow of conversation that occurred during my participant interviews. Each interview was audio recorded. Later, I transcribed these audio recordings. After transcription, each participant was provided with a copy of their transcript. This provision enabled my participants to add to, remove or edit our interview conversations. Additionally, this process gave me the opportunity to follow up with any other questions that I had that were related to my participants' data. Once my participants were happy with their transcripts, these transcripts became the basis of my data analysis. Qualitative description (Sandelowski, 2000) and thematic analysis (Vaismoradi et al., 2013) were realised most particularly in my use of semi-structured interviews (Merriam & Tisdell, 2016). Semi-structured interviews (Merriam & Tisdell, 2016) provided an opportunity for

my participants to share their knowledge about *bibimbap* and fusion *bibimbap* using their everyday language and knowledge. That realisation ensured my Findings Chapter (refer Chapter 7) and Discussion and Conclusion Chapter (refer Chapter 8) not only reflect my participants' knowledge, but that their knowledge was expressed in their voices. That, for me, reinforced the clear benefits of qualitative description (Sandelowski, 2000) in qualitative research.

Similarly, semi-structured interviews (Merriam & Tisdell, 2016) reflected my flexibility in research design in ways that also mirrored the iterative nature of qualitative description (Sandelowski, 2000). The freedom to modify questions during my participant interviews and the option to clarify with my participants after the interviews had taken place ensured that my research method was used to the best advantage of the participants and the researcher.

Table 3: My Process of Thematic Analysis

Stages	**Detail**
1. Becoming familiar with the data.	Multiple readings of in-depth interview transcriptions and identifying items of potential interest.
2. Searching for initial codes.	Identifying important features of the data relevant to the research question.
3. Generating themes.	Organising initial codes (Stage 2) into potential theme groups.
4. Reviewing themes.	Reviewing all potential themes toward the goal of thematic refinement, combination, or discard.
5. Re-defining and naming themes.	Continuous re-defining, re-identifying, and re-analysing themes.
6. Discussing themes.	Weaving together the analytic narrative and data segments, and relating the analysis to existing literature.

***Note*. Adapted from Braun and Clarke (2006).**

However, integral to my application of methodology was my application of thematic analysis (Vaismoradi et al., 2013). For me, using thematic analysis (Vaismoradi et al., 2013) involved my reading and re-reading of my participants' transcripts. Within my

multiple readings, I identified themes that emerged from the data itself. That process is noted in Table 3.

In this way, my Findings Chapter (refer Chapter 7) reflects the themes that my participants themselves deemed to be important rather than any preconceived notions of themes that I anticipated. Consequently, my Findings Chapter (refer Chapter 7) and my Discussion and Conclusion Chapter (refer Chapter 8) have come to reflect my application of the essential elements of qualitative description (Sandelowski, 2000) and thematic analysis (Vaismoradi et al., 2013).

Ethics in Research

My research involved primary data collection. That collection was achieved through interviews with my participants. Therefore, it was important for me, as a researcher, to understand, appreciate and protect the ethical rights of my participants. To seek research permission within ethical considerations I lodged an application to undertake research with the Auckland University of Technology Ethics Committee (AUTEC) using the ethics proposal form EA1. My EA1 was approved by AUTEC on December 11, 2019, under the approval number 19/458. Supplementing my EA1 was the approval of my Participant Information Sheet and Consent Form. These forms are provided within Appendices C, D, E, and F.

CHAPTER 6: COVID-19 and my Research

Outlining COVID-19

Coronavirus refers to a family of viruses (World Health Organization, 2020b). According to the World Health Organization (2020b), coronaviruses can infect and cause illness in both humans and animals. COVID-19 refers to the respiratory disease affecting the lungs and airways of humans, caused by a novel coronavirus. That virus was identified in late 2019 (World Health Organization, 2020b). Sometimes COVID-19 refers to the novel coronavirus itself (New Zealand Government, 2020a).

While the first human cases of COVID-19 were detected in China's Wuhan Province in December 2019 (World Health Organization, 2020b), the virus has since become a global pandemic (World Health Organization, 2020a). That pandemic has taken its largest global death toll primarily within the elderly and those with compromised health and immune systems (World Health Organization, 2020b). The virus has been found to spread via human transmission, primarily through droplets released from coughs and sneezes by an infected person (New Zealand Government, 2020a).

New Zealand and COVID-19

For four weeks, beginning on the 25th March, 2020 New Zealand entered Alert Level 4 Lockdown (Cheng, 2020). Level 4 Lockdown restrictions included staying at home except for essential movement such as grocery shopping or medical emergencies (New Zealand Government, 2020b). The pandemic and New Zealand's Level 4 status have both impacted my dissertation. I outline these impacts in the following two sections.

For me, the COVID-19 pandemic has impacted me in two primary ways: my physical and emotional wellbeing.

Physical Impacts

The Alert Level 4 Lockdown restricted my physical access to university facilities including the university library. Consequently, I was limited to using only online

resources. Fortunately, the university's online library still provided a wealth of resources for my research. Also, due to the lockdown, I was temporarily unable to meet with my supervisor in person. Initially, I was concerned about that restriction as I had come to realise that discussing my research with my supervisor in person had helped me overcome many 'roadblocks' that I faced during my research process. However, thankfully, I was able to maintain regular and ongoing contact with my supervisor through phone calls and email. While that was not the same as a face-to-face meeting, we have still managed to make dissertation progress.

Emotional Impacts

The COVID-19 pandemic impacted me emotionally and, consequently, affected the progress of my dissertation in ways that I did not anticipate. I will discuss these impacts regarding the lockdown specifically. Firstly, I acknowledge that when the lockdown first started, I was in a 'good position' with regard to my research progress. At the beginning of the lockdown, I had finished all my face-to-face interviews with my participants. Consequently, any further contact with my participants was resolved through email or text messaging. Additionally, I had access to a computer and internet at home. Therefore, I could also communicate with my supervisor through email and access online resources for my research. Despite being in a 'good position' I initially found it challenging to continue my research at home. I found myself unsettled by the affairs of the world. Physically being under lockdown contributed to my underlying concerns for the health and wellbeing of my family around New Zealand. But I was especially concerned for my family in South Korea as, at one-point, South Korea had the second highest number of COVID-19 positive cases in the world. Consequently, it was challenging to put these concerns aside and find the motivation to work on my dissertation. Eventually, I found ways to push through; I realised that talking to my supervisor as well as others had helped ground me during such an 'odd time'. Although the worries I experienced temporarily disrupted my research flow, I have continued to work to the best of my ability.

Chapter 7: Findings

Introduction

This chapter presents my research findings. My findings were derived from my four audio-recorded participant interviews. After I completed my participant interviews, I transcribed them from the audio recordings. Then, I emailed each participant a copy of their interview transcript. Doing that gave my participants an opportunity not only to see and read their conversation with me, but also to edit, correct, add to, or subtract from our interview conversation. Once they were satisfied with their transcripts, my participants returned them to me. I used these final transcripts to generate the information within this chapter.

I illuminate my findings with direct quotes from my participants. To streamline that process, I have only selected what I considered to be the best quote examples that reflected each theme. However, to reveal that there was a 'solidarity of opinion' on these themes among my other participants, further quotes (on similar themes) are indicated by a bracketed number (for example (2) that follows on-from my selected quote). That number, as exemplified in my last sentence (as 2) informs my readers that two other participants commented in much the same way as the quote in my text reveals. In that way, and within my example, three participants (overall) contributed to that theme. Table 4 below provides an exemplar.

Table 4: Example of Bracketed Quotes (X)

Quote	Theme	Similar Themed Quotes in Appendix I
"Rice and gochujang. Those two are essential." (2) (Chef Hong)	Essential bibimbap elements.	*"The basic ingredients in bibimbap are rice and bibimbap sauce"* (Chef Min) *"Bibimbap involves mixing steamed rice with banchan or other ingredients with gochujang."* (Chef Michael)

Extending that scheme, and for the convenience of my readers, I have created Appendix I. In Appendix I, I present the remaining (bracketed number of) quotes in Korean and in their English translations.

I have organised my findings into four major themes. Each theme is supported by sub-themes. Table 5, below, notes these themes and their sub-themes.

Table 5: The Themes in my Findings (major themes and sub-themes)	
Major Themes	**Sub-themes**
Discussing and Defining *Bibimbap*	a. An easy, simple Korean meal b. Essential elements
Discussing and Defining Fusion *Bibimbap*	a. Fusion *bibimbap* exhibit essential *bibimbap* elements b. Inevitable modifications c. Purposeful modifications
Philosophies of Fusion Food	a. Fusion food can be 'anything' b. Setting temporal boundaries c. Understanding the cultural context of food d. Levels of fusion food e. Natural process f. Advantages of fusion food
Reflecting on Korean Fusion Food in Auckland	a. The knowledge of Korean culture in Auckland

In the following section, I present my research findings in the sequence noted in Table 5.

Discussing and Defining *Bibimbap*

a. An easy, simple Korean meal

My participants were keen to share their knowledge and experiences of *bibimbap.* They perceived *bibimbap* as an 'easy and simple' meal eaten at home or in restaurants. Facilitating *bibimbap's* ease and simplicity, for my participants, was left over food. For example, Chef Hong noted that:

> *"[Bibimbap] is something easy to eat when I have leftover ingredients at home. All I need to do is mix [the ingredients]. Sometimes after work I mix all the leftover ingredients and eat [bibimbap] at the restaurant. Sometimes we make bibimbap as a staff meal mixing together the leftover ingredients." (2).*

Chef Min elaborated by sharing further thoughts. According to Chef Min:

> *"I'm not quite sure when bibimbap was created. But my personal guess tells me the tang[14] and bibimbap eating culture originated from a time when Korea was very poor. It hasn't been long since South Korea became prosperous. ... I thought perhaps it was during this time of hardship people had thrown together whatever food they had left to create bibimbap. Similarly, I thought perhaps tang was also created by boiling together whatever food was leftover."*

Supplementing that, Chef Hong highlighted the link between *bibimbap*, Korean culture and Korean identity. As he mentioned:

> *"Bibimbap is very significant to Korean culture. The average family often eats bibimbap. It's a nationally popular dish that Koreans have eaten since long ago. Perhaps you can call it a national 'soul food'." (1)*

Additionally, my participants observed that *bibimbap* was one of the better-known Korean dishes outside of the Korean Peninsula. When brainstorming for dishes to serve at his restaurant, Chef Min noted:

> *"That's why I look at what Korean dishes are considered well-known to non-Koreans [when he plans his menus]. And bibimbap is number one in that category." (1)*

Similarly, Chef Michael commented on serving well-known Korean dishes in New Zealand. He observed that:

> *"With bibimbap and bulgogi[15], they are well-known enough for people to know what the dishes normally taste like. So, it actually becomes easier to serve those dishes [to a non-Korean clientele]."*

Bibimbap was positioned as a part of my participants' everyday lives. As my participants described, using leftover food was a way to construct *bibimbap* in an easy and simple way. That simplicity was thought to have derived from historical times of poverty in South Korea. Hence, the connotations of *bibimbap* as an easy, simple meal held practical as well as historical significance for my participants. In these ways, it was clear that, for the participants, *bibimbap* held clear associations with Korean identity and the Korean nation. That insight provided a 'tool' for my participants to use to leverage the incorporation of *bibimbap* into their menus. Consequently, my participants maximised the 'known-ness'

[14] *Tang* (탕): general name for a soup, usually a broth with meat/fish and vegetables.
[15] *Bulgogi* (불고기): grilled soy sauce marinated beef with vegetables.

of *bibimbap*, and other similarly well-known Korean dishes, for their local, non-Korean clientele.

b. Essential elements

Aside from 'leftovers', my participants also identified specific food items that they believed to be important *bibimbap* ingredients. For them, those essential elements gave *bibimbap* its identity. Chef Hong listed:

> *"Rice and gochujang. Those two are essential." (2)*

Consequently, beyond rice and *gochujang*, other ingredients in *bibimbap* seemed to be interchangeable. Supporting that notion, Chef Michael added:

> *"There are no limits for bibimbap. There are no rules about what you can or cannot put in bibimbap. However, even though there are no rules there is a general idea that bibimbap includes vegetables, meat, seasoning, and rice; sometimes bibimbap can come in a dolsot or a normal bowl; sometimes an egg can be added or not added. Comparatively, in fish and chips for example, there must be deep-fried fish. However, bibimbap broadly includes cooked rice and a variety of vegetables. Those vegetables could be stir-fried first or added to bibimbap fresh. Bibimbap could be warm or at room temperature. There are no rules for bibimbap."*

Chef Michael clarified that certain regional *bibimbap* varieties were characterised by specific ingredients. For example:

> *"Jinju bibimbap is quite famous. It is famous for using ingredients specific to that regional variety. That's why we need to specify 'which' bibimbap, like Jinju bibimbap."*

In contrast, Chef Jason shared his view that:

> *"Bibimbap is not the flavour, it's a cooking technique; it's an eating technique; it's not a flavour technique. That's why bibimbap can be anything. That's why we put 'yukoe' bibimbap, that's why we put 'seongge[16]' bibimbap, that's why we put 'hoe[17]' bibimbap. Bibimbap means a technique, not describing flavour."*

[16] *Seongge* (성게): sea urchin.
[17] *Hoe* (회): slices of raw fish

Elaborating on that and emphasising the importance of the action of mixing *bibimbap*, Chef Jason observed:

> *"Because as soon as you lose the identity of mixing rice, it's not bibimbap. You need to call it something different, I think. You need to call it something different because you're not mixing it."*

In these ways, my participants observed that, beyond the common use of 'leftovers', there were essential ingredients that comprised *bibimbap*. Most participants agreed that while there was some flexibility in ingredients, rice and *gochujang* were crucial ingredients in *bibimbap*. However, contrasting that, Chef Jason believed that *bibimbap* was not defined by its ingredients but by its 'mixing' action. In these ways, and while there was some contestation between participants, they had clearly established that the important parameters of the dish constituted ingredients and actions.

Discussing and Defining Fusion *Bibimbaps*

a. Fusion *bibimbaps* exhibit essential *bibimbap* elements

Building on the points set out above, my participants also explained how their fusion *bibimbaps* reflected the essential elements of a traditional *bibimbap.* These essential elements included the use of similar ingredients to traditional *bibimbaps* and the 'mixing' action. As Chef Hong related:

> *"The Buddha Bowl[18] follows the formation of bibimbap…"*

Chef Min noted that his fusion *bibimbaps*[19] had similar ingredients to traditional *bibimbap.* Specifically, he noted that:

> *"The contents (of the Vegan Bibimbap) were similar to the contents of a typical Korean bibimbap. There were mushrooms and courgettes. Then we added pickles, red cabbage and we added roasted parsnip. The basic ingredients in bibimbap are rice and bibimbap sauce. Only the texture of the ingredients has changed. Visually,*

[18] Buddha Bowl is the name of the fusion *bibimbap* served at Chef Hong's eatery. 'Buddha Bowl' commonly refers to a one-bowl dish consisting of an assortment of grains, proteins, and vegetables. Within western social media, it is popularly noted as a healthy dish (Paley, 2017).

[19] Chef Min's restaurant offered two fusion *bibimbaps*: the Vegan *Bibimbap* and *Hoe* (회) *Bibimbap.*

> *our bibimbaps can look different and fascinating. But on closer inspection it really is just that difference in texture"*

Another similarity was 'mixing'. When I asked Chef Hong how the Buddha Bowl was best eaten, he responded:

> *"You need to mix [the Buddha Bowl ingredients] with gochujang." (1)*

Chef Michael described the similarities between his fusion *bibimbap* and that served to the kings of the Joseon Dynasty[20] in the Korean Peninsula.

> *"I decided to use the concept of using seven different vegetables or seven different elements in my bibimbap. When I was learning about the royal palace cuisine of the Joseon Dynasty, I learned then that the basic bibimbap setting for the king's meal table was with seven different vegetables. Apparently seven is the number that encouraged the king's wellbeing."*

Within the construction of their fusion *bibimbaps*, my participants recognised and emphasised essential elements of traditional *bibimbaps* that they had previously identified. Yet my participants added or substituted new ingredients into their fusion *bibimbaps*. That noted, all of my participants' fusion *bibimbaps* incorporated rice, *gochujang* and the 'mixing' action. Additionally, Chef Michael described how his fusion *bibimbap* was inspired by the king's *bibimbaps* of the Joseon Dynasty of the Korean Peninsula, a suggestion that validated his fusion choices.

b. Inevitable modifications

However, beyond the essential elements described above, my participants went on to describe the differences between their fusion *bibimbaps* and traditional Korean *bibimbaps.* These differences were evidenced by ingredient use and the application of cooking methods. Within these differences, a key theme emerged. This theme illustrated the challenges that my participants faced in re-creating traditional *bibimbap* in New Zealand. Consequently, these challenges highlighted that, for my participants, the modifications

[20] Joseon (조선) Dynasty: the last dynasty of the Korean Peninsula (1392-1910).

that they proposed inevitably defined their *bibimbaps* as fusion *bibimbaps.* Best summarising that challenge and position was Chef Michael. He noted:

> *"At first, I was going to do traditional bibimbap. But the more I learned about traditional bibimbap, I realised it is not something I can do (in New Zealand). Bibimbaps are different across regions in South Korea and the ingredients available in New Zealand are different to South Korea. So, unless I picked a particular region like Jeonju, for example, and obtained the specialty ingredients from there to recreate the bibimbap from there exactly, I realised that fusion was the only option I had. Because I had to make changes to the dish to match my reality." (2)*

Table 6: Examples of Inevitable Modifications Found in Fusion *Bibimbaps*	
Using ingredients not typically expected within *bibimbap*	*"There are ingredients (in the Buddha Bowl) that you wouldn't normally find in Korean bibimbap (such as) chickpea and jasmine rice. Perhaps the Buddha Bowl can be considered fusion because there are some ingredients that are not typically used in Korean bibimbap."* (Chef Hong)
Preparing available ingredients in ways reminiscent of traditional *bibimbaps*	*"I used salmon and snapper in the Hoe Bibimbap. There are a few reasons why I marinated the fish. Here (at the restaurant) since we receive dead fish the texture is very floppy. So, it is a different experience to the hoe I remember eating. It lacks the firmness.*[21] *When you salt the fish, the moisture is sucked out so the texture becomes firmer and the flavour becomes tastier."* (Chef Min)
Adjusting preparation and cooking techniques to 'match the realities' of operating a restaurant	*"The (Joseon Dynasty) king's bibimbap was topped with jidan*[22] *instead of a fried egg. Jidans are colourful but it is very time consuming to do at a restaurant. Instead, I topped my bibimbap with an onsen egg."* (Chef Michael) *"And the fish lasts longer when you cure it. So, from a business perspective it is very useful."* (Chef Min)

Additionally, Chef Hong commented:

[21] Chef Min mentioned that back in South Korea he would eat the *hoe* from just-caught fish. He recounted that *hoe* from just-caught fish exhibits a firmness not found in the fish delivered to his restaurant in New Zealand.

[22] *Jidan* (지단/알고명): a type of garnish where egg white and yolk are separated, beaten, and pan-fried into thin sheets. The sheets are usually sliced into thin strips and used as garnishes for various dishes.

