

The impact of branding on consumers when applied to famous Chefs, an overview in the specific case of France

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Declaration

Declaration: I, Marie Ferrer, declare that this research is my original work and that it has never been presented to any institution or university for the award of Degree or Diploma. In addition, I have referenced correctly all literature and sources used in this work and this this work is fully compliant with the Dublin Business School's academic honesty policy.

Signed: Marie Ferrer

A handwritten signature in black ink, appearing to read 'M. Ferrer', is written on a white rectangular background.

Date: December 26th, 2018

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Abstract

Gastronomy is a wide subject, very common in France. Indeed, France is known abroad for its excellence in cuisine and its gastronomic restaurants. Through the years, gastronomy has evolved considerably in order to match new consumers' behaviors and expectations. In parallel, the figure of the Chef evolved as well. According to experts, from an executant in restaurant kitchen, the Chef became a celebrity appreciated and well known by the general public. Consequently, the majority of them create their personal brand in order to build brand equity through different ways.

So, the aim of this study is to determine what is the impact of those brands on French consumers in general.

To answer to this question, the researcher used secondary and primary researches composed of questionnaires and interviews. The sample is based on French people interested in gastronomy. These methods aimed to collect reliable data through questionnaires in order to build trends and deeper understandings with interviews.

Results from the primary research, confronted to experts' visions allowed to draw some conclusions. Famous Chefs have positive and powerful impact on French consumers through their brands. Indeed, they have a real influence through different aspects of their brand. Nevertheless, this study has revealed different types of consumers and Chefs. Consequently, French consumers are impacted by Chefs' brands to whom they refer to. Strategies and actions implemented are specific to the kind of Chef or consumer.

Keywords: famous Chefs ; Chefs' brands ; branding ; brand impact ; French gastronomy ; French consumers' perception ; French people and Chefs ; gastronomic cuisine ; celebrity Chef ; influences; media Chef.

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Chapter 1: Introduction

1) Background

Gastronomy is a very wide topic defined as the art of good eating (Gillespie, 2011, p2). It focuses on the enjoyment of eating a certain food or beverage, different according to countries and cultures (Gillespie, 2011, p2). This topic is very common in France as it exists a lot of gastronomic restaurants in the country. According to the Michelin Guide, France counts 610 starred restaurants, which is the most important number after Japan (2018). Moreover, on an economical view, gastronomy represented 87 billions of euros in 2016 in France (2016), according to the website of the government. These numbers are non-negligible and show the weight of this field in France. Moreover, France is known in the world for its excellent cuisine and Chefs' specific knowhow, registered in the intangible heritage of humanity by UNESCO in 2010 (Montargot, 2016, p78).

During long time, gastronomy was reserved to a certain elite, who had a high role in the society (Gillespie, 2011, p6). Nowadays, gastronomy interests a lot of French people, who have access to it through different ways. According to Barrère and Al., "The demand for gastronomic services is growing fast, and gastronomy has become a topic for the masses." (2014, p1409). Indeed, gastronomy and its image have evolved, "Famous chefs make magazine headlines; TV programs show luxury restaurants and