> *"We have to look for ingredients that are readily available and easy to prepare/cook with in the kitchen. That is why I think doing fusion food is challenging."*

Further illuminating these perspectives were comments from other participants that reflected their use of non-traditional ingredients within their fusion *bibimbaps.* These ingredients and comments are noted in Table 6. The comments reflected how limited ingredients impacted the ways in which my participants constructed their fusion *bibimbaps*. Chef Michael commented further, observing:

> *"So, if someone says to me that this isn't a traditional bibimbap I can tell them that yes, this is not traditional, it is fusion. I can tell them that this is my reinterpretation of traditional bibimbap to fit within my reality."*

In other words, being aware of the changes he made and why he made those changes helped him to solidify his understanding of fusion *bibimbap.* In these ways, Chef Michael emphasised that the restrictions encouraged creative resolutions. He stated:

> *"Then, I brainstormed, how can I keep the Korean-ness of bibimbap but also make it differently? So, then I thought about how to utilise the available ingredients here (in New Zealand) to make the bibimbap."*

As my participants realised, they all faced challenges in re-creating traditional *bibimbaps* in New Zealand. These challenges included having limited access to traditional ingredients and the complexities of producing *bibimbap* with traditional cooking techniques. Consequently, my participants commented that coming to terms with these challenges motivated and inspired them to produce *bibimbap* in non-traditional ways (refer Table 6). Consequently, for my participants, these modifications defined their *bibimbaps* as fusion *bibimbaps.* However, producing fusion *bibimbaps* in New Zealand provided creative opportunities. This process is detailed in the following section.

c. Purposeful modifications

My participants also shared the purposeful ways in which their fusion *bibimbaps* differed from traditional *bibimbaps.* Unlike the inevitable modifications, my participants' purposeful modifications reflected the creative freedom that 'fusion' *bibimbap* allowed. Table 7 summarises my participants' purposeful modifications.

Table 7: Examples of Purposeful Differences between Traditional and Fusion *Bibimbaps*	
Making fusion *bibimbaps* more recognisable for consumers	*"Then as I was thinking about a quirky name (for the dish), I found on Youtube that people call it (bibimbap) Buddha Bowls. So, that is why I called this dish the Buddha Bowl too. Also I thought the name Buddha Bowl might be more recognisable for the customers too."* (Chef Hong)
Responding to culinary trends	*"There is great interest and demand for vegan food. Then, I realised that I could do a bibimbap without using meat. There really are a lot of elements that go into the Vegan Bibimbap to guarantee the taste without using meat. The vegan community is also growing but I think vegan food options are very limited. I think Korean food has a lot of potential to branch out into vegan food."* (Chef Min)
Making fusion *bibimbaps* more approachable	*"With gochujang, I mix it with ketchup so it is more approachable, at least at first. Using only doenjang[23] or only gochujang could be unpalatable (for the diners). For me, pure doenjang and gochujang are palatable. But I am used to those flavours because I grew up with them. However, my familiarity with those flavours may be an unfamiliar flavour or taste profile to others."* (Chef Michael)

For my participants, it was important that their fusion *bibimbaps* were accepted by their respective customer bases. Exemplifying that was the naming of dishes, including the *Buddha Bowl.* Usually, the name 'Buddha Bowl' reflects a similar concept to *bibimbap* in that the dish contains an assortment of ingredients. However, as Buddha Bowls were more commonly known within western social media, naming the fusion *bibimbap* as the *Buddha Bowl* was thought to be more recognisable and, consequently, more approachable for local customers than the name *bibimbap.* Similarly, the other examples in Table 7 above highlighted the ways my participants prioritised customer reception in the purposeful modifications of their fusion *bibimbaps.* Consequently, these examples illuminated the ways my participants navigated around the limitations within recreating authentic *bibimbap* in New Zealand to construct their unique fusion *bibimbaps.*

[23] *Doenjang* (된장): fermented soybean paste.

Philosophies of Fusion Food

a. Fusion food can be 'anything'

My participants' understanding of fusion *bibimbap* reflected their suggestion that fusion food can be 'anything'. Reflecting that, Chef Michael commented:

> *"Fusion doesn't have a particular boundary or limit, you know?"*

Elaborating on that, Chef Hong explained:

> *"With fusion cuisine, there is no end to the combination of ingredients that you could add or omit or the cooking techniques you could incorporate. The smallest addition can transform the fusion dish. So, on reflection I think the combinations you can do within fusion food can be so overwhelmingly infinite; enough to engender an endless dilemma of choice." (2)*

Table 8: Chef Min's Examples of Fusion Food

Adding a new element to an existing dish	*"For me, I don't consider dakbokkeumtang[24] fusion because it is something that Korean people eat and have been eating for a long time. On the other hand, I consider cheese-dakbokkeumtang a fusion dish; where cheese has been added to an existing dish to produce another delicious dish."* (Chef Min) "*There are people who add kimchi[25] or gochujang to Italian pasta."* (Chef Min)
Replacing an element of an existing dish	"*One of our popular dishes (at the restaurant) at the moment is a pie dish. We fry kimchi with pork to create a kimchi jjigae[26] flavour and add that into the pie. It looks similar to the (mince) pies[27]*(Chef Min)

[24] *Dakbokkeumtang* (닭볶음탕): a dish with chicken that is usually stewed in a spicy sauce with vegetables.
[25] *Kimchi* (김치): cabbage or radish that is fermented in a spicy paste that typically includes chilli powder, garlic, ginger, and spring onions.
[26] *Kimchi jjigae* (김치찌개): a stew made by boiling *kimchi* in water, commonly with onions, spring onions, tofu, pork and/or tuna.
[27] Here, Chef Min was referring to the savoury beef mince pies common in New Zealand.

Adding to that, Chef Min exemplified the various ways that he considered fusion food (refer Table 8). Chef Jason also recognised the infinite potential within fusion foods. He observed:

> *"There's no such thing as what is wrong or right about fusion food, I think. That is why it is tricky. I think you need to have a solid philosophy of fusion food. Otherwise it becomes nothing. It's not an easy topic. That is why I believe every chef needs their own strong philosophy of what you think fusion food is. Because, at the end of the day anyone can do what you're doing."*

For my participants, the construct of fusion food appeared limitless. Reflecting that position were their considerations that there were no right or wrong answers to what kind of cross-cultural combinations constituted the notions of fusion food. Table 8 details Chef Min's fusion food considerations. That notwithstanding, it was also made clear that chefs needed to have clear understandings of what fusion food represented and included. That understanding was important because it aided my participants' navigation of fusion food, including fusion *bibimbap,* and its development.

b. Setting temporal boundaries

Responding to the perceived limitless capacity of fusion food, Chef Michael noted the importance of setting temporal boundaries to understand the difference between traditional food and fusion food. Chef Michael exemplified that position within the following example:

> *"Let's look at the hamburger. Many people probably think the hamburger came from the United States. But the hamburger travelled from Germany to the United States in the 19th century. I used to know it as 'Hamburg Steak' when I used to live in South Korea; minced meat that was pan-fried and served with sauce was known as 'Hamburg Steak' in Germany. But there is another theory that the hamburger came from the East, from the Mongolians before it came to Germany"*

Consequently, Chef Michael queried:

> *"So, is the American hamburger the traditional hamburger? Or am I meant to consider the Hamburg Steak from Hamburg as the original? Or should I go back further to the Tartars of Mongolia for the true traditional or original hamburger?"*

Relieving his own predicament, Chef Michael noted that:

> *"I always set a temporal limit to differentiate whether something is traditional or not. I think understanding what is not fusion food will also change depending on how you define the boundaries."*

Extending that position, he discussed the boundaries that he defined around the 'traditional'. He commented:

> *"I found it really difficult to make bibimbap without setting boundaries. So, by setting those boundaries, I also set a limit for what I considered 'fusion'. I chose the Joseon Dynasty as my 'traditional' period because that was the most culturally prosperous time [for Korean culture]. So, when I make bibimbap; the reason I use seven different types of banchan is because that's how it was done during the Joseon Dynasty. I think a lot of the food that comes out of South Korea at the moment is not necessarily 'historical', but 'traditional' to the Joseon Dynasty. For me as well, when I make Korean-based fusion food, I always refer to the food and culture from the Joseon Dynasty."*

As my participant described, 'traditional' and 'fusion' food could be differentiated based on temporal parameters. Specifically, that participant positioned the 'traditional' *bibimbap* within the Joseon Dynasty. Consequently, the *bibimbap* style of the Joseon Dynasty became the foundation upon which fusion *bibimbap* could be created and experimented with. In this way, reflecting on the temporality of the constructs of 'traditional' and 'fusion' food exemplified one of the many ways that my participants made sense of the fusion food construct.

c. Understanding the cultural context of food

For Chef Michael and Chef Jason particularly, understanding the cultural context behind Korean food was an important aspect of their construction of Korean fusion food. In this way, these participants showed that fusion food was more than just a focus on its ingredients. As Chef Michael reflected:

> *"I think there is a difference between knowing the culture and history and making fusion food versus not knowing and making fusion food. I think in order to make fusion food well – beyond simply mixing food – you need to do historical research."*

Chef Jason provided an example:

> *"There's a few key things to call it kimchi. In Korea there are hundreds of types of kimchi, right? Let's forget about what type of vegetables we're going to use for*

the kimchi. First thing, is it fermented? Because we need to understand why we started eating kimchi. Back in the days we didn't have a fridge. We got piles of cabbages anywhere in ancient Korea. So, they [ancient Koreans] thought about how we're going to preserve this vegetable to eat it well. Otherwise it would go off and they couldn't eat it. That's why they started the salted method. They salted the vegetables. That's how we ate kimchi in the beginning; we tried to preserve our vegetables safely so we can eat it in the future. Kimchi is about preserving the vegetables. You need to salt the vegetables to let all the moisture out and add spices. So, I think you need to tick a few things off the criteria to call something kimchi. Is it fermented? Is it salted? But when you see pickled cabbage and when you actually have it, you can straight away say this is not fermented. So, we cannot call this kimchi. But people call it kimchi because they add garlic or ginger or chilli flakes."

Consequently, my participants emphasised that food was bound to its cultural context. By taking the example of *kimchi*, another culturally Korean food, my participants exemplified that 'knowing' food also implied an understanding and an appreciation of the food's origins and consumption contexts. That position was paralleled in my participants' understandings of fusion food. In these ways, the combination of different cultural ingredients was only one aspect of constructing fusion food. From a broader perspective, fusion food entailed the combination of whole cultures.

d. Levels of fusion food

Chef Michael noted that his understanding of fusion food developed over time, particularly as he gained more culinary experience. He summarised his understanding that fusion food can be categorised within three levels: mixing whole dishes; substituting ingredients, and emphasising the cultural context of food. Consequently, that sequence illuminated the dynamic and iterative processes he considered in understanding fusion food. To help me understand that development, Chef Michael provided the following examples:

"For example, braised lamb shank with potato mash is a common winter dish in New Zealand; I consider this dish quite rich. So, I thought I could add kimchi to balance that richness. To me that was fusion. I thought mixing two different 'completed dishes' together was fusion. When I was still inexperienced I tried to make (fusion) with completed dishes."

However, as Chef Michael gained more culinary experience, his understanding of fusion food changed. He noted:

> *"After I gained more experience and confidence – around five or six years into my career – I understood fusion food with an emphasis on the ingredients rather than the whole dish. For example, I wanted to make kimchi and I asked myself, could I use bok choy[28] instead? I experimented with bok choy but it was too fibrous and not right. Then, I tried with celery, a 'western' vegetable. But the celery didn't ferment. So, I was looking at fusion from an ingredient level. (At the time) I didn't consider the traditional or cultural background of the food but rather just focused on mixing different ingredients. Basically, I was more interested in replacing the main ingredient than mixing whole dishes."*

Following that progression, Chef Michael's interpretation of fusion food changed again around the ten-year mark of his culinary career. As he described it:

> *"Ten years into my career I had a desire to learn more about Korean food. I learned about the royal palace cuisine of the Joseon Dynasty; I began to question the origin of the name, kimchi and question why this is a traditional food for Korean people. At this third level, I realised that I needed to know about the cultural context of food in order to truly do fusion (Korean) food."*

However, Chef Michael stressed that his levels did not represent a hierarchy of value. But rather, they represented his mindset towards fusion food at those various points throughout his culinary journey. As he described:

> *"But I don't think you can say the first level is bad; I made fusion food within my scope of fusion food at the time. I think I entered the second and third levels over time as I learned more."*

Despite this, in considering fusion food, all participants emphasised the importance of taste. To my participants, taste was the top priority in the construction of fusion food. Reflecting that, Chef Jason commented:

> *"Fusion food first of all should be tasty, for sure. Food has to be tasty. You can do whatever you want, you can do anything. But it has to be tasty at the end of the day." (2)*

Chef Hong elaborated:

[28] *Bok choy*: a type of Chinese cabbage.

> *"In my opinion, if the dish is tasty as a result of the mixing (ingredients) then it works. If they (the ingredients) don't mix well then the fusion hasn't worked."*

Similarly, Chef Min mentioned that:

> *"I don't think there's a point in fusion if the result doesn't taste good. What's the point [in doing fusion food] if you cannot make the dish better?"*

Chef Michael also suggested that fusion food could be appreciated in multiple ways, but with taste being its top priority. He noted:

> *"Taste comes first, followed by the visual [aesthetics]. Then comes the cultural context of food."*

Complementing their earlier observations that fusion food could be 'anything', my participants noted that fusion food could be approached in multiple ways. These ways were specified within three 'levels' of constructing fusion food. Included in the three 'levels' were mixing whole dishes, substituting ingredients within established dishes, and emphasising the cultural appreciation of food beyond its physical ingredients. However, it was important to note that the progression through the three 'levels' was not indicative of 'better' ways to approach fusion food. Rather, they reflected a deepening consideration of fusion food gained over time and with more culinary experience. Consequently, the 'levels' represented the understanding of fusion food as a dynamic and iterative process. Interestingly, my participants unanimously emphasised the importance of taste within the construction of fusion food. For them, regardless of how fusion food was constructed, the resulting dish must taste good according to their own standards. Within that discussion, my participants implied that a tasty dish for them would be tasty for their customers too. In that way, my participants associated the success of fusion food with good taste.

e. Natural process

My participants described their creation of fusion food as a naturally occurring iterative process. Within that description, fusion food reflected wider themes including the movement of people and the subsequent interaction of culinary cultures. According to Chef Michael:

> *"People move; as people move there is exchange. From those exchanges there are small changes over time. Therefore, fusion happens as a result of cultural and historical changes; or I want to say fusion follows the natural flow of time, changes in climate or other socio-economic factors. This is simply my opinion but I think all foods are fusion."*

Similarly, Chef Hong noted:

> *"Cooking food used to be limited by the ingredients you could access locally. But as we travel here and there ... we are able to cook with ingredients from elsewhere. That, in a sense, can be considered fusion too; a naturally occurring process."*

In other words, Chef Hong specified fusion food as an outcome of better access to diverse culinary ingredients. With that perspective in mind, Chef Hong explained that for him, the boundary between fusion and non-fusion food was blurred. Chef Hong explained that:

> *"Fusion food for me is 'just food'. I don't know if I can organise my thoughts about fusion food into something more profound. Perhaps a dish may start off as fusion because it is made with a mixture of ingredients from different countries. But over time that same fusion dish may be integrated into the culture and become that 'country's dish. [For example] there's Japanese curry or Japanese tonkatsu. They came from the west but now in (South) Korea we talk about Japanese tonkatsu and not western tonkatsu. I used to think fusion was simply about mixing. Now, for me fusion food is 'just food'."*

Furthermore, Chef Jason suggested that fusion food reflected something broader: globalisation and glocalisation (Robertson 2012; Roudometof, 2016). As he noted:

> *"Now it's kind of old to say 'that's French cuisine', 'that's Korean cuisine', 'that's Indian cuisine' because the world is becoming smaller and smaller. So, I can see slowly now that cuisines are slowly becoming, I should say fusion. [Cuisines] are all becoming influenced by all different cuisines now."*

My participants positioned the emergence of fusion food within wider considerations of globalisation and glocalisation (Robertson, 2012; Roudometof, 2016). As people migrated to different localities, cross-cultural interactions occurred. Consequently, according to my participants, those interactions provided opportunities for iterative and dynamic development of food modified by glocal (Robertson, 2012; Roudometof, 2016) sensibilities. The result was the notion of fusion food. In these ways, fusion food was realised by my participants as a natural occurrence, or a process reflecting the passage of time and the sharing of knowledge.

f. Advantages of fusion food

For my participants, fusion food helped satisfy cravings for novelty, offered opportunities for chef creativity and acted as a vehicle to introduce Korean food into Auckland city's "culinascape" (Morris, 2010, p. 6). Firstly, Chef Hong noted that fusion food reflected:

> *"the rising demands for new food (in terms of taste, small, texture and visual aesthetics) beyond the need to eat for survival."*

Fusion food was also perceived to be beneficial to both chefs and consumers. For chefs, Chef Min made the following observation:

> *"I think creativity is an advantage to fusion food; you can mix and cook a lot of great dishes without having to be fixed on one thing."*

Additionally, Chef Min realised fusion food's customer advantages. He commented:

> *"One of the advantages of fusion restaurants is that there is something on the menu that people would have at least heard about. So, fusion food in that way can be easily approachable for people."*

Furthermore, my participants commented on the benefits of Korean fusion food within New Zealand. Chef Min noted:

> *"The significance of Korean fusion food in New Zealand is that it is a way to introduce Korean food to those who are not familiar with Korean cuisine. By adjusting some of the characteristic strong flavours in Korean food or by combining Korean flavours to familiar dishes, you can introduce Korean food in New Zealand, where Korean food is progressively becoming popular." (2)*

In that way, fusion Korean food provided an introductory gateway to try traditional Korean food for those who are unfamiliar with Korean cuisine and/or culture. Expanding on this point, Chef Jason specified that, for him, changing the 'appearance' of Korean food was the most important part of making Korean fusion food. As Chef Jason commented noted:

> *"What makes [food] different between different cultures is 'appearance'; how it looks, how [the food] is presented. ... It's a matter of how we eat ... I think the flavour is not the most difficult part (when making fusion food). Not just you adding the ingredients. [Therefore], I think the 'appearance' is the most important thing in fusion food. ... So, I believe as long as you keep the flavour as what it is*

> *and just change the appearance to approach different cultures, I think that's the best way to introduce my culture to different cultures."*

In this way, Chef Jason reasoned that it was the 'appearance' of food that often steered people away from trying new foods, rather than unfamiliar flavours. Hence, for Chef Jason, changing the 'appearance' of the food to make it look familiar for his consumers, and therefore more approachable, was an important aspect of his fusion food philosophy.

Sharing his motivation for creating Korean fusion food, Chef Min commented that:

> *"I noticed that in New Zealand, Korean food is often stereotyped as 'cheap food'. So, through my restaurant I am continuously showing people that Korean food is good food; that it is worth the price. I am trying to break that stereotype."*

He also realised the 'value' of fusion food in New Zealand. He remarked:

> *"I think fusion food is a good way to showcase New Zealand culture through food. I think the walls between culinary cultures are quite low and open in New Zealand. In a country with a multicultural population, I think fusion food represents New Zealand's open mindedness to try understand others through food."*

Thus, as my participants described it, there were many advantages associated with producing fusion food within Auckland's "culinascape" (Morris, 2010, p. 6). With regard to the broader umbrella of fusion food, my participants noted that fusion food satisfied the desire for novel culinary experiences. Moreover, fusion food provided an avenue for my participants to creatively experiment while maintaining a sense of familiarity in the final dish for their customers. The balance between experimentation and familiarity reflected one of my participant's fusion food philosophy, which focused on adjusting the 'appearance' of food in order to make the resulting fusion dish more approachable for his customers. In discussing Korean fusion food, my participants noted that Korean fusion food was a gateway through which it was possible to introduce Korean cuisine in Auckland's "culinascape" (Morris, 2010, p. 6). In doing so, Korean fusion food and its novel allure challenged the stereotype that packaged Korean food as 'cheap'. In these ways, my participants recognised that fusion food could be understood as a metaphor for the open mindedness of New Zealanders towards multiculturalism.

Reflecting on Korean Fusion Food in Auckland

a. The knowledge of Korean culture in Auckland

My participants associated the success of Korean fusion food in Auckland's "culinascape" (Morris, 2010, p. 6) by comparing it with the 'known-ness' of Korean culture in Auckland. In other words, the more understanding there was about Korean culture, the more accepted was Korean food and hence, Korean fusion food. As Chef Michael explained:

> *"I think doing fusion food is always a gamble; about whether people like it or not. An ingredient may be fine for me because I grew up with it. Even if I don't personally like it, I've seen people eat it over the years. So, for me I don't have a phobia[29] for that ingredient; it's not scary or dangerous to me. However, people from other countries might see it as a dangerous ingredient, dangerous food, or a dangerous taste. So, when you consider the progress of fusion food or fusion bibimbap you need to consider how much of Korean culture is appreciated by non-Korean people. K-pop[30] and (Korean) movies have a big impact. If you look at Korean restaurants (in New Zealand) 20 years ago there were no non-Koreans."*

Adding to that, Chef Jason commented:

> *"When people get introduced to K-pop or Korean music they get interested in where that music is from: Korea. They want to learn more about Korea and Korean culture and they slowly get interested in food. Similar to how they saw 'Parasite'[31]. It's a good example of influencing a lot of things in the whole world. For example, in Parasite they call the dish jjapaguri[32]. Everyone is crazy about jjapaguri right now. So, I think that's how at the moment other parts of the (Korean) culture got introduced to 'them' first. Then they get interested to see more about that culture."*

Beyond Korean music and media, Chef Michael commented on the role of 'authentic' Korean restaurants in New Zealand in propagating knowledge about Korean cuisine. He explained:

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[29] As in "neophobia" (Fischler, 1986, p. 278).

[30] K-pop: popular music or sometimes specifically pop music from South Korea.

[31] *Parasite* (기생충): a 2019 movie directed by Bong Joon-ho (Bong & Kwak, 2019).

[32] *Jjapaguri* (짜파구리): refers to a dish from the movie *Parasite*. The dish is made by combining two types of Korean instant noodles, *Jjapaghetti* (짜파게티) and *Neoguri* (너구리). In the movie, diced *hanu* (한우) – a premium beef from South Korea – is added to the dish.

> *"[Korean restaurants in New Zealand] help spread the word about bibimbap and assist the process in making fusion bibimbap."*

Thus, Chef Michael and Chef Jason highlighted the role of both culinary and non-culinary aspects of Korean culture in propagating and encouraging interest towards Korean cuisine. Adding to these observations, Chef Michael and Chef Min acknowledged that people may have different interpretations and understandings of Korean cuisine. They discussed how these differences can influence diners' experiences with Korean fusion food. Chef Michael noted:

> *"I think people understand Korean culture and cuisine to different degrees. ... People who have an in-depth understanding about Korean culture would have a different response to eating fusion bibimbap compared to people who know K-pop or generally popular aspects of Korean culture. For people who have tried the many regional varieties of bibimbap have a reference to compare to and, for example, interpret how typical a bibimbap 'should be'. However, for people who have a superficial understanding of Korean culture might see gochujang, namul, and rice in the (fusion) bibimbap and interpret it as a Korean fusion bibimbap that is done well."*

Chef Min provided the following example:

> *"I don't think Korean customers liked my bibimbap. Though, I completely understand because Korean people have a certain idea of what bibimbap should be like based on how they grew up. ... Since my bibimbap is different to Korean people's expectation of bibimbap they either like it or hate it. There are people who tell me the bibimbap is really delicious but there are also a fair number of (Korean) people who tell me it's so-so. ... But I think feedback from non-Koreans was much better. For them the food was new and exciting and even if they are unfamiliar with the flavours, they could tell a lot of time and effort went into the food."*

According to my participants, the popularity of Korean fusion food in Auckland reflected the 'known-ness' of Korean cuisine and culture. That 'known-ness' was facilitated by the local interest in Korean media and music. Moreover, 'authentic' Korean restaurants already established within the Auckland "culinascape" (Morris, 2010, p. 6) also contributed to local knowledge about Korean food including *bibimbap*. However, my participants recognised that individual subjectivities about Korean cuisine and culture impacted the experience of their Korean fusion *bibimbap*. In these ways, my participants

highlighted how fusion food involves more than the interactions of different culinary cultures but rather whole cultures.

Conclusion

To summarise, my findings illuminated my participants' construction of their fusion *bibimbaps*. In doing so, they revealed their knowledge and understandings of traditional *bibimbap* and broader fusion food philosophies. According to my participants, *bibimbap* was symbolic of Korean identity. That significance encouraged my participants to pursue fusion derivatives of *bibimbap* within their respective eateries. Key to my participants' discussions about fusion *bibimbap* was their reflection on the differences between traditional *bibimbap* and their fusion *bibimbaps*. In particular, my participants highlighted essential *bibimbap* elements as well as the modifications they made to their *bibimbaps* to suit the Auckland "culinascape" (Morris, 2010, p. 6). In these ways, fusion *bibimbaps* simultaneously represented the challenges in recreating traditional *bibimbap* in New Zealand and highlighted the creative ways in which my participants navigated these challenges.

Fundamental fusion food philosophies underpinned my participants' fusion *bibimbaps.* Headlining their philosophies was the collective agreement that fusion food could be 'anything'. Consequently, my participants set themselves various 'rules' to help guide them through that infinite creative potential of fusion food. These 'rules' included considering the temporality of 'traditional' and 'fusion' food; understanding food beyond its practical and physical materiality; and accepting that there are multiple, equally valid ways to approach fusion food. Within these considerations, fusion *bibimbap* reflected wider socio-cultural implications within Auckland's "culinascape" (Morris, 2010, p. 6). These implications are further explored in the following Discussion and Conclusions Chapter (refer Chapter 8).

In concluding my Findings Chapter, I now draw my readers attention to the way in which I have made sense of my participant findings (refer Table 9).

Table 9: My Findings Sub-Themes Carried Forward	
Findings correlating with existing literature	**'New' Findings**
• *Bibimbap* as an easy and simple Korean meal. • There are essential elements that constitute *bibimbap.* • Setting temporal boundaries. • Understanding the cultural context of food. • Natural process. • Advantages of fusion food.	• Fusion *bibimbap* exhibit essential *bibimbap* elements. • Inevitable modifications. • Purposeful modifications. • Fusion food can be 'anything'. • Levels of fusion food. • Advantages of fusion food (continued). • The knowledge of Korean culture in Auckland.

In consideration of the sub-themes within my four major themes, the sub-themes were assessed based on whether or not they contributed knowledge to the academy. As Table 9 shows, there are two categories of themes. The first reflects my participant findings (or themes) that relate to existing literature (refer Chapter 4, Literature Review). In my Discussion and Conclusion Chapter (refer Chapter 8), these domains are explored and expanded upon. My second category of themes reflect the new knowledge that my participants and I bring to the academy. In these ways, my Findings Chapter illuminates and extends the contents of my final chapter, my Discussion and Conclusion (refer Chapter 8).

CHAPTER 8: Discussion and Conclusion

Introduction

This chapter presents my discussion and the conclusions of my research dissertation. I have chosen to combine my discussion and conclusion into one chapter because it avoids unnecessary duplication and, in doing so, streamlines the reading of my work. Within this chapter, I discuss my findings (refer Chapter 7) cognisant of my contextual information (refer Chapter 2) and literature review (refer Chapter 4). However, before I begin that exploration, I am mindful of the need to reflect upon my dissertation's theoretical underpinnings as well as review my methodology and method within my discussion. In particular, the following sections explore my theoretical frameworks as experienced by my participants and realised within this dissertation. In discussing these domains, I have come to recognise their effectiveness and impact, not only within my work, but also within my realisations of how constructs such as ontology and epistemology 'work' in everyday life. Following this exploration, I present my discussion of my findings, my contribution to research, my research limitations, and an overview of potential ongoing research. Finally, I conclude this chapter with a short reflection.

Ontology and Epistemology: A Reflection

In reflecting on my research journey, I have come to realise that my participants shared their ontological and epistemological positions and worldviews within their expressions of knowledge, experience and realities about *bibimbap* and fusion *bibimbaps.* As discussed in my Theoretical Frameworks Chapter (Chapter 3), ontology and epistemology constitute considerations of knowledge and what it means to know (Gray, 2004; Laverty, 2003). Consequently, my participants' and my own ontological and epistemological positions, while shared, also reflected individual subjectivities. In that way, my coming to terms with ontology and epistemology within my own and my participants' worldviews about *bibimbap* and fusion *bibimbap* can be visualised as well-established grapevines. Just as grapevines become intertwined overtime, my ontology and epistemology have become interwoven with those of my participants' and shared with my readers within this

dissertation. While our 'knowledges' had similarities, they were also divergent. In practical terms, our knowledge similarities and differences were reflected in our understanding of how *bibimbap* and fusion *bibimbaps* represented Korean identity. As I recall it, I shared many of the same notions and meanings that my participants did. However, there were differences. My participants' subjective experiences revealed how their own knowledge and realities differed from each other as well as from my own. Returning to my grapevine metaphor, my participants' subjectivities reflected their independent strands of thought and being. Consequently, in completing my dissertation, I have come to understand and appreciate, in new and positive ways, two 'big words' (ontology and epistemology) that, at the beginning of my journey, were daunting and somewhat impenetrable.

The Social Construction of Reality Thesis, Symbolic Interactionism, and Material Culture and Actancy: 'Places' of Realisation

During my research journey, I have come to realise the interconnectedness of my theoretical positions. These theories and their interconnectedness were reflected in my use of the social construction of reality thesis (Berger & Luckmann, 1967), symbolic interactionism (Mead, 1934), and material culture theory and actancy (Woodward, 2007). For me, these interconnections were highlighted within the interactions the theories promoted for my participants and my own retrospections about these interactions. My interactions with my participants created, and helped us to understand and appreciate, the reality that interactive communication made and, in doing so, reflected the basic tenets of the social construction of reality thesis (Berger & Luckmann, 1967) and symbolic interactionism (Mead, 1934). Moreover, these theories have resonated within my own understanding of the actant nature (Woodward, 2007) of *bibimbap* and fusion *bibimbap.* Consequently, through interaction and actancy (Woodward, 2007), strong symbolic meanings emerged that reflected the multiplicity of meanings inherent in *bibimbap* and fusion *bibimbaps.* These meanings were realised within notions about the dishes and our shared feelings about Korean identity. In this way, I have come to understand that material

items, including *bibimbap* and fusion *bibimbap,* reflected more than 'just' items to be eaten.

Methodology and Method: A Review

As my dissertation neared its end point, I considered how well my methodology, specifically qualitative description (Sandelowski, 2000), and thematic analysis (Vaismoradi et al., 2013) had worked in illuminating my research topic. My reflections confirmed that I had made a wise choice in selecting these approaches. Qualitative description (Sandelowski, 2000) best suited my research because it prioritised the voices of my expert participants. My research provided them with a platform. Using that platform, my participants shared their understanding and knowledge about *bibimbap* and fusion *bibimbap.* Consequently, by using qualitative description (Sandelowski, 2000) and thematic analysis (Vaismoradi et al., 2013), and not overly interpreting my participants' data, my research empowered my participants through the descriptive use of their own voices. In this way, my participants' voices 'shone' and 'made' my dissertation both unique and special. Consequently, I came to realise, and deeply appreciate, how important it was to 'hear' my participants' voices and maximise them within my research. Additionally, using qualitative description (Sandelowski, 2000) gave me 'wriggle room'. That 'wriggle room' provided an added research advantage. That advantage was realised as I sought on-going clarification from my participants. Seeking data clarification outside the timeframe of our interviews not only added depth to my research data, but also mirrored the positive relationship and natural conversational style (Bradshaw et al., 2017; Lambert & Lambert, 2012) that I had established with my participants. In similar ways, using thematic analysis (Vaismoradi et al., 2013) empowered my participants by giving them a 'free voice' within my research. Applying thematic analysis (Vaismoradi et al., 2013) ensured that the themes I identified in my participant data were themes that were important to my participants as described by them. Consequently, considering that my participants belong to a minority group in Aotearoa New Zealand, giving them their 'own voice' by using thematic analysis (Vaismoradi et al., 2013) and qualitative description (Sandelowski, 2000) were wise choices.

Research Discussion

In distilling my findings, it was important to me that I reflected how well these findings (refer Chapter 7) answered my research questions. My research asked:

1. In what ways has the traditional Korean dish, *bibimbap*, developed into a fusion dish within Auckland eateries?
2. What elements constitute authenticity and fusion within Korean cuisine as perceived by my participants?
3. How might themes of culinary skill and knowledge impact interpretations of authenticity and expressions of fusion cuisine?

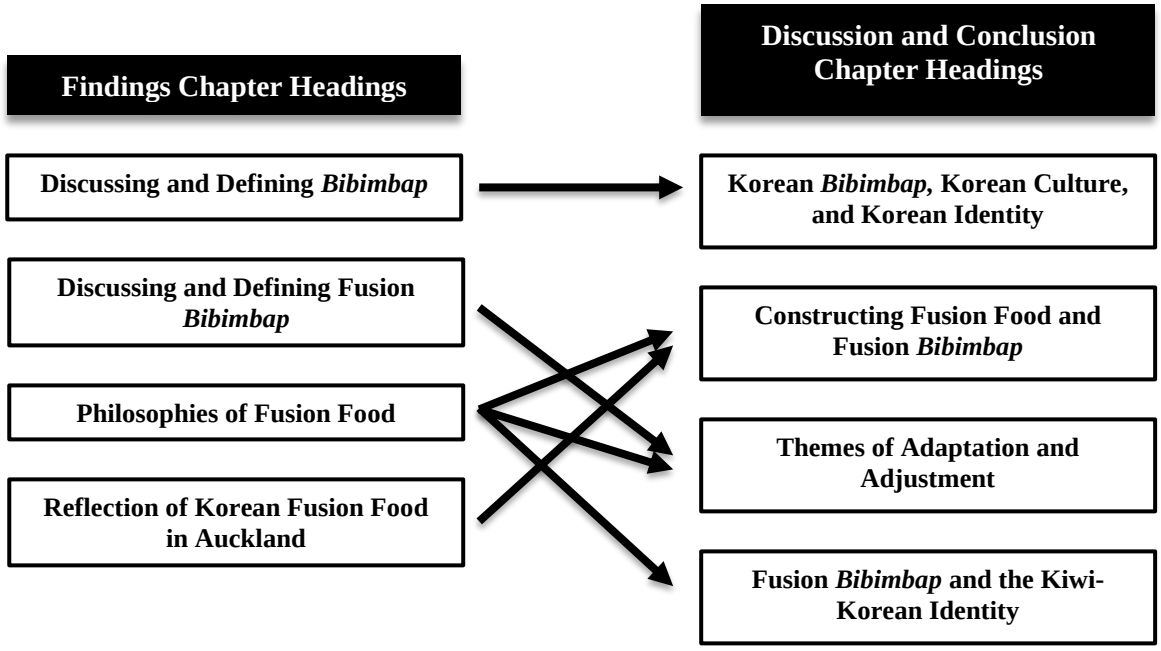

Figure 5. Relationships and Interconnections: Findings and Discussion/Conclusion Chapters.

To answer my research questions, this section presents a discussion of my research findings (refer Chapter 7) utilising a comparison with the information in my literature review (refer Chapter 4). That comparison not only explores my participants' realities, but also reveals what new knowledge my dissertation brings to the academy. To understand that process for myself and to clearly link the four main 'headings' or themes

within my Findings Chapter (refer Chapter 7) to this discussion, I present in Figure 5 the relationships and interconnections between those domains. Thus, the following sections of writing reflect my recognition of the interconnection between my research findings and the literature, particularly realised within my discussion 'headings'.

Korean *Bibimbap*, Korean Culture, and Korean Identity

My participants made strong connections between *bibimbap*, Korean culture and Korean identity. For my participants, *bibimbap* was more than a food to be eaten. By highlighting the practicality of *bibimbap* as an easy and simple dish to make within their own daily lives, my participants exemplified *bibimbap* as an important aspect of the everyday lives of Korean people. Adding to that, Chef Hong described *bibimbap* as Korean 'soul food'. Consequently, he inadvertently recalled the themes of commensality and comfort that were demonstrated in *bibimbap*'s origin narratives (Bibimbap Globalization Foundation, 2012; Korean Tourism Organisation, 2019). Moreover, these connotations of *bibimbap* were also reflected in the media I noted in my literature review (refer Chapter 4) (B.-C. Shin & Shin, 2008; W.-H. Shin, 2015). In that way, I came to understand *bibimbap* as actant materiality (Woodward, 2007) within Korean culture. Similarly, as materiality that contributed to national and cultural identity formation, eating *bibimbap* symbolised 'being Korean' (Billig, 1995; Brillat-Savarin, 1825/1994; Fischler, 1988). That observation was consistent with the literature noted in my literature review (refer Chapter 4).

As described in my literature review, *bibimbap* is a traditional Korean dish (H.-K. Chung et al., 2016). Moreover, despite its unclear origins, *bibimbap* is firmly established as an integral symbol of Korean gastronomy and popular culture (Korea Tourism Organisation, 2013). Interestingly, for me, the disconnect between *bibimbap's* contested origins and the assertion of the dish's cultural materiality paradoxically reflected *bibimbap's* inextricable connection to Korean identity, for the cultural symbolism of *bibimbap* is continuously experienced and upheld by my Korean migrant participants living in Aotearoa New Zealand. However, the ways in which my participants interpreted 'traditional' *bibimbap* differed. Aligning with the literature, my participants recognised that there can be multiple *bibimbap* variations. Some variations and derivatives reflected geographical regions

within the Korean Peninsula ("What Makes Jeonju Bibimbap So Special", 2010; H.-m. Kim, 2015; Korea Tourism Organisation, 2019a), or were simply based on individual preference. Consequently, and as Chef Michael noted, *bibimbap* allowed room for flexibility. That flexibility was realised particularly within ingredient choice and preparation. However, my participants identified specific elements that they considered to be essential components of *bibimbap.* The importance of these elemental components was reinforced as my participants emphasised them in their considerations of fusion *bibimbaps.* Three of my participants agreed that rice and *gochujang* were essential *bibimbap* ingredients. In other words, for these participants, a dish without the combination of rice and *gochujang* could not be identified as *bibimbap*. By contrast, Chef Jason emphasised that *bibimbap* was not characterised by its ingredients but by the 'mixing' action. That 'mixing' action was reflected in the dish's very name which, as noted in my literature review (refer Chapter 4), can be literally translated as 'mixed rice'. In this way, in contrast with the opinions of my other three participants, Chef Jason suggested that *bibimbap* could be better understood as a concept dish rather than a dish bound by its material components. In these ways, my participants' subjectivities revealed to me the ways in which they made sense of the world around them within their considerations of *bibimbap.* These subjectivities reminded me of Berger and Luckmann's (1967) notions of the social construction of reality thesis. Through my interactions with my participants and my consequential reflection on these interactions, I have come to understand their knowledge and understandings of traditional *bibimbap* and the dish's connection to the Korean identity. Within these reflections, I have come to appreciate how Mead's (1934) construct of symbolic interactionism permeates and is 'taken for granted' in our everyday interactions. Similarly, my participants' subjective *bibimbap* experiences and knowledge resonated with my own considerations of my identity as an ethnically Korean individual living in Aotearoa New Zealand. This reflection is further explored in the sections below.

Constructing Fusion Food and Fusion *Bibimbap*

For my participants, the construction of fusion *bibimbaps* involved their coming to terms with what they believed the elements of fusion food to be. As my participants described,

fusion food could be 'anything'. In other words, fusion food, for my participants, was like a blank canvas upon which they could express infinite creative potential within cross-culturally inspired dishes. However, at the same time, my participants also recognised that the same infinite creative space could be as daunting and chaotic as it could be freeing. Consequently, to negotiate that paradox, my participants came to realise some fusion food 'rules'. These 'rules' included positioning traditional and fusion food within temporal boundaries, appreciating the origins and consumption contexts of food, and coming to terms with the multiple approaches towards fusion food. Additionally, they illuminated how understanding fusion food relied on the contributions of both chefs and consumers.

According to the literature, fusion food involves building upon notions of traditional food (Duruz, 2011; Stano, 2014). In that sense, fusion food implies a deviation away from traditional or more recognised food paradigms (Duruz, 2011). Reflecting that view, Chef Michael expressed how it was important for him to make sense of 'traditional' *bibimbap* in order to construct 'fusion' *bibimbap.* To differentiate between 'traditional' and 'fusion', Chef Michael positioned 'traditional' *bibimbap* within a particular time period within the Korean Peninsula's history: the Joseon Dynasty. His positioning, as I came to realise, reflected his understanding of the temporality inherent in both 'traditional' and 'fusion' constructs of food (Geiling, 2013; Staiff & Bushell, 2013). Agreeing with that, Chef Hong reflected the transient nature of the 'fusion'. For him, 'fusion food' was a label for cross-culturally inspired food that was temporarily novel, before that food became normalised within a socio-culture. Exemplifying that, Chef Hong named the Japanese *tonkatsu* as a dish once thought to be fusion, but now widely considered to be part of Japanese gastronomy (Kong, 2018). In these ways, my participants aligned with the notions of Staiff and Bushell (2013) who noted that food is neither static or definitive, but dynamic and iterative.

While the literature tends to conceptualise fusion food as combinations of ingredients and culinary techniques that are associated with different cultures (Duruz, 2011; Geiling, 2013; Stano, 2014), my participants offered an alternate perspective. My participants suggested that fusion food encompassed wider considerations of culture. Explicating this point, they emphasised the importance of understanding a food's origin, something that was seen in

particular in my participants' realisation that such knowledge provided them with a base from which they could construct their own fusion food. This realisation also revealed their appreciation of the cultural context of food and its consumption. Exemplifying this, Chef Jason discussed *kimchi*, another common Korean food. For him, *kimchi* was more than just its ingredients (including garlic, ginger, and chilli flakes); it was about the techniques of preserving vegetables. In this way, similar to how he perceived *bibimbap*, *kimchi* represented more than just its ingredients. Consequently, for Chef Jason, ingredients on their own were only a small part of food and, therefore, its cultural identity. For my participants, food's place in cultural identity sat within a wider context.

Recalling the infinite creative potential within fusion food, my participants recognised that there were multiple approaches in thinking about and creating fusion food. Importantly, within their considerations, no approach was considered to be inherently wrong. My participants observed three ways that fusion food could be constructed. Firstly, 'whole' dishes can be mixed. Chef Michael gave the example of adding *kimchi* to a dish of braised lamb shank and potato mash. Secondly, ingredients within a dish could be substituted with an atypical replacement. Chef Min gave the example of replacing mince in mince pies with a *kimchi jjigae* 'flavour' (a blend of pork and *kimchi*). And, lastly, fusion dishes could be inspired by the cultural context of food. To that end, Chef Michael exemplified his own fusion *bibimbap*. Similar to the royal *bibimbap* of the Korean Joseon Dynasty, Chef Michael's fusion *bibimbap* incorporated seven different elements. Regardless of the different ways of making sense of fusion food, my participants all agreed that fusion food must first and foremostly taste good. Building on Stano's (2014) notion of "con-fusion cuisine" (p. 905), they noted that there was no point in fusion efforts if the resulting dish was not tasty by their standards and, implicitly, for their customers. Consequently, my participants highlighted that good taste was the top priority for the success of fusion food. For Chef Michael, these different approaches to fusion food were visualised as 'levels' that developed as he gained more culinary experience. Thus, my participants provided further insight and illumination into what a 'combination of cultures' (Duruz, 2011; Geiling, 2013; Spence, 2018; Stano, 2014) within fusion food means for chef practitioners.

An important consideration for my participants' construction of fusion *bibimbap* was consumer knowledge. Specifically, my participants were cognisant of local consumer knowledge about Korean cuisine and culture within their fusion considerations. According to my participants, the appreciation of fusion *bibimbap* by their consumers was a direct reflection of how well their consumers understood wider notions of Korean food, including *bibimbap.* This foundational understanding determined the degree of transformation and development that my participants felt comfortable with making in their creation of fusion *bibimbaps*. My participants observed that the 'known-ness' of Korean cuisine was complemented by the popularity of Korean media and music. In particular, for my participants, the popularity of Korean movies including *Parasite* (기생충) (Bong & Kwak, 2019), and of K-pop, exemplified the growing interest in Korean culture and, consequently, Korean food. However, Chef Min also acknowledged a difference in feedback between his Korean and non-Korean customers in regard to fusion *bibimbaps.* According to Chef Min, his Korean customers tended to have a stronger idea of what *bibimbap* 'should' be like. Consequently, that fixed idea caused his Korean customers to have difficulty in accepting what they considered to be the non-traditional aspects of Chef Min's fusion *bibimbaps.* Contrasting that, Chef Min observed that he received more positive feedback about his fusion *bibimbaps* from his non-Korean customers, because they held fewer preconceptions about *bibimbap* and fusion *bibimbap.* Consequently, I have come to realise that constructing fusion *bibimbap* required my participants' awareness of both their own realities as well as the subjectivities of their customers. Aligning with the tenets of the social construction of reality thesis (Berger & Luckmann, 1967) and symbolic interactionism (Mead, 1934), fusion *bibimbap,* for me, embodied the symbiotic interaction of the realities of both my participants and their clientele, albeit within differing notions of *bibimbap*.

Themes of Adaptation and Adjustment

My participants' fusion *bibimbap* evoked themes of adaptation and adjustment. My participants realised and communicated that they faced challenges that prevented them from replicating authentic Korean *bibimbap* within Auckland's "culinascape" (Morris, 2010, p. 6). Consequently, they had to produce *bibimbap* in non-traditional ways. In

particular, limited access to the ingredients traditionally used in *bibimbap* significantly impacted my participants' production of traditional *bibimbap.* That limitation and the subsequent formation of fusion *bibimbaps* reflected Parasecoli's (2011) observation that migrant cuisines often 'transformed' within new localities. However, I was initially confused as to how to understand my participants' *bibimbaps* as fusion. My confusion was supported by the fact that *bibimbap,* as my participants had described it, was characterised by flexibility in the choice of ingredients. Moreover, my participants' *bibimbaps* exhibited the three essential elements of *bibimbap* they had previously identified: rice, *gochujang*, and the 'mixing' action. Reflecting Sandelowski (2000), I reminded myself that it was important to 'listen' to what my participants were telling me; and they told me that their *bibimbaps* were fusion. On further reflection, I had come to realise that the various modifications within my participants' fusion *bibimbaps* were unique to making *bibimbap* in Auckland, New Zealand. In other words, the differences between my participants' fusion *bibimbaps* and traditional *bibimbaps* reflected the realities of my participants producing *bibimbap* within the Auckland "culinascape" (Morris, 2010, p. 6). In that way, and recalling Roudometof (2016), my participants' fusion *bibimbaps* were Korean *bibimbap* 'refracted' glocally within the Auckland milieu.

Aside from the lack of authentic ingredients, my participants also noted that they felt compelled to make non-traditional *bibimbaps* to suit Auckland's "culinascape" (Morris, 2010, p. 6). In particular, they expected traditional *bibimbaps* to be unpalatable for those who were unfamiliar with the dish or Korean food. Consequently, they purposefully adjusted the flavours, textures and the presentation of *bibimbap* – more so than the minimal adjustments they were required to make due to ingredient restrictions – to make the dish more approachable and acceptable for their customers. That consideration was particularly important for my participants who served both Koreans and non-Koreans. The subtle culinary obligations that my participants engaged in paralleled the subaltern position of migrant cuisines within dominant cultures (Mavromatis, 2017; Morris, 2010). In similar, albeit metaphorical, ways, I had come to realise that fusion *bibimbaps* represented the Korean experience for Koreans in Aotearoa New Zealand. Ethnic dishes like *bibimbap* can easily be considered, within the Auckland "culinascape" (Morris, 2010, p. 6), as 'foreign' or 'Other'. Consequently, the efforts of my participants to improve upon

the composition of the dish within fusion *bibimbaps* subtly reflected Morris's (2010) notion that the food of the 'Other', and its acceptance within dominating cultures, aids in the acceptance of Korean peoples in Aotearoa New Zealand. Arguably, that acceptance is validated by the increasing number and popularity of Korean restaurants in the country. However, building on Morris (2010), I suggest that the fusion *bibimbap* reveals more than the experience of Koreans as an ethnic minority. As my participants had discussed, for them, fusion *bibimbap* represented efforts to introduce more traditional Korean foods to the Auckland "culinascape" (Morris, 2010, p. 6). By converting the unfamiliar (*bibimbap*) into the more familiar (fusion *bibimbap*), my participants exhibited their active attempts to encourage interest in and a wider consideration of Korean food within Auckland's "culinascape" (Morris, 2010, p. 6). Moreover, Chef Min's personal motivation to break the stereotype of Korean food as 'cheap food' expressed the desire to break free of the 'minority' status of Koreans within Aotearoa New Zealand. In that way, I have come to visualise fusion *bibimbaps* as providing a 'helping hand' in recognising Korean peoples and culture in New Zealand, rather than an attempt to 'fit in' within existing moulds (Mavromatis, 2017; Morris, 2010). Considered that way, the fusion *bibimbap* symbolises 'reaching out'.

Fusion *Bibimbap* and the Kiwi-Korean Identity

As I have come to understand it, and as my research has revealed, fusion *bibimbap* is a metaphorical representation of an intercultural interaction. In particular, fusion *bibimbaps* reflected the ways in which my participants negotiated Korean food (*bibimbap*) within Auckland's (Kiwi) "culinascape" (Morris, 2010, p. 6). As Chef Hong observed, Kiwi-Korean interactions were facilitated by the increased rate of inter-locality interconnections, or globalisation (Robertson, 2012; Roudometof, 2016). Interestingly, that same force provided the opportunity for my migrant participants to relocate from South Korea to Aotearoa New Zealand. However, it would be erroneous to simply label fusion *bibimbap* as a dish that was born from an interest in novelty and experimentation in cuisine (Spence, 2018). As I consider that possibility and dismiss it, I realise the importance of the contextual circumstances (refer Chapter 2, Contextual Information) that enabled Kiwi-Korean culinary interaction within Auckland's "culinascape" (Morris, 2010, p. 6). In

these ways, for me and in contrast to Spence (2018), fusion *bibimbap* conveys deeper socio-cultural implications. These implications are realised within the Kiwi-Korean hybrid identity. Reflecting on Bhabha's (1994) hybridisation, I have come to realise that fusion *bibimbap* represents the "in-between" (p. 5) space between Kiwi and Korean socio-cultures. However, as Marotta (2008) noted, that 'in-between' is best described as "a process rather than a thing that emerge[d] from the blending of separate unitary identities (Kiwi and Korean)" (p. 300). Building on this idea, fusion *bibimbap*, for me, symbolically represented the iterative negotiations of Kiwi-ness and Korean-ness, and, the convergence of these cultural identities. Moreover, recalling Morris (2010), fusion *bibimbap* symbolised the acceptance of the emergent Kiwi-Korean identity within Aotearoa New Zealand. The ways in which fusion *bibimbap* generated interest and acquired popularity within the Auckland "culinascape" (Morris, 2010, p. 6) represented the acknowledgement of a glocalised (Robertson, 2012; Roudometof, 2016) identity realised within the hyphenated Kiwi-Korean. That realisation was important for me, as a Kiwi-Korean, to help me recognise the complexities of coming to terms with one's identity.

Contributions and Conclusion

My research was positioned within a qualitative paradigm and with constructionist perspective. In particular, this position was illuminated by symbolic interactionism (Mead, 1934), the social construction of reality thesis (Berger & Luckmann, 1967), material culture theory and actancy (Woodward, 2007), globalisation and glocalisation (Robertson, 2012; Roudometof, 2016), and Bhabha's (1994) hybridisation. Drawing from these theoretical perspectives, my research explored fusion *bibimbap* within four participant narratives sourced from Auckland's "culinascape" (Morris, 2010, p. 6). This exploration highlighted the interaction that was not only inherent in *bibimbap* as a food item, but also in the process of research that I now consider to be a co-creative, participant-researcher activity. A key realisation, for me, was that fusion *bibimbaps* illuminated food within wider cultural considerations. These considerations extended well beyond physical ingredients and the nutritional function of food. Specifically, 'traditional' and 'fusion' *bibimbaps* were realised, within my findings (refer Chapter 7) and the present Discussion

and Conclusion Chapter as socio-temporally and dynamically sensitive constructs. That temporality and dynamism positioned *bibimbap* and fusion *bibimbaps* as points of interaction that promoted cultural affirmation, identity (including hyphenated identity) and the reinforcement and building of national identity (Billig, 1995). Consequently, *bibimbap* was positioned as a culturally significant marker of Korean identity. Building on that, I have come to appreciate fusion *bibimbap* for its symbolic representations of glocalised (Robertson, 2012; Roudometof, 2016) Korean material culture (Woodward, 2007) in Auckland. On one hand, the development of fusion *bibimbap* within the Auckland "culinascape" (Morris, 2010, p. 6) paralleled migrant experiences of adaptation, adjustment, and acceptance into a new locality. However, on the other hand, fusion *bibimbap* is realised as a symbol of migrant empowerment, reflecting the ways in which my migrant participants took responsibility for the glocalised (Robertson, 2012; Roudometof, 2016) transformation of *bibimbap* within their worldviews of cuisine and socio-culture. In these ways, not only did my research provide a deeper insight into the construct of fusion *bibimbap* and fusion food but, within that nexus, my research has illuminated the parallel between fusion *bibimbap* and the emergent Kiwi-Korean identity. Consequently, not only has my research provided a valuable insight into how food reflects wider socio-culture and how migrant communities use food as a 'language' within their cultures, but in doing so, it has also gave a voice to my participants within their own and wider experiences of Kiwi culture.

Research Limitations

In completing my dissertation, I have come to realise its limitations. These include:

- Sample size: a larger sample size may have provided greater insight and understanding to my topic.
- My research may have benefited from customer participants as well as chef participants.
- My research may have benefited from exploring other fusion dishes to further illuminate the construction of fusion food in the Auckland "culinascape" (Morris, 2010, p. 6).

- My research may have benefited from a further analysis of the impact of culinary skill and knowledge of authenticity on cuisine expression.
- My participant interactions illuminated, for me, our shared realities that were cooperatively created through our shared languages. Those shared languages included our bilingualism in English and Korean. A limiting factor was that some Korean words held no direct English translation (refer to the discussion of Koven (2007) in the Future Research Recommendations below).
- Time constraints and word limitations in a dissertation could also be considered limitations that hinder further exploration and discussion of a topic.

Future Research Recommendations

Following my recognition of research limitations, I note below areas for future research exploration:

- That similar research be conducted in this topic using notions of polyphony, heteroglossia and dialogism as noted in the writings of Koven (2007) and Bakhtin (1981/2008) . Using those positions would illuminate the linguistic nuances of bi-lingual participants.
- That similar research be conducted in a less densely populated location. In that way, a study of Korean restaurants, for example, in Invercargill, might well either complement this research or starkly contrast it.
- That similar research be conducted soliciting customer as well as chef input. Such research might provide deeper insight and realise fusion food from a consumer perspective.
- That research be conducted by comparing the understanding of fusion food from multiple perspectives of differing culinary skill levels.
- That research be conducted by illuminating the lived experiences of the Kiwi-Korean hybrid identity drawing on theoretical positions similar to those employed in my research, including globalisation and glocalisation (Robertson, 2012; Roudometof, 2016), and Bhabha's (1994) hybridisation. Such research may

expand upon Morris's (2010) notion of social positioning within Aotearoa New Zealand.

- That similar research be conducted seeking the perspectives of those who strongly identify with being Kiwi, Korean, and Kiwi-Korean. Such research may illuminate similarities and differences in considerations of authenticity and fusion within contemporary cuisine.
- That research within a focus group might provide deeper understandings of fusion foods as participants engage in active conversations.

Closing Thoughts

Throughout my research dissertation, I had the opportunity to engage in meaningful reflection about my field of study: gastronomy. A key realisation for me was how reality was (and is) embodied within and represented by food. At the beginning of my dissertation, I conceptualised gastronomy as the study of food. However, I progressively came to realise that gastronomy extends well beyond the plate. For me, gastronomy encourages the study of wider socio-cultural realities, ways of being and becoming. While my research was about 'making sense of fusion *bibimbaps* within Auckland eateries', I have come to realise that it was more about making sense of my participants' and my own realities. Thus, I believe my research was an enlightening experience for me as a researcher of gastronomy, as well as a human being who is trying to understand the world around me. In this way, my dissertation not only represents a work of research, but also one of personal growth.

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Gaeseong chu-eo-tang? Haeju gyoban...buk minsok eumsik-eun? (요즘 북한은) 개성추어탕? 해주교반…北 민속 음식은? Gaesong mudfish soup? Haeju gyoban...North Korean traditional food? (2018, September 28). [Video file]. *KBS News*. Retrieved May 29 Retrieved from https://www.youtube.com/watch?v=IB1s40Kdr5s

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APPENDICES

Appendix A: Selection of Methodologies

In selecting qualitative description (Sandelowski, 2000) as my research methodology, there were several other methodologies that I considered but ultimately rejected as detailed in Table 10. Table 10 also offers a rationale for that rejection.

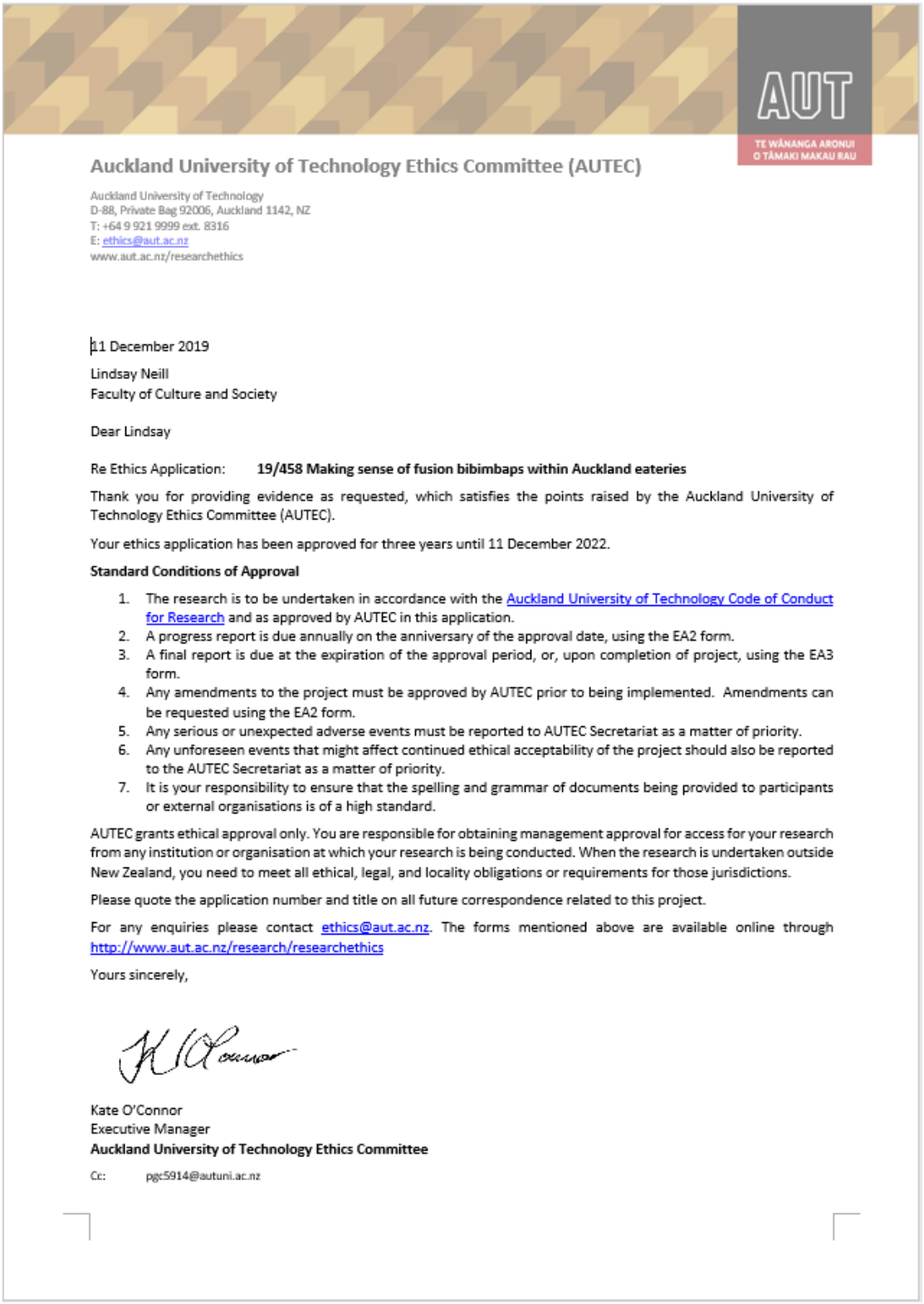
Table 10: Selection of Methodologies

Methodology	Characteristics	Suitability	Rationale
Case Study	A detailed description and analysis of a 'case' (Merriam & Tisdell, 2016).	No	This method was a possibility for my dissertation. However, I rejected it because case study coverage would have exceeded my overall word limit.
Ethnography	A study of individuals and/or group culture overtime (Gray, 2004).	No	This methodology required more time than I had to complete my dissertation. Consequently, I rejected it.
Grounded Theory	An inductive qualitative research methodology aimed to generate theory from the research data (Gray, 2004).	No	Grounded theory was not suitable for my research because my research aim was not centred around the creation of a theory.
Narrative Inquiry	The exploration of participant 'stories' to make sense of participant experiences (Lewis, 2014).	No	While most qualitative approaches involve participant narrative, I was unable to use narrative enquiry because of the time constraints of my dissertation on the need for deep reflection on those participant narratives.

Hermeneutic Phenomenology	Aiming to understand the participants' 'lived experiences' (Sloan & Bowe, 2014).	No	Phenomenology involves in-depth interpretation of the data by the researcher. Hence, applying phenomenology to my research could adversely dampen my participants' voice by highlighting my own.
Content Analysis	Research based within the analysis of secondary data (Merriam & Tisdell, 2016).	No	This method was not suitable for my research as primary data collection and analysis was my focus.
Qualitative Description	A study of the events and experiences of participants expressed in the everyday terms of those events (Sandelowski, 2000).	Yes	Qualitative description was the best suited methodology to achieve my research aims: to make sense of my participants' understanding of fusion *bibimbaps* using their words.

Note. **Adapted from Sandelowski (2000), Gray (2004), Lewis (2014), Sloan and Bowe (2014), and Merriam and Tisdell (2016).**

Appendix B: Ethics Approval



Auckland University of Technology Ethics Committee (AUTEC)

Auckland University of Technology
D-88, Private Bag 92006, Auckland 1142, NZ
T: +64 9 921 9999 ext. 8316
E: ethics@aut.ac.nz
www.aut.ac.nz/researchethics

11 December 2019

Lindsay Neill
Faculty of Culture and Society

Dear Lindsay

Re Ethics Application: **19/458 Making sense of fusion bibimbaps within Auckland eateries**

Thank you for providing evidence as requested, which satisfies the points raised by the Auckland University of Technology Ethics Committee (AUTEC).

Your ethics application has been approved for three years until 11 December 2022.

Standard Conditions of Approval

1. The research is to be undertaken in accordance with the Auckland University of Technology Code of Conduct for Research and as approved by AUTEC in this application.
2. A progress report is due annually on the anniversary of the approval date, using the EA2 form.
3. A final report is due at the expiration of the approval period, or, upon completion of project, using the EA3 form.
4. Any amendments to the project must be approved by AUTEC prior to being implemented. Amendments can be requested using the EA2 form.
5. Any serious or unexpected adverse events must be reported to AUTEC Secretariat as a matter of priority.
6. Any unforeseen events that might affect continued ethical acceptability of the project should also be reported to the AUTEC Secretariat as a matter of priority.
7. It is your responsibility to ensure that the spelling and grammar of documents being provided to participants or external organisations is of a high standard.

AUTEC grants ethical approval only. You are responsible for obtaining management approval for access for your research from any institution or organisation at which your research is being conducted. When the research is undertaken outside New Zealand, you need to meet all ethical, legal, and locality obligations or requirements for those jurisdictions.

Please quote the application number and title on all future correspondence related to this project.

For any enquiries please contact ethics@aut.ac.nz. The forms mentioned above are available online through http://www.aut.ac.nz/research/researchethics

Yours sincerely,

Kate O'Connor
Executive Manager
Auckland University of Technology Ethics Committee

Cc: pgc5914@autuni.ac.nz

Appendix C: Participant Information Sheet (English Version)

AUT
TE WĀNANGA ARONUI O TĀMAKI MAKAU RAU

Participant Information Sheet

Date Information Sheet Produced:

21st November 2019

Project Title

Making sense of fusion *bibimbaps* within Auckland eateries.

An Invitation:

Hello, my name is Joanne Chun, or simply, Jo. I am a student at Auckland University of Technology (AUT) working towards my Master of Gastronomy qualification. I am interested in the fascinating global trend of fusion food that has become a key feature within many Auckland City restaurants. This Participant Information Sheet is to formally invite you to be a participant in my research and for you share your knowledge about fusion food but specifically, fusion *bibimbap*. This research constitutes my Master's degree dissertation.

What is the purpose of this research?

The purpose of this research is to explore fusion foods in Auckland, particularly focussing on fusion versions of the traditional Korean dish, *bibimbap*. I am interested in the ways that chefs conceptualise and physically express fusion *bibimbap*. Moreover, my aim is to explore the ways in which culinary skill and knowledge impact interpretations of authentic *bibimbap* and consequently, expressions of fusion *bibimbap*. I have chosen *bibimbap* because as a Kiwi-Korean, I am familiar with this dish. Additionally, I have noticed how *bibimbap* has become a common base for Korean fusion dishes offered at many Auckland eateries.

As a consequence of my research I will, on successful completion, obtain a Master of Gastronomy degree.

How was I identified and why am I being invited to participate in this research?

You have been selected as a potential participant for my research because of your excellent reputation as a chef who creates fusion *bibimbaps* in Auckland and/or an expert on fusion food within Auckland. Consequently, your expertise will illuminate my research and topic.

How do I agree to participate in this research?

My Participant Information Sheet informs you the details of my research. You will have two weeks from receiving this sheet to consider my invitation. If you would like to take part in my research, please contact me after the two weeks of 'thinking -time'. Should I not hear from you, I will re-contact you. If you agree to participate, I will ask you to sign a Consent Form verifying your willingness to participate.

However, please note, that your participation in this research is voluntary (it is your choice) and whether or not you choose to participate will neither advantage nor disadvantage you. Additionally, you are able to withdraw from my study at any time. If you choose to withdraw from my study, then you will be offered the choice between having any data that is identifiable as belonging to you removed or allowing it to continue to be used. However, once the findings have been produced, removal of your data may not be possible.

What will happen in this research?

My research involves interviewing four participants: three chefs and one 'expert' in Auckland's fusion food culture. I will interview chef/experts to understand how their knowledge about food and culture influences the creation of the fusion *bibimbap* offered at their eatery. I will interview the 'expert' to understand Auckland's fusion food culture and how fusion *bibimbaps* fit within this concept according to their viewpoint.

Our one on one interview, conducted by me, will last no longer than one-hour. I will aim for the interview to be as natural and comfortable as possible. I will ask you a series of questions about fusion food and *bibimbap*. Our interview will be digitally audio-recorded. After the interview I will transcribe your interview and send a copy of that transcription to you.

At that point you are welcome to add to, amend/delete or otherwise alter your transcription. All amendments will be actioned by me and the revised document used as the base for your contribution to my research.

From that document, and those from other participants I will extract important themes from what my participants have told me. Those themes will form the base for my write-up of my findings, discussion and conclusion chapters of my dissertation.

Finally, I will provide you, and my other participants a summary of the research findings.

What are the discomforts and risks?

I anticipate you will not experience discomfort or risk as a participant to my research. However, I believe it will be helpful to consider that:

- Within the review of your interview transcription, that you can delete or otherwise amend any detail that may have caused or might (in the future) cause you discomfort or constitute a risk to you.

How will these discomforts and risks be alleviated?

By your clear identification, amendment or removal of any item or theme within your transcript interview that you deem constitutes risk or discomfort.

Additionally, as researcher I will comply to any amendments you request within your transcript interview.

Additionally, you have the option to choose an identifier for yourself and your restaurant that ensures anonymity. I am happy to provide options and assistance should you request anonymity.

What are the benefits?

Your participation in my research will help to illuminate an under-researched domain of New Zealand cuisine: fusion foods, particularly fusion *bibimbap.* As an expert, my research provides an opportunity for you to share your views not only within an academic community of readers but others who hold interest in food and socio-culture. In those ways my research illuminates more than *bibimbap*, because fusion foods touch upon identity through food and its hyphenation.

Finally, your help will benefit me because through your contribution and my successful completion of my dissertation I will be awarded a MA in Gastronomy from AUT University.

How will my privacy be protected?

Unless you choose another identity, you and your work-place will be identified in my research. Through use of a false identity I can protect your real identity. However, the number of fusion eateries in Auckland with the high reputation you enjoy is limited. Consequently, even if a false identifier is used many may correctly speculate the source of my research. That noted however, using your true or a false identity for you and your business is your choice. Mediating that choice is my offer that you can edit/amend and or delete from your transcribed interview and in that way protect your privacy by not disclosing information that you feel might compromise your privacy.

What are the costs of participating in this research?

The only cost to you in my research is your time. I anticipate that to be not greater than one hour, plus the time you need to edit your interview transcription.

What opportunity do I have to consider this invitation?

You will have two weeks to consider my invitation to participate in my research. Then, you are invited to contact me with your decision. Should I not hear from you after the two-week consideration time, I will contact you.

Will I receive feedback on the results of this research?

As previously noted, you will receive a transcript of your interview. Additionally, I will send you a summary of the research findings.

What do I do if I have concerns about this research?

Any concerns regarding the nature of this project should be notified in the first instance to the Project Supervisor, Lindsay Neill, lindsay.neill@aut.ac.nz, +64 9 921 999 ext 8442.

Concerns regarding the conduct of the research should be notified to the Executive Secretary of AUTEC, Kate O'Connor, *ethics@aut.ac.nz* , +64 9 921 999 ext 6038.

Whom do I contact for further information about this research?

Please keep this Information Sheet and a copy of the Consent Form for your future reference. You are also able to contact the research team as follows:

Researcher Contact Details:

Primary Researcher: Joanne (Jo) Chun, pgc5914@autuni.ac.nz

Project Supervisor Contact Details:

Supervisor: Lindsay Neill, lindsay.neill@aut.ac.nz, +64 9 921 999 ext 8442.

Approved by the Auckland University of Technology Ethics Committee on *11th December 2019*, AUTEC Reference number *19/458*.

Appendix D: Participant Information Sheet (Korean Version)

참여자를 위한 안내

정보 제공 일:

2019 년 11 월 21 일.

제목:

오클랜드 식당가 퓨전 비빔밥에 대해 알아보기.

초대의 글:

안녕하세요, 제 이름은 전예은 입니다. 저는 현재 Auckland University of Technology (AUT)에서 음식 문화 인류학 석사 과정을 이수하는 학생입니다. 저는 전세계적으로 유행하는 퓨전 음식에 대해서 관심을 갖고 있습니다. 오클랜드 많은 식당에서도 퓨전 음식이라고 불리는 음식들을 볼수 있습니다. 이 안내문은 공식적으로 당신을 제 연구의 참여자로 초대하는 것이며 당신의 퓨전 음식, 특히 퓨전 비빔밥에 대한 정보 제공을 부탁드리는 것입니다. 이 연구는 제 석사학위 논문에 기여 할 것입니다.

연구 목적:

이 연구의 목적은 오클랜드의 퓨전 음식 탐구입니다. 특히 한국 전통 음식인 비빔밥의 퓨전 버전에 촛점을 맞출 것입니다. 저의 관심은 재능있는 요리사들이 각 국의 전통음식을 기반으로 오클랜드라는 이문화 사회에서 그 전통음식을 어떻게 퓨전화 시키느냐에 있습니다. 저는 구체적인 사례로 퓨전 비빔밥을 통해 연구를 진행 시키려 합니다. 아울러 요리사들이 전통적인 비빔밥을 어떻게 이해하는지 그리고 비빔밥의 본질을 어떻게 지켜내고 있는지를 탐구 할 것입니다. 연구 주제로 비빔밥을 선택한 이유는 제가 뉴질랜드에서 태어난 한국인으로서 비빔밥이 제게는 친숙하기 때문입니다. 아울러 퓨전 비빔밥은 오클랜드에서 한국 퓨전 음식을 대표한다고 이해했기 때문입니다. 이 연구는 저의 석사학위의 주된 주제입니다.

초대 이유:

제가 당신을 인터뷰 하고자 하는 이유는, 당신이 오클랜드 내에서 퓨전 비빔밥을 만드는 요리사로 평판이 높기 때문입니다. 또는 당신이 오클랜드 내에서 퓨전 음식의 대한 전문가로 평판이 높기 때문입니다. 당신의 전문성은 저의 연구의 많은 도움이 될것입니다.

참여 방법:

이 안내문은 제 연구의 자세한 내용을 알려드릴것이며, 당신은 이 안내문을 받은 후 2 주 동안 생각할 시간을 가지게 될것입니다. 이 연구에 참여를 원하신다면, 2 주뒤에 연락을 부탁드립니다. 혹 연락이 없을 경우에는 제가 연락을 드리겠습니다. 당신이 참여를 동의한다면 저는 당신의 참여가 자발적임을 확인하는 동의서에 당신의 사인을 부탁드릴겁니다. 아울러 참여여부를 떠나서 당신에게는 어떠한 불이익도 없을것임을 알려드립니다. 물론 당신은 언제든지 이 참여를 철회할 수 있습니다. 이럴 경우 당신은 그때가지 당신이 제공한 모든 정보를 철회할수도 있고 혹은 제게 제공할 수도 있습니다. 단 논문의 완성 후에는 철회가 불가능 할 수도 있습니다.

진행 과정:

저는 4 명의 참여자와 인터뷰를 할것입니다. 그 중 셋은 요리사이며 나머지 한명은 오클랜드의 퓨전 음식 문화 전문가 입니다. 전자의 경우는 요리사의 음식과 문화에 대한 지식이 퓨전 비빔밥을 만드는데 어떤 영향을 주는지, 후자의 경우는 오클랜드에 있어서 퓨전 비빔밥과 퓨전 음식의 문화의 연관관계는 무엇인지를 알아볼려고 합니다.

인터뷰는 저와 일대일로 약 한시간 정도 진행될 예정입니다. 인터뷰는 가능한한 자연스럽고 편안한 분위기로 진행될것입니다. 인터뷰는 오디오로 녹음 될것이며 주로 비빔밥과 퓨전음식에 대한 질문을 드릴겁니다. 인터뷰 후 저는 녹취록의 복사본을 드릴것입니다. 당신은 녹취록을

받은 후 수정 및 변경을 요청할 수 있습니다. 저는 그렇게 업데이트된 녹취록 만을 제 연구에 사용 할 것입니다. 다른 참여자도 같은 과정을 가지게 될것입니다.

끝으로 논문 완성 후 요약본을 드릴것입니다.

참여자의 불이익:

특별한 불이익은 없을 것으로 생각됩니다만, 녹취록을 잘 살펴보시고 문제점이 있다면 수정 혹은 삭제할 수 있음을 다시 한번 말씀드립니다. 아울러 본인이나 본인의 식당명이 드러나지 않기를 바란다면 가명을 사용 하셔도 됩니다.

참여자 혜택:

당신의 참여는 아직 조명되지 않은 뉴질랜드 퓨전 음식, 특히 퓨전 비빔밥을 소개하는 데에 도움을 줄 것입니다. 학문적인 영역 뿐만 아니라 음식과 문화영역에 관심을 가지고 있는 사람들에게 당신의 견해를 제공하는 기회가 될 것입니다. 아울러 석사학위 취득을 위해 이 연구를 진행하는 저에게도 많은 도움을 주시게 될 겁니다.

개인 정보 보호:

당신이 원한다면 당신의 이름과 식당의 이름을 가명으로 사용할 수 있습니다. 그러나 이번 인터뷰에 참여하는 4 명은 독자들이 충분히 추측 할 수 있다고 판단됩니다. 따라서 본인의 개인 정보보호를 원하신다면 녹취록을 통해 해당 내용의 수정 및 삭제를 부탁드립니다.

참여 경비:

이번 참여에는 어떤 비용도 들지 않습니다. 대략 인터뷰 1 시간과 녹취록 수정 시간이 필요할 뿐입니다.

참여 여부:

당신에게는 이 연구에 참여를 결정할 2 주의 시간이 주어집니다. 결정 후 제게 연락을 부탁드리며, 연락이 없을 시에는 제가 연락 드리겠습니다.

녹취록과 요약본:

이미 언급 했듯이 당신은 녹취록과 요약본을 받게 됩니다.

향후 연락처:

혹시라도 이 연구에 관하여 보다 더 관심 혹은 불만이 있으시다면 Project Supervisor, Dr. Lindsay Neill, lindsay.neill@aut.ac.nz, + 64 9 921 999 ext 8442 에게 연락 바랍니다.

아울러 참여 과정에서 문제가 있다고 판단되면 Executive Secretary of AUTEC, Kate O'Connor *ethics@aut.ac.nz* , + 64 9 921 999 ext 6038 에게 연락 바랍니다.

심화 학습 연락처:

보다 자세하고 깊은 정보를 원하시면 아래의 연락처로 문의 바랍니다.

연구 학생 연락처 (Primary Researcher):

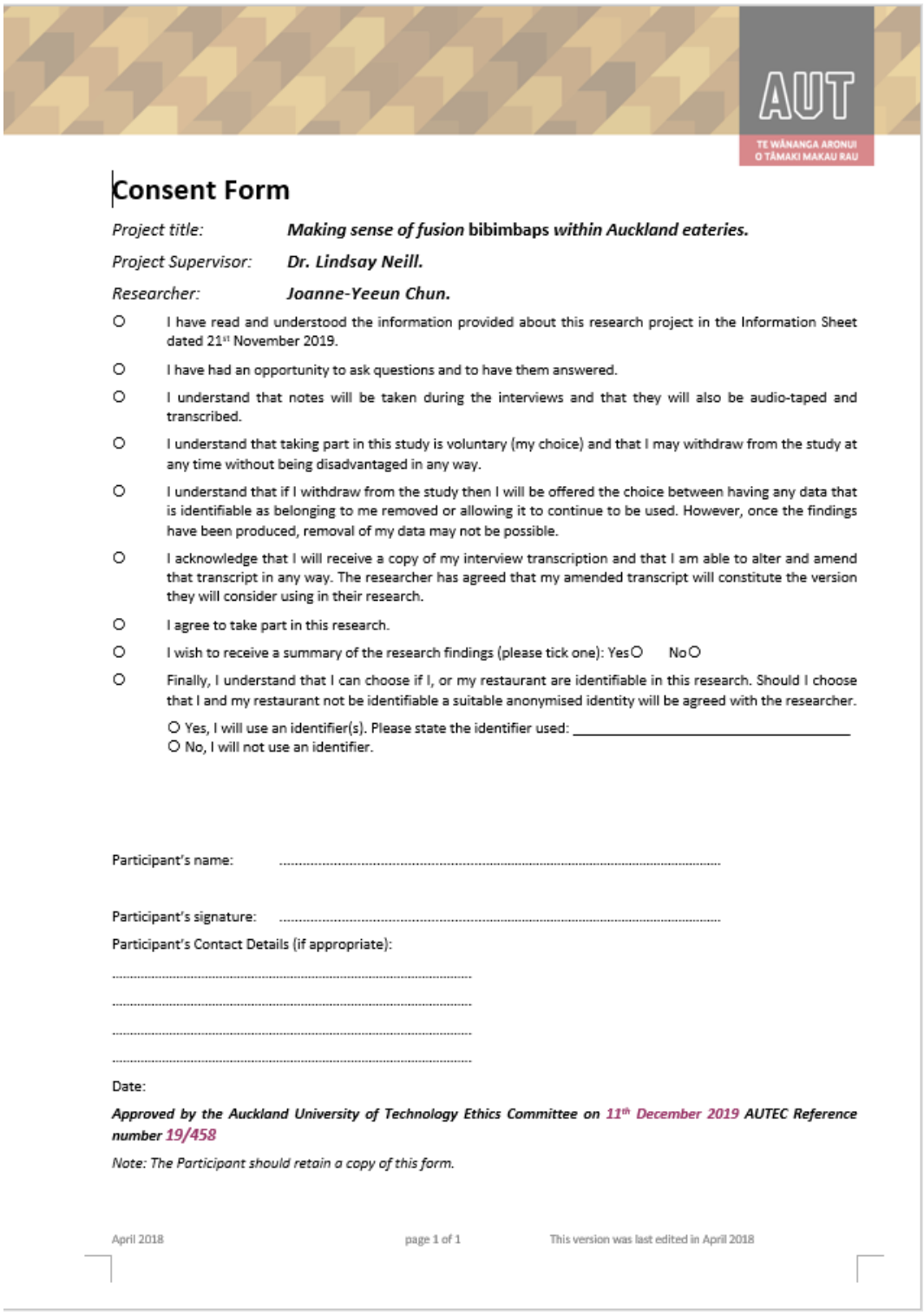
전예은(Joanne Chun), pgc5914@autuni.ac.nz

지도 교수 연락처 (Project Supervisor):

Dr. Lindsay Neill, lindsay.neill@aut.ac.nz, + 64 9 921 999 ext 8442.

Approved by the Auckland University of Technology Ethics Committee on *11th December 2019*, AUTEC Reference number *19/458*.

Appendix E: Consent Form (English Version)



AUT
TE WĀNANGA ARONUI O TĀMAKI MAKAU RAU

Consent Form

Project title: ***Making sense of fusion* bibimbaps *within Auckland eateries.***

Project Supervisor: ***Dr. Lindsay Neill.***

Researcher: ***Joanne-Yeeun Chun.***

- ○ I have read and understood the information provided about this research project in the Information Sheet dated 21st November 2019.
- ○ I have had an opportunity to ask questions and to have them answered.
- ○ I understand that notes will be taken during the interviews and that they will also be audio-taped and transcribed.
- ○ I understand that taking part in this study is voluntary (my choice) and that I may withdraw from the study at any time without being disadvantaged in any way.
- ○ I understand that if I withdraw from the study then I will be offered the choice between having any data that is identifiable as belonging to me removed or allowing it to continue to be used. However, once the findings have been produced, removal of my data may not be possible.
- ○ I acknowledge that I will receive a copy of my interview transcription and that I am able to alter and amend that transcript in any way. The researcher has agreed that my amended transcript will constitute the version they will consider using in their research.
- ○ I agree to take part in this research.
- ○ I wish to receive a summary of the research findings (please tick one): Yes○ No○
- ○ Finally, I understand that I can choose if I, or my restaurant are identifiable in this research. Should I choose that I and my restaurant not be identifiable a suitable anonymised identity will be agreed with the researcher.

  ○ Yes, I will use an identifier(s). Please state the identifier used: _____
  ○ No, I will not use an identifier.

Participant's name: .....

Participant's signature: .....

Participant's Contact Details (if appropriate):

.....

.....

.....

.....

Date:

Approved by the Auckland University of Technology Ethics Committee on 11th December 2019 AUTEC Reference number 19/458

Note: The Participant should retain a copy of this form.

April 2018 page 1 of 1 This version was last edited in April 2018

Appendix F: Consent Form (Korean Version)

AUT
TE WĀNANGA ARONUI O TĀMAKI MAKAU RAU

동의서

제목: *오클랜드 식당가 퓨전 비빔밥에 대해 알아보기*

지도 교수: ***Dr. Lindsay Neill.***

조사원: *전예은* ***(Joanne Chun).***

○ 나는 이 연구 프로젝트에 관해서 제공된 자료들을 읽고 충분히 이해하였습니다. 이 자료들은 2019 년 11 월 21 일 제작된 자료입니다.

○ 나는 사전에 제공된 자료나 이 프로젝트에 관해서 의문점을 묻고 답변을 받을 기회를 가졌습니다.

○ 나는 인터뷰 내용이 녹음되고 필사 될 것을 알고있습니다. 아울러 인터뷰 중 메모가 될 것도 이해합니다.

○ 나는이 연구 프로젝트에 참여함에 있어, 자발적 참여임을 밝힘과 동시에 어떠한 불이익도없이 언제라도 연구 참여를 철회 할수 있음을 밝힙니다.

○ 나는 만약 이 연구 프로젝트의 참여를 철회 한다면, 내가 제공한 모든 정보를 이 연구 프로젝트에서 계속 사용하게 하거나 또는 파기하게 할 수 있습니다. 다만 나의 정보 제공으로부터 결론이 도출된 후에는 그 정보의 파기가 불가능 할 수도 있음을 이해합니다.

○ 나는 나의 인터뷰 필사본의 복사본을 받을 것이며 그 복사본의 내용을 변경 및 수정 할 수 있음을 알고있습니다. 그리고 조사원은 그 변경되고 수정된 필사본 만을 사용 할 것입니다.

○ 나는 이 연구의 참여함을 동의 합니다.

○ 나는 이 연구의 요약본을 받아보기를 원합니다 (예/아니오를 선택해 주세요). 예○ 아니오○

○ 마지막으로 나는 이 연구에서 나 혹은 나의 식당을 밝히거나 밝히지 않을 선택을 할 수 있고, 만약 밝히지 않는다면 적당한 가명을 조사원과 상의하여 사용할 것입니다.

○ 가명을 사용하겠습니다. 가명: _____
○ 가명을 사용하지 않겠습니다.

참여자 이름: .....

참여자 서명: .....

참여자의 연락처 :

.....

.....

.....

.....

Date:

Approved by the Auckland University of Technology Ethics Committee on 11th December 2019 AUTEC Reference number 19/458

Note: The Participant should retain a copy of this form.

Appendix G: Indicative Questions (English Version)

Introduction:

1. Can you please briefly introduce yourself (e.g. Name, cultural background, etc)?
2. How and/or why did you come to New Zealand?
3. Can you please share your chef experience? (e.g. When/how did you start? Past/present experiences)

Fusion, traditional, and authentic food:

1. Can you please share your understanding of fusion food?
2. Can you please share your experience with fusion food?
3. What are your thoughts on Korean food in Auckland? (e.g. Please comment on authenticity/traditional)
4. How do you think 'fusion' compares to 'traditional', 'authentic', and/or 'modern'?
5. Why do you think fusion food is popular/there is interest in fusion food within Auckland and globally?
6. Have you considered the value/significance of fusion food to Auckland?
7. Have you considered the value/significance of cooking fusion (Korean) food to you as a Korean chef in Auckland?

***Bibimbap* and fusion *bibimbap*:**

1. Can you please share your understanding of *bibimbap* (e.g. How would you describe it? What constitutes *bibimbap*?)
2. In your opinion what are important elements to traditional/authentic *bibimbap*?
3. Most Korean restaurants in Auckland can be seen serving some form of *bibimbap.* Why do you think this is the case?
4. What value does *bibimbap* have in Korean (culinary) cuisine?
5. What are your thoughts on fusion *bibimbap* in Auckland?

Appendix H: Indicative Questions (Korean Version)

소개:

1. 간단한 자기 소개를 부탁드립니다.
2. 뉴질랜드는 어떻게 또는 왜 오시게 되셨나요?
3. 셰프님의 셰프 커리어에 대해서 말씀해 주세요 (시작의 계기, 커리어 초기와 현재에 경험 등등).

퓨전과 전통 음식에 관한 질문들:

1. 셰프님이 이해하시기에는 퓨전음식은 무엇인가요?
2. 셰프님의 퓨전음식에 관한 경험들을 말씀해 주세요.
3. 현재 오클랜드에 있는 한식에 대해 어떻게 생각하세요? (전통성에 대한 생각들).
4. '퓨전'과 '전통'과 '모던'은 어떻게 비교된다고 생각하세요?
5. 퓨전음식은 현재 오클랜드 내에서 그리고 세계적으로 많은 관심을 받고있는데요. 왜 그렇다고 생각하세요?
6. 혹시 오클랜드에서 퓨전음식의 의미 또는 가치에 대해서 생각해보셨나요?
7. 혹시 한국인 셰프로서 오클랜드에서 (한식) 퓨전음식을 하는 것의 의미 또는 가치에 대해서 생각해보셨나요?

비빔밥과 퓨전 비빔밥:

1. 셰프님이 이해하시기에는 비빔밥은 무엇인가요? (비빔밥에 대해 설명해 주세요)
2. 전통 비빔밥에 필수적인 요소들은 무엇이라고 생각하세요?
3. 오클랜드에 있는 한식식당들은 대부분 비빔밥 아니면 비빔밥과 비슷한 음식을 판매하고있는데요. 왜 그렇다고 생각하세요?
4. 비빔밥이 한식에서 차지하는 의미는 무엇일까요?
5. 현재 오클랜드에서 찾을 수 있는 퓨전 비빔밥들에 대해서 어떻게 생각하세요?

Appendix I: Participant Quotes

Discussing and Defining Bibimbap

Table 11: An easy, simple Korean meal (Participant Quotes)		
In-Text or Bracketed Quotes (X)	**English Translation**	**Original Korean**
In-Text	"*[Bibimbap]* is something easy to eat when I have leftover ingredients at home. All I need to do is mix (the ingredients). Sometimes after work I mix all the leftover ingredients and eat (*bibimbap*) at the restaurant. Sometimes we make *bibimbap* as a staff meal mixing together the leftover ingredients." (2). (Chef Hong)	"집에서 남는 음식 있을때 먹기가 편하죠. 비비면 되니까. 그리고 여기 (식당에서도) 일 끝나고 남는 재료들을 섞어서 먹기도 해요. 셰프들끼리 스태프 밀 (staff meal)로도 가끔 점심에 남는 음식으로도 다 때려 섞어서요."
Bracketed Quote (1 out of 2)	"For Korean people, *bibimbap* is such an easy fast food." (Chef Michael)	"한국 사람들한테는 너무나도 쉬운 패스트 푸드 (fast food)이지만..."
Bracketed Quote (2 out of 2)	"When I was growing up there was nothing special about *bibimbap*. Growing up, *bibimbap* was about mixing together whatever we had leftover at home with *gochujang*, sesame oil, and an egg. It was something you could eat easily. If you had *banchan* and *namul* left over you can use those to make *bibimbap*. If added leftover *hoe* that would still be *bibimbap*. For me I think *bibimbap* is something you can eat very easily." (Chef Min)	"저는 그렇게 자라왔습니다, 비빔밥이 특별한 음식이 아니였습니다. 집에 남은 거 넣어서 고추장에 참기름을 넣어서 비벼 먹는게 비빔밥. 계란 하나 풀어서 넣고. 그게 비빔밥이라고 알고 자랐고요. 그게 저한테는 비빔밥이였습니다. 편하게 먹을 수 있는 비빔밥. 밑반찬, 나물 남으면 나물 넣어서 비비는 게 비빔밥이고. 회 남으면, 회 넣으면 (또) 비빔밥이고. 편하게 먹을 수 있는 게 비빔밥이라고 생각 하거든요."

In-Text	"I'm not quite sure when *bibimbap* was created. But my personal guess tells me the *tang* and *bibimbap* eating culture originated from a time when Korea was very poor. It hasn't been long since South Korea became prosperous. I thought perhaps it was during this time of hardship people had thrown together whatever food they had left to create *bibimbap*. Similarly, I thought perhaps *tang* was also created by boiling together whatever food was leftover." (Chef Min)	"그런데 개인적 생각으로는 비빔밥이 만들어지게 된 문화가... 잘 모르겠습다. 근데 제가 개인적으로 추측해 보기로는, 한국이 잘 살았던 게 얼마나 됐겠습니까? 전쟁에다가 어려운 시절 보냈는데. 못 살 때 만들어진 음식이 탕 문화와 비빔밥 문화라고 생각 하거든요. 우리가 못 살 때. 옛날 사람들이 못 살 때, 있는거 넣고 비비는 게 비빔밥이 아니었을까? 넣을 거 없을 때 그냥 넣고 끓인 게 탕 아니었을까 라는 생각을 하거든요."
In-Text	"*Bibimbap* is very significant to Korean culture. The average family often eats *bibimbap*. It's a nationally popular dish that Koreans have eaten since long ago. Perhaps you can call it a national 'soul food'." (1) (Chef Hong)	"네, 엄청난 가치가 있습니다. 한국에서도 일반 가족들도 많이 즐겨 먹고. 즐겨먹는 대중적 음식. 옛날 부터 먹었던 우리나라 솔 푸드 (soul food)라고 해야되나?"
Bracketed Quotes (1 out of 1)	"It's (*bibimbap*) our own distinct culture of how we eat food, you know? There's no other culture that mixes all different *banchan*." (Chef Jason)	This interview was conducted in English.
In-Text	"That's why I look at what Korean dishes are considered well-known to non-Koreans (when he plans his menus). And *bibimbap* is number one in that category." (1) (Chef Min)	"그래서 유명한 아이템 (item) 들을 사실은 많이 봐요 (메뉴(menu)를 구성하실 때). 외국사람들한테 어떤 아이템이 잘 알려졌는가? 근데 비빔밥이 넘버 원 (number one)이죠."

Bracketed Quotes (1 out of 1)	"What is the first dish that comes to mind when people think of South Korea?... I thought about what Korean foods are already well-known; *kimchi, bulgogi, bibimbap,* and also *jeon*. That's why I chose to do *bibimbap*. *Bibimbap* is a well-known Korean dish that even the South Korean government endorses (as a cultural dish)." (Chef Michael)	"한국음식을 그나마 사람들이...논 아시안 (non-Asian)이 '한국이다'라고 생각하면 가장 떠오르는 게 뭔가? 그나마 사람들이 알고있는 게 뭔가? 그럼: 김치, 불고기, 비빔밥, 그 다음에 전 같은거. 그래서 비빕밥을 선택을 한 것이였어요. 웰노운 (well-known dish)라고 정부에서도 밀고 있기 때문에 어느정도 사람들이 알고 있는거고."
In-Text	"With *bibimbap* and *bulgogi*, they are well-known enough for people to know what the dishes normally taste like. So, it actually becomes easier to serve those dishes [to a non-Korean clientele]." (Chef Michael)	"비빔밥이나 불고기같은 경우에는 불고기를 먹고 '아 불고기는 원래 이런 맛이야'라고 미리 알고있기 때문에 오히려 되게 쉽게 음식을 낼 수 있고 만들 수 있고."

Table 12: Essential elements (Participant Quotes)

In-Text or Bracketed Quotes (X)	English Translation	Original Korean
In-Text	"Rice and *gochujang*. Those two are essential." (2) (Chef Hong)	"밥이랑 고추장. 그 두개는 필수."
Bracketed Quotes (1/2)	"The basic ingredients in *bibimbap* are rice and *bibimbap* sauce. [*Bibimbap* sauce] is made of *gochujang* and sesame oil." (Chef Min)	"왜냐면 기본적인 재료는 밥이랑 비빔밥 소스 (sauce)이거든요. [비빔밥 소스는] 고추장이죠. 고추장 참기름."
Bracketed Quotes (2 out of 2)	"*Bibimbap* involves mixing steamed rice with *banchan* or other ingredients with *gochujang*." (Chef Michael)	"비빔밥 같은 경우에는 밥을 따로 짓고나서, 그 외에 반찬들이라던지 식자재료 위에 얹어서 서로 고추장과 곁드려서 먹는데."

In-Text	“There are no limits for *bibimbap*. There are no rules about what you can or cannot put in *bibimbap*. However, even though there are no rules there is a general idea that *bibimbap* includes vegetables, meat, seasoning, and rice; sometimes *bibimbap* can come in a *dolsot* or a normal bowl; sometimes an egg can be added or not added. Comparatively, in fish and chips for example, there must be deep fried fish. However, *bibimbap* broadly includes cooked rice and a variety of vegetables. Those vegetables could be stir fried first or added to *bibimbap* fresh. *Bibimbap* could be warm or at room temperature. There are no rules for *bibimbap*.” (Chef Michael)	“하지만 리미트 (limit)은 없는거죠. 비빔밥에 꼭 이거이거 들어가야 돼, 이런 규칙적인 것은 없으니까. 하지만 규칙은 없지만, 사람이 생각하고있는 비빔밥에는 야채와 고기 양념 밥. 때로는 돌솥 때로는 그냥 그릇에. 거기에 때로는 계란이 들어가고 안들어갈 수 있는거고. 피쉬 앤드 칩스 (fish and chip) 같은 경우는 무조건 피쉬 (fish)가 딥 프라이드 (deep fried) 튀겨져야지만 되는거잖아요. 근데 비빔밥은 밥하고 가진 야채잖아요? 굉장히 브로드 (broad) 하잖아요? 그 가진 야채를 볶아도 되고 생이여도 되는거고. 뜨거워도 되는거고 그냥 룸 템프리쳐 (room temperature)도 되는거고. 그렇잖아요? 꼭 이거다 라는게 없는 거 잖아요.”
In-Text	“*Jinju bibimbap* is quite famous. It is famous for using ingredients specific to that regional variety. That’s why we need to specify ‘which’ bibimbap, like *Jinju* bibimbap.” (Chef Michael)	“진주 비빔밥은 하도 유명하고. 거기에는 지역 특성산 꼭 들어가는 재료들이 있기 때문에. 그래서 항상 '무슨' 비빔밥을 스페스파이 (specify)하는 거죠. '전주 비빔밥’ 처럼.”
In-Text	“*Bibimbap* is not the flavour, it's a cooking technique; it's an eating technique; it's not a flavour technique. That's why *bibimbap* can be anything. That's why we put ‘*yukoe*’ *bibimbap*, that's why we put ‘*seongge*’ *bibimbap*, that's why we put ‘*hoe*’ *bibimbap*. *Bibimbap* means a technique, not describing flavour.” (Chef Jason)	This interview was conducted in English.

In-Text	"Because as soon as you lose the identity of mixing rice, it's not *bibimbap*. You need to call it something different, I think. You need to call it something different because you're not mixing it." (Chef Jason)	This interview was conducted in English.

Discussing and Defining Fusion Bibimbaps

Table 13: Fusion *bibimbaps* exhibit essential *bibimbap* elements (Participant Quotes)

In-Text or Bracketed Quotes (X)	English Translation	Original Korean
In-Text	"The Buddha Bowl[33] follows the formation of *bibimbap*." (Chef Hong)	"그 약간 비빔밥의 포메이션(formation)을 좀 맞춘 거예요."
In-Text	"The contents (of the Vegan *Bibimbap*) were similar to the contents of a typical Korean *bibimbap*. There were mushrooms and courgettes. Then we added pickles, red cabbage and we added roasted parsnip. The basic ingredients in *bibimbap* are rice and *bibimbap sauce*. Only the texture of the ingredients has changed. Visually, our *bibimbaps* can look different and fascinating. But on closer inspection it really is just that difference in texture?" (Chef Min)	"일반 한국에 있던 비빔밥이랑 내용은 비슷합니다. 버섯 들어갔고 애호박 들어갔고. 그리고 저희는 피클(pickle)을 넣습니다. 피클, 적배추, 로스트(roast)한파스닙도 넣고요. 기본적인 재료는 밥이랑 비빔밥 소스이거든요. 거기에 들어간 음식에 텍스처가 좀 바뀐거고. 겉 보기엔 와, 이게 뭐지, 신기한거다 이렇게 하는데. 실재적으로 들여다봤을 때는 그 질감에 차이?"
In-Text	"You need to mix [the Buddha Bowl ingredients] with *gochujang*." (1) (Chef Hong)	"고추장 넣고 섞어야지요."

[33] Buddha Bowl is the name of the fusion *bibimbap* served at Chef Hong's eatery. 'Buddha Bowl' commonly refers to a one-bowl dish consisting of an assortment of grains, proteins, and vegetables. Within western social media, it is popularly noted as a healthy dish (Paley, 2017).

Bracketed Quotes (1 out of 1)	"Now we garnish the *bibimbap* but provide the sauce separately so that the diners can mix the dish themselves." (Chef Min)	"지금은 가니쉬 (garnish)해서 소스가 따로 나갑니다. 손님들이 비벼 먹을 수 있게."
In-Text	"I decided to use the concept of using seven different vegetables or seven different elements in my *bibimbap*. When I was learning about the royal palace cuisine of the Joseon Dynasty, I learned then that the basic *bibimbap* setting for the king's meal table was with seven different vegetables. Apparently seven is the number that encouraged the king's wellbeing." (Chef Michael)	"음식을 설정을 할 때 일곱가지에 야채 혹은 일곱가지에 엘리맨트 (element)가 들어가는 걸로 선택을 했어요. 조선 시대 궁중요리를 제가 배웠을 때, 기본적인 수랏상에 올라가는 비빔밥의 세팅 (setting)은 일곱가지 야채였어요. 그게 웰빙 (well being)을 기원하는 숫자. 임금의 건강을 기원 한다는 의미에서 일곱가지를 넣었다 그러더라구요."

Table 14: Inevitable modifications (Participant Quotes)

In-Text or Bracketed Quotes (X)	English Translation	Original Korean
In-Text	"At first, I was going to do traditional *bibimbap*. But the more I learned about traditional *bibimbap*, I realised it is not something I can do (in New Zealand). *Bibimbaps* are different across regions in South Korea and the ingredients available in New Zealand are different to South Korea. So unless, I picked a particular region like Jeonju, for example, and obtained the specialty ingredients from there to recreate the *bibimbap* from there exactly, I realised that fusion was the only option I had. Because I had to make changes to the dish to match my reality." (2) (Chef Michael)	"처음에는 전통, 트래디시널 (traditional)한 비빔밥을 낼려고 생각은 했는데. 배울 수록 내가 전통을 갖다가 할 수 있는게 아니구나 (라는 생각). 왜냐면 지역마다 다 틀리니까. 그리고 구할 수 있는 식재료도 틀리니까. 그러면 전주라던지, 어떤 프로빈스 (province)를 갖다가 정확히 찝어서 똑같이 거기에서 나는 특산물 재료를 구해서 내지 않는 이상, 내가 할 수 있는게 그럼 퓨전 (fusion)이구나. 바꾸게 되니까. 내 현실의 맞겠금 그 음식을 갖다가 변화를 시켜야 되니까."

Bracketed Quotes (1 out of 2)	"The *bibimbap* we sell here (in New Zealand) doesn't compare to the ones sold in South Korea. There are specialty ingredients that are only available in South Korea. So, how could we match up to that same standard without those specialty ingredients?" (Chef Hong)	"저희 지금 한국에서 파는 비빔밥이랑 비교하면은 사실 못미치죠. 한국에서 한국재료들이, 특별한 재료들이 있으니깐 어떻게 거기를 따라갈 수 있겠습니까?"
Bracketed Quotes (2 out of 2)	"I thought whether it was possible to do traditional Korean food in New Zealand" (Chef Min)	"그리고 제가 여기 와서 느낀게, 뉴질랜드에서 과연 전통 한식을 구연하는게 가능할까 라는 생각을 했었거든요."
In-Text	"We have to look for ingredients that are readily available and easy to prepare/cook with in the kitchen. That is why I think doing fusion food is challenging." (Chef Hong)	"저희 주방도 쉽게 구할고 쉽게 다룰 수 있는 그런 재료를 찾다 보니까. 그래서 어렵지 않나."
In-Text (Table 7)	"There are ingredients (in the Buddha Bowl) that you wouldn't normally find in Korean *bibimbap* (such as) chickpea and jasmine rice. Perhaps the Buddha Bowl can be considered fusion because there are some ingredients that are not typically used in Korean *bibimbap*." (Chef Hong)	"한국에서 비빔밥을 먹을 때 쉽게 쓰는 재료도 아닌 것도 있네요: 칙피 (Chickpea). 그 다음에 자스민 라이스 (jasmine rice). (한국 비빔밥에) 쓰지 않는 재료가 조금 들어갔으니깐 조금 퓨전이라고 하면 될까요?"

	"I used salmon and snapper in the *Hoe Bibimbap*.There are a few reasons why I marinated the fish. Here (at the restaurant) since we receive dead fish the texture is very floppy. So, it is a different experience to the *hoe* I remember eating. It lacks the firmness[34]. When you salt the fish, the moisture is sucked out so the texture becomes firmer and the flavour becomes tastier." (Chef Min)	"제가 연어로 했었거든요? 연어로 했었고 스내퍼 (snapper)도 했었고. (생선을 절인 이유가) 이게 몇 가지 이유가 있는데. 생선이 여긴 이제, 죽은 생선이 오다 보니까 많이 흐물흐물 하더라고요. 그래서 먹던 기억이랑 다른 느낌 있지 않습니까? 제가 먹었던 그 탱글탱글한 느낌이라던가 그런 게 없어서. 소금에 절이면 단단해 집니다 수분이 빠져서. 맛도 더 있고."
	"The (Joseon Dynasty) king's *bibimbap* was topped with *jidan*[35] instead of a fried egg. *Jidans* are colourful but it is very time consuming to do at a restaurant. Instead, I topped my *bibimbap* with an *onsen* egg." (Chef Michael)	"임금님한테 올리는 수랏상 비빔밥에는 프라이드 (fried)한 계란이 안올라가고, 지단으로 만들어서 정성스럽게. 지단을 만드는 거는 색깔 적으로는 이쁘지만 레스토랑 (restaurant)에서 하기에는 손이 많이 가서 힘들기 때문에, 온센 (onsen)이라고 하죠, 반숙 된 계란."
	"And the fish lasts longer when you cure it. So, from a business perspective it is very useful." (Chef Min)	"그리고 큐어 (cure)를 하면 생선이 오래갑니다. -가게 비즈니스하는 입장에서 가게에 보탬이 됐었고."
In-Text	"So, if someone says to me that this isn't a traditional *bibimbap* I can tell them that yes, this is not traditional, it is fusion. I can tell them that this is my reinterpretation of traditional *bibimbap* to fit within my reality." (Chef Michael)	"그래서 누군가가 '이게 트래디셔널 (traditional) 비빔밥 아닌 것 같은데?' 그러면 저는 '이게 traditional 아니야, 퓨전 (fusion)이야. 내 상황에 맞겠금 내가 다시 재해석 한 (비빔밥이야)'"

[34] Chef Min mentioned that back in South Korea he would eat the *hoe* from just-caught fish. He recounted that *hoe* from just-caught fish exhibits a firmness not found in the fish delivered to his restaurant in New Zealand.

[35] *Jidan* (지단/알고명): a type of garnish where egg white and yolk are separated, beaten, and pan-fried into thin sheets. The sheets are usually sliced into thin strips and used as garnishes for various dishes.

In-Text	"Then, I brainstormed, how can I keep the Korean-ness of *bibimbap* but also make it differently? So, then I thought about how to utilise the available ingredients here (in New Zealand) to make the *bibimbap*." (Chef Michael)	"거기서 개발이 들어 간게, 비빔밥이지만 가장 한국적이면서도 좀 특색있는게 뭐가 있을까? 그래서 그 다음엔 여기에서 구할 수 있는 식자재료를 가져다가 생각을 해서 만들 게 된거죠."

Table 15: Purposeful modifications (Participant Quotes)

In-Text or Bracketed Quotes (X)	English Translation	Original Korean
In-Text (Table 7)	"Then as I was thinking about a quirky name (for the dish), I found on Youtube that people call it (*bibimbap*) Buddha Bowls. So, that is why I called this dish the Buddha Bowl too. Also I thought the name Buddha Bowl might be more recognisable for the customers too." (Chef Hong)	"그 다음에는 재밌는 이름을 뭐 없을까 하다가, 유튜브 (Youtube) 찾아보니까 부다 볼 (Buddha Bowl)을 부르는 사람들도 있더라구요. 그래서 저도 그랬습니다. 손님들도 알기 쉽지 않을까 해서."
	"There is great interest and demand for vegan food. Then, I realised that I could do a *bibimbap* without using meat. There really are a lot of elements that go into the Vegan *Bibimbap* to guarantee the taste without using meat. The vegan community is also growing but I think vegan food options are very limited. I think Korean food has a lot of potential to branch out into vegan food." (Chef Min)	"비건 (vegan)에 대한 사람들에 관심이랑 요구 사항이 진짜 높은데. 아, 이거를 굳이 고기 안 넣고 비건해도 되겠다. 진짜 여러가지가 들어 가 거든요. 고기가 안 들어가도 충분한 맛을 낸다 라고해서. 비건 커뮤니티 (vegan community)가 점점 커지고 있는데, 음식에 종류는 너무 한정적인 것 같아요. 그래서 한식이 충분히 그쪽으로 발전 가능성이 많이 있다고 생각하는데."

	"With *gochujang*, I mix it with ketchup so it is more approachable, at least at first.Using only *doenjang* or only *gochujang* could be unpalatable (for the diners). For me, pure *doenjang* and *gochujang* are palatable. But I am used to those flavours because I grew up with them. However, my familiarity with those flavours may be an unfamiliar flavour or taste profile to others." (Chef Michael)	"고추장에서도 고추장 대신 고추장에가다 케찹 (ketchup)을 섞어서 더 쉽게 접 할 수 있게끔, 처음에 안 맞을 수가 있기 때문에. 때로는 순수 된장이나 순수 고추장을 넣었을 때, 내 입에는 맞지만, 하지만 내 입맛은 지금까지 내가 자라오고 경험하면서 나 한테 익숙하지만, 그 익숙함이 다른 사람에게는 익숙하지 않은 플레이버/테이스트 프로필 (flavour/taste profile)일 수가 있기 때문에."

Philosophies of Fusion Food

Table 16: Fusion food can be 'anything' (Participant Quotes)

In-Text or Bracketed Quotes (X)	English Translation	Original Korean
In-Text	"Fusion doesn't have a particular boundary or limit, you know?" (Chef Michael)	"퓨전 (fusion)은 어떤 바운더리 (boundary)가, 리미트 (limit)가 없는 거 잖아요?"
In-Text	"With fusion cuisine, there is no end to the combination of ingredients that you could add or omit or the cooking techniques you could incorporate. The smallest addition can transform the fusion dish. So, on reflection I think the combinations you can do within fusion food can be so overwhelmingly infinite; enough to engender an endless dilemma of choice." (2) (Chef Hong)	"퓨전퀴진 (fusion cuisine)은 재료를 더하고 빼고 조리방식을 조금 달리하는등등 이러한 조합은 무궁무진하며 조금의 첨가나 조금 조리방식을 달리해도 너무나도 달라지는 양상이라, 아니 지금 다시생각해보면 다양한 재료의 포화 상태로 선택적 딜레마에 빠질 수 있을정도의 조합이 무궁무진 하지요"
Bracketed Quotes (1 out of 2)	"Fusion food can be anything." (Chef Jason)	This interview was conducted in English.

Bracketed Quotes (2 out of 2)	“So, I think fusion could be many things. I think all of that (examples in Table 8) can be fusion.” (Chef Min)	“그러니까 여러가지가 될 수 있는 거 있지 않습니까? 모든 부분들이 퓨전이라고 저는 -생각하거든요.”
In-Text	“There's no such thing as what is wrong or right about fusion food, I think. That is why it is tricky. I think you need to have a solid philosophy of fusion food. Otherwise it becomes nothing. It’s not an easy topic. That is why I believe every chef needs their own strong philosophy of what you think fusion food is. Because, at the end of the day anyone can do what you’re doing.” (Chef Jason)	This interview was conducted in English.
In-Text (Table 8)	“For me, I don’t consider *dakbokkeumtang* fusion because it is something that Korean people eat and have been eating for a long time. On the other hand, I consider cheese-*dakbokkeumtang* a fusion dish; where cheese has been added to an existing dish to produce another delicious dish.” (Chef Min)	“저는 닭볶음탕은 퓨전 (fusion)이 아니라고 생각합니다. 한국에서 사람들이 먹는 거고 오랫동안 먹어왔고. 치즈 (cheese) 닭볶음탕. 저는 그게 퓨전이 가미되었다고 생각합니다. 원래 있던 거에 치즈라는 유재품을 넣어서 또 맛있는 것을 만들어낸거고요.”
	“There are people who add *kimchi* or *gochujang* to Italian pasta.” (Chef Min)	“이탈리안 (Italian) 파스타 (pasta)에 뭐, 김치를 넣는 분들도 있고요. 고추장 넣는 사람들도 있고요.”

	"One of our popular dishes (at the restaurant) at the moment is a pie dish. We pan-fry *kimchi* with pork to create a *kimchi jjigae* flavour and add that into the pie. It looks similar to the (mince) pies[36] you find in the supermarkets. But I made the pastry crispier and added a more Korean flavour to it. I think that can be considered fusion too." (Chef Min)	"저희가 지금 잘나가는 메뉴 (menu) 중에 파이(pie)가 있습니다. 파이가 있는데 김치랑 돼지고기랑 볶아서 김치찌개 플레이버 (flavour)를 만들어서 파이 안에 넣었습니다. 슈퍼(supermarket)에서 사먹는 그런 파이 인데. 페스트리 (pastry)를 제가 조금 더 크리스피 (crispy)하게 만들고 코리안 (Korean)적인 플레이버를 넣어서. 그것도 퓨전이 될 수 있다고 생각하거든요."

Table 17: Setting temporal boundaries (Participant Quotes)

In-Text or Bracketed Quotes (X)	English Translation	Original Korean
In-Text	"Let's look at the hamburger. Many people probably think the hamburger came from the United States. But the hamburger travelled from Germany to the United States in the 19th century. I used to know it as 'Hamburg Steak' when I used to live in South Korea; minced meat that was pan-fried and served with sauce was known as 'Hamburg Steak' in Germany. But there is another theory that the hamburger came from the East, from the Mongolians before it came to Germany" (Chef Michael)	"햄버거 (hamburger)로 얘기 하면... 많은 사람한테 물어보면 햄버거는 미국에서 오는 음식이라고 생각을 할꺼에요. 근데 햄버거같은 경우는 19 세기에 미국에 건너오기 전에, 독일에서 건너온거고. 한국에서 저는 어릴적에 '함바그 스테이크'라고 알고 살았는데...얇게 다진 고기를 구어서 소스와 같이 나오는 음식을 갖다가 '햄버그 스테이크' ('Hamburg steak')라고 불렸어든요, 독일에서. 근데 독일에서 오기 전에는, 또 설로는 동양에서 왔다. 몽골 쪽 사람이 퍼트린거다."

[36] Here, Chef Min was referring to the savoury beef mince pies common in New Zealand.

In-Text	“So, is the American hamburger the traditional hamburger? Or am I meant to consider the Hamburg Steak from Hamburg as the original? Or should I go back further to the Tartars of Mongolia for the true traditional or original hamburger?” (Chef Michael)	“전통적인 햄버거 (hamburger)라고 하면 미국에서 나왔던 햄버거로 잡아야 되는건지? 아니면 독일에서 햄버그 (Hamburg)에서 시작된 햄버그 스테이크 (Hamburg steak)를 기점으로 해야되는 건지? 아니면 아예 진짜 전통적으로 오리지널 (original)하게 몽콜 족 타타루스 (Tartars)으로 부터 해야되는지?”
In-Text	“I always set a temporal limit to differentiate whether something is traditional or not. I think understanding what is not fusion food will also change depending on how you define the boundaries.” (Chef Michael)	“항상 시간적인 리미트 (limit)을 정해 놓고. 그것을 갖다가 트래디셔널 (traditional)이냐 아니냐 라고 그러는 것 같아요. 퓨전이 아닌 음식. 그것도 마찬가지로 바운더리 (boundary)를 어디에 잡냐에 따라서 틀려질 것 같아요.”

In-Text	“I found it really difficult to make *bibimbap* without setting boundaries. So, by setting those boundaries, I also set a limit for what I considered ‘fusion’. I chose the Joseon Dynasty as my ‘traditional’ period because that was the most culturally prosperous time [for Korean culture]. So, when I make *bibimbap*; the reason I use seven different types of *banchan* is because that’s how it was done during the Joseon Dynasty. I think a lot of the food that comes out of South Korea at the moment is not necessarily ‘historical’, but ‘traditional’ to the Joseon Dynasty. For me as well, when I make Korean based fusion food, I always refer to the food and culture from the Joseon Dynasty.” (Chef Michael)	“어떤 바운더리 (boundary)를 정해 놓지 않고서는 비빔밥을 하게 되면 너무 힘들 더라구요. 그래서 나름대로 어느 선을 정해놓고, 퓨전 (fusion)의 리미트 (limit)도 정해 놓은거죠. 그래서 저는 비빔밥을 할 때, 시기를 정해 놓은게 일곱가지라고 한 것도 조선시대일 때 가장 문화적으로 활성했던 시기였기 때문에 조선시대를 정해 놓고. 일곱가지 반찬도 정한거는, 마찬가지로 조선시대 때 그렇게 했었기 때문에. 지금 한국에서 가장 많이 나오고 있는게 역사적인 음식이 아니라 트래디셔널 코리안 푸드 (traditional Korean food)라고 하면 지금 잡고있는 시대가 조선시대인것 같아요. 그리고 저도 많은 한국 음식을 기반으로 퓨전을 할때 그 기반은 항상 조선시대 때 나왔던 음식을 보고- 조선시대의 문화를 보니까.”

Table 18: Understanding the cultural context of food (Participant Quotes)		
In-Text or Bracketed Quotes (X)	**English Translation**	**Original Korean**
In-Text	"I think there is a difference between knowing the culture and history and making fusion food versus not knowing and making fusion food. I think in order to make fusion food well - beyond simply mixing food - you need to do historical research." (1) (Chef Michael)	"그래서 퓨전 (fusion)에 깊이라서 얼만큼 만드는 사람이 전통과 역사를 많이 알고 있느냐? 아니면 모르고서는 만든거냐? 그 차이에 단계인 것 같아요. 단순하게 요리를 섞는 거 보다는 정말 제대로된 퓨전을 갖다가 내기 위해서는 역사적인 관찰도 있어야지 되고."

In-Text	“There’s a few key things to call it *kimchi*. In Korea there are hundreds of types of *kimchi*, right? Let's forget about what type of vegetables we're going to use for the *kimchi*. First thing, is it fermented? Because we need to understand why we started eating *kimchi*. Back in the days we didn't have a fridge. We got piles of cabbages anywhere in ancient Korea. So, they (ancient Koreans) thought about how we're going to preserve this vegetable to eat it well. Otherwise it would go off and they couldn’t eat it. That's why they started the salted method. They salted the vegetables. That's how we ate *kimchi* in the beginning; we tried to preserve our vegetables safely so we can eat it in the future. *Kimchi* is about preserving the vegetables. You need to salt the vegetables to let all the moisture out and add spices. So, I think you need to tick a few things off the criteria to call something *kimchi*. Is it fermented? Is it salted? But when you see pickled cabbage and when you actually have it, you can straight away say this is not fermented. So, we cannot call this *kimchi*. But people call it kimchi because they add garlic or ginger or chilli flakes.” (Chef Jason)	This interview was conducted in English.

Table 19: Levels of fusion food (Participant Quotes)		
In-Text or Bracketed Quotes (X)	**English Translation**	**Original Korean**
In-Text	"For example, braised lamb shank with potato mash is a common winter dish in New Zealand; I consider this dish quite rich. So, I thought I could add *kimchi* to balance that richness. To me that was fusion. I thought mixing two different 'completed dishes' together was fusion. When I was still inexperienced I tried to make (fusion) with completed dishes." (Chef Michael)	"예를 들어서, 이나라에서 가장 보편적인 겨울에 먹는 음식 브레지드 램쉔크 엔드 포태이토 메쉬 (braised lamb shank and potato mash)를 했을 때, 이게 어떻게 보면 되게 rich 한 음식인거고요. 저는 그 나름대로 거기에 한국입맛에 맞는 김치를 갖다가 겨뜨려서 먹으면 서로 밸런스 (balance)가 맞을까라고 생각했어요. 근데 저한테는 그게 퓨전 (fusion)있었죠. 완성된 음식에 또 다른 완성 된 음식을 가지고 와서 서로 섞었을 때 저 한테는 퓨전이라고 생각을했던거고. 제가 기술이 없고 배움에 지식이 낮았을 때는 완성품을 가지고서는 만들려고 했었고."

In-Text	"After I gained more experience and confidence - around five or six years into my career - I understood fusion food with an emphasis on the ingredients rather than the whole dish. For example, I wanted to make *kimchi* and I asked myself, could I use *bok choy* instead? I experimented with *bok choy* but it was too fibrous and not right. Then, I tried with celery, a 'western' vegetable. But the celery didn't ferment. So, I was looking at fusion from an ingredient level. (At the time) I didn't consider the traditional or cultural background of the food but rather just focused on mixing different ingredients. Basically, I was more interested in replacing the main ingredient than mixing whole dishes." (Chef Michael)	"요리를 많이 배우고 어느정도 자신감이 붙었을 때 5 년차, 6 년차 됐을 때는 퓨전 (fusion)이라고 하면 서로 완성 된 음식보다는 식자재 – 예를 들어서 김치를 만들고 싶은데 김치 (배추) 대신 복초이 (bok choy)를 써보면 어떨까? 그래서 복초이를 하니까 익었는데 너무 즐겨, 너무 파이버러스 (fibrous)해, 이건 안 맞는거같아. 그럼 셀러리 (celery)를 한번 써보면 어떨까? 셀러리 한면 서양 야채이지만 조금 더 새롭게 해보니까 발효가 안돼라던지. 식자재를 서로 섞기 전에 원 자재를 갖다가 생각을 하게된거였었고. 왜 그 음식이 지금까지 내려왔는지에 대한 트래드셔널 (traditional), 컬추럴 백그라운드 (cultural background)를 생각지 않고 그냥 재료 만 가지고 섞어섰던 거였어요 저는 이제 완성품 대신 매인 인그리디언트 (main ingredient)가지고 서로 섞어서는, 리플레이스 (replace) 시키는 거죠."
In-Text	"Ten years into my career I had a desire to learn more about Korean food. I learned about the royal palace cuisine of the Joseon Dynasty; I began to question the origin of the name, *kimchi* and question why this is a traditional food for Korean people. At this third level, I realised that I needed to know about the cultural context of food in order to truly do fusion (Korean) food." (Chef Michael)	"십년차 들어서서는 궁중요리 배우고 한국음식을 더 깊게하고 싶은 마음에 역사; 이게 왜 김치라는 이름을 달고나오게 됐고, 이게 왜 전통적인 한국사람들이 계속 먹는 음식이 됐는지를. 어떤 컬추럴 (cultural)한거 같다가 알아야지 만이 내가 진정한 퓨전 푸드 (fusion food)를 낼 수 있겠구나 생각을한게 저의 세번째 단계였죠."

In-Text	“But I don’t think you can say the first level is bad; I made fusion food within my scope of fusion food at the time. I think I entered the second and third levels over time as I learned more.” (Chef Michael)	“첫번째 단계가 나쁘다 아니다 사람들이 말을 할 수 없는거고. 상황에서는 제가 아는 한도내에서 퓨전 (fusion)이란 것을 만들었기 때문인거고. 시간이 지나면서 배우면서 두번째, 세번째 단계를 들어온게 아닌가.”
In-Text	“Fusion food first of all should be tasty, for sure. Food has to be tasty. You can do whatever you want, you can do anything. But it has to be tasty at the end of the day.” (2) (Chef Jason)	This interview was conducted in English.
Bracketed Quotes (1 out of 2)	“Making food that is tasty is the ultimate goal in cooking.” (Chef Michael)	“어차피 음식을 만들면서 얼티미트 골 (ultimate goal)은 맛있는 음식을 내는 것이겠지만.”
Bracketed Quotes (2 out of 2)	“Every chef has their own standards. For me personally, I think taste is the most important. Though it is important for me as a chef to show impressive culinary techniques, taste is the most important part of cooking”. (Chef Min)	“요리사들이 각자 생각하는 주관적인 게 다 다르지 않습니까? 저는 개인적으로 맛이 중요하다고 생각하거든요? 요리사로써 멋진 기술을 살리는일은 무척중요합니다 하지만 맛이 항상 최우선시 되어야한다고 생각합니다.”
In-Text	“In my opinion, if the dish is tasty as a result of the mixing (ingredients) then it works. If they (the ingredients) don’t mix well then the fusion hasn’t worked.” (Chef Hong)	“제 생각은, 섞여서 맛있으면 되는거고. 잘 어울리지 안으면은 안되는거고.”
In-Text	“I don’t think there’s a point in fusion if the result doesn’t taste good. What’s the point [in doing fusion food] if you cannot make the dish better?” (Chef Min)	“근데 퓨전 (fusion)을 했을 때 맛이 없으면 그건 의미가 없는 거 같습니다. 더 좋은 방향으로 나가지 못 하면 무슨 의미가 있습니까?”

In-Text	“Taste comes first, followed by the visual (aesthetics). Then comes the cultural context of food.” (Chef Michael)	“첫째는 맛이죠. 맛 그리고 비주얼 (visual)은 같이 따라가는 거고. 그 다음에 컬추럴 베이스 (cultural base)가 깔려있어야 되죠.”

Table 20: Natural process (Participant Quotes)		
In-Text or Bracketed Quotes (X)	**English Translation**	**Original Korean**
In-Text	“People move; as people move there is exchange. From those exchanges there are small changes over time. Therefore, fusion happens as a result of cultural and historical changes; or I want to say fusion follows the natural flow of time, changes in climate or other socio-economic factors. This is simply my opinion but I think all foods are fusion.” (Chef Michael)	“사람은 움지기는 것이고, 거기에서 교류가있고. 그러면서 조금식 변화되는거죠. 그래서 퓨전 (fusion)은 계속 문화와 역사에 변함에 따라서 아니면 시간의 자연스러운 흐름에 따라서 그 상황과 그 다음에 클라이매트 (climate)과 그리고서는 다른 소셜 이코노미 (social economy)의 팩터 (factor)에 따라서 변하는 것이다라고 저는 말하고 싶죠.”
In-Text	“Cooking food used to be limited by the ingredients you could access locally. But as we travel here and there, we are able to cook with ingredients from elsewhere. That, in a sense, can be considered fusion too; a naturally occurring process.” (Chef Hong)	그 전에는 이 지역에서 만 자라는 음식, 지역에서 만 구할 수 있는 식재료, 그런걸로 먹을 수 있었는데. 이제는 뭐, 왔다 갔다 하면서 다른 음식들을 구하고, 그런걸 통해서 다른 음식에 넣고. 그런것도 뭐 어떻게 보면 퓨전 (fusion)이 될 수 있죠. 그러면서 자연적으로 된거겠죠.”

In-Text	“Fusion food for me is ‘just food’. I don’t know if I can organise my thoughts about fusion food into something more profound. Perhaps a dish may start off as fusion because it is made with a mixture of ingredients from different countries. But over time that same fusion dish may be integrated into the culture and become that ‘country’s dish. [For example] there’s Japanese curry or Japanese *tonkatsu*. They came from the west but now in (South) Korea we talk about Japanese *tonkatsu* and not western *tonkatsu*. I used to think fusion was simply about mixing. Now, for me fusion food is ‘just food’.” (Chef Hong)	“퓨전 (fusion)은 그냥 제가 생각하기로는 그냥 음식인 것 같에요. 크케 뭐 따로 퓨전을 정리하기가 그런데요. 이제 처음에 다른 나라에서 재료가 섞여서 맛있고 잘 유지가 되면은, 그게 또 자기 나라 음식이 되는거 아닐까요? 그럼 또 시간이 흐르면은 또 퓨전이라는 개념이 사라지고. 그전에는 먹으면서, 처음에 먹었을때 '와 퓨전이다, 새롭다', 그렇죠. [예를 들면] 일본에 카레 (curry)나, 일본에 돈까스. 그게 처음에 서양에서 왔는데, 지금은 저희 나라도 서양 돈까스라고 안하고, 일식 돈까스라고 얘기를 하잖아요. 예전에는 그냥 단순히, ‘섞였다’, 퓨전이. 지금은 퓨전이 그냥 ‘음식이다’.”
In-Text	“Now it's kind of old to say “that's French cuisine”, “that's Korean cuisine”, “that's Indian cuisine” because the world is becoming smaller and smaller. So, I can see slowly now that cuisines are slowly becoming, I should say fusion. [Cuisines] are all becoming influenced by all different cuisines now.” (Chef Jason)	This interview was conducted in English.

Table 21: Advantages of fusion food (Participant Quotes)		
In-Text or Bracketed Quotes (X)	**English Translation**	**Original Korean**
In-Text	"...the rising demands for new food (in terms of taste, small, texture and visual aesthetics) beyond the need to eat for survival" (Chef Hong)	"[퓨전 (fusion)음식은] 살기 위해 먹는 행위를 넘어 이제는 문명의 발달로 다채로운 식재료와 음식문화를 좀 더 쉽게 접할 수 있는 계기가 됐을 뿐더러, 미각 뿐만 아니라 향, 촉감 ,눈으로 보는 시각등등 더 새롭고 맛있는 음식을 찾는 사람의 욕구에 충족하고자 조합이란 방식을 선택했을 거예요."
In-Text	"I think creativity is an advantage to fusion food; you can mix and cook a lot of great dishes without having to be fixed on one thing." (Chef Min)	"퓨전 (fusin)에 장점이라면, 창의성; 하나를 고집하지 않고 섞어서 좋은 걸 만들어 내는 것이 퓨전의 순기능이라고 생각합니다."
In-Text	"One of the advantages of fusion restaurants is that there is something on the menu that people would have at least heard about. So, fusion food in that way can be easily approachable for people." (Chef Min)	"퓨전 레스토랑 (fusion restaurant)에 진짜 좋은 점은 이 메뉴 (menu)들이 사람들이 봤을때 한번씩 다 들어본 아이템 (item)들 일겁니다. 사람들이 쉽게 접근 할 수 있는 거 같아요, 퓨전음식을 하면."
In-Text	"The significance of Korean fusion food in New Zealand is that it is a way to introduce Korean food to those who are not familiar with Korean cuisine. By adjusting some of the characteristic strong flavours in Korean food or by combining Korean flavours to familiar dishes you can introduce Korean food in New Zealand, where Korean food is progressively becoming popular." (2) (Chef Min)	"뉴질랜드 (New Zealand)에서 퓨전 (fusion)한식을 가장큰 의미는 한식이 익숙하지 않은사람들에게 조금더 편하게 한식을 소개할수있는것 입니다. 한식특유의 강한맛을 조금줄이고 중화시키거나 익숙한 음식에 한식의 맛을 접목시켜 한식의 보편화가 아직은 진행중인 뉴질랜드에서 사람들에게 한식을 조금더 쉽게 소개하고자 노력하고 있습니다."

Bracketed Quotes (1 out of 2)	“I think it’s a way to palate train customers so they can become more open to try more traditional Korean food.” (Chef Michael)	“팔레트 트레이닝 (Palate training)을 통해서 그 다음에 익숙 해지면 더 한국 전통적인 것으로 갈 수 있지 않을까 해서 많이 바꾸 게 된거죠.”
Bracketed Quotes (2 out of 2)	“That's what really clicked with me on Monday (media launch). That the best way to introduce different cultures to other cultures is to approach it in their culture.” (Chef Jason)	This interview was conducted in English.
In-Text	“What makes [food] different between different cultures is ‘appearance’; how it looks, how [the food] is presented. It's a matter of how we eat. I think the flavour is not the most difficult part (when making fusion food). Not just you adding the ingredients. [Therefore], I think the ‘appearance’ is the most important thing in fusion food. So, I believe as long as you keep the flavour as what it is and just change the appearance to approach different cultures, I think that's the best way to introduce my culture to different cultures.” (Chef Jason)	This interview was conducted in English.
In-Text	“I noticed that in New Zealand, Korean food is often stereotyped as ‘cheap food’. So, through my restaurant I am continuously showing people that Korean food is good food; that it is worth the price. I am trying to break that stereotype.” (Chef Min)	“지금 뉴질랜드 (New Zealand) 사람들이 가지고 있었던 한식에 대한 고정관념이 췹 푸드 (cheap food)라는 관념이 너무 많았어요. 저는 가게 오픈하고 그거에 대해서 아니라고, 한식도 좋은 음식이고, 그거에 대한 값어치가 할 만하다 라는 그런 거 계속 추구하고 있어요. 그 고정관념을 깨려고 노력하고 있고.”

In-Text	“I think fusion food is a good way to showcase New Zealand culture through food. I think the walls between culinary cultures are quite low and open in New Zealand. In a country with a multicultural population, I think fusion food represents New Zealand’s open mindedness to try to understand others through food.” (Chef Min)	“오클랜드 (Auckland)에서 퓨젼 (fusion)음식이란 뉴질랜드 (New Zealand)의 문화를 음식으로써 잘보여주는 예라고 생각합니다. 뉴질랜드는 음식문화 사이의 장벽이 정말 낮은 나라이고 오픈 (open)된 마인 (mind)드라고 생각합니다. 다민족이 모여사는 뉴질랜드에서 각각의 식문화를 오픈된 마음의 사람들이 이해하고 받아들이면서 일어나는 일들중 대표적인일이 퓨젼이라고 생각합니다.”

Reflecting on Korean Fusion Food in Auckland

Table 22: The knowledge of Korean culture in Auckland (Participant Quotes)		
In-Text or Bracketed Quotes (X)	**English Translation**	**Original Korean**
In-Text	"I think doing fusion food is always a gamble; about whether people like it or not. An ingredient may be fine for me because I grew up with it. Even if I don't personally like it, I've seen people eat it over the years. So, for me I don't have a phobia[37] for that ingredient; it's not scary or dangerous to me. However, people from other countries might see it as a dangerous ingredient, dangerous food, or a dangerous taste. So, when you consider the progress of fusion food or fusion bibimbap you need to consider how much of Korean culture is appreciated by non-Korean people. K-pop[38] and (Korean) movies have a big impact. If you look at Korean restaurants (in New Zealand) 20 years ago there were no non-Koreans." (Chef Michael)	"그래서 퓨전 (fusion)은 항상 도박인거 같죠. 좋아하느냐 아니냐. 그래서 가장- 힘든게, 내 생각에는 이것은 괜찮을 것 같은데... 새로운 재료지만 저한테는 포비아 (phobia)가 아니죠. 나는 어릴적 부터 봐왔었고 즐겨하지 않았더라도 많은 사람들이 먹는 것을 봤기때문에 나 한테 무섭고 위험한 재료는 아니지만 다른 나라 사람들이 봤을때는 위험한 재료-, 위험한 음식, 위험한 맛이 될 수가 있으니까는. 그래서 퓨전의 발전, 퓨전 비빔밥을 봤을 때는 얼만큼 사람들이 그 나라의 컬쳐 (culture)를 얼만큼 어프리시에트 (appreciate)하느냐. 케이팝 (K-pop)이라던지 영화라던지 문화적으로 많은 역활을 하는 것 같고. 20 년전에 한국 식당을 봤을 때 -외국사람은 없었죠."

[37] As in "neophobia" (Fischler, 1986, p. 278)
[38] K-pop: popular music or sometimes specifically pop music from South Korea.

In-Text	"When people get introduced to K-pop or Korean music they get interested in where that music is from; Korea? They want to learn more about Korea and Korean culture and they slowly get interested in food. Similar to how they saw *Parasite*[39]. It's a good example of influencing a lot of things in the whole world. For example, in *Parasite* they call the dish *jjapaguri*. Everyone is crazy about *jjapaguri* right now. So, I think that's how at the moment other parts of the (Korean) culture got introduced to 'them' first. Then they get interested to see more about that culture." (Chef Jason)	This interview was conducted in English.
In-Text	"[Korean restaurants in New Zealand] help spread the word about *bibimbap* and assist the process in making fusion *bibimbap*." (Chef Michael)	"[뉴질랜드 (New Zealand)에 있는 한식당들은] 비빔밥을 더 알릴 수 있는, 아니면 조금 더 잘 퓨전 (fusion)화 될 수 있게 만드는?"

[39] *Parasite* (기생충): A 2019 movie directed by Bong Joon-ho (Bong & Kwak, 2019).

In-Text	“I think people understand Korean culture and cuisine to different degrees. People who have an in-depth understanding about Korean culture would have a different response to eating fusion *bibimbap* compared to people who know K-pop or generally popular aspects of Korean culture. For people who have tried the many regional varieties of *bibimbap* have a reference to compare to and, for example, interpret how typical a *bibimbap* ‘should be’. However, for people who have a superficial understanding of Korean culture might see *gochujang*, *namul*, and rice in the (fusion) *bibimbap* and interpret it as a Korean fusion *bibimbap* that is done well.” (Chef Michael)	“근데 그 것은 개인마다 차가 있을 것 같아요. 내가 알고 있는 선이 어느정도에 깊이가 있는지; 내가 한국의 문화를 어느정도 깊이 알고있는지. 아니면 한국의 비빔밥 종류를 얼만큼 많이 먹어 봤는지. 그 것을 아는 사람이 제가 퓨전된 음식을 먹었을 때 와 아니면 한국 케이팝 (K-pop) 아님 제너럴 (general)하게 파퓰러 (popular)한 것만 알아서 한국 비빔밥을 먹었을 때 감응은 틀리겠죠. 한국의 많은 비빔밥을 먹어본 사람들은 먹어보면 '이 것은 보통 집에서 먹는 수준인 것 같아'라고 하는 반면에 어떤 한국의 컬쳐 (culture)에 대해서 얕게 알고있는 경우에는 '오 고추장도 들어 가 있네? 나물 반찬 밥이 올라 가 있네. 거기 비빔밥, 한국 퓨전 제대로 하는 것 같아'라고 말을 할 수 있는 것이고.”
In-Text	“I don’t think Korean customers liked my bibimbap. Though, I completely understand because Korean people have a certain idea of what bibimbap should be like based on how they grew up. Since my bibimbap is different to Korean people’s expectation of bibimbap they either like it or hate it. There are people who tell me the bibimbap is really delicious but there are also a fair number of (Korean) people who tell me it’s so-so. But I think feedback from non-Koreans was much better. For them the food was new and exciting and even if they are unfamiliar with the flavours, they could tell a lot of time and effort went into the food.” (Chef Min)	“제 비빔밥을 한국 분들이 별로 좋아하지 않았던 것 같습니다. 저는 충분히 이해하거든요. 왜냐면은 한국사람들은 누구나 먹고 자란 그걸 다 가지고 있어요: 개인적으로 이게 비빔밥이다. 그래서 제가 만든 비빕밥이랑 한국분들인 기대하고 먹었던 비빕밥이랑 다르기 때문에 호불호가 갈립니다. 아 진짜 맛있어요 하는 분들이 있는 반면에, 그냥 뭐, 그냥 그랬어라고 하시는 분들도 꽤 있었습니다. 근데 외국사람들한테 했을 때는 후기가 많이 좋았던 거 같아요. 다 새로운 음식 화려하고. 아, 이 음식을 먹었을 때 아, 이게 뭔 맛인지 몰라도 이게 뭐가 정성이 많이 들어 갔구나라는 그런 느낌?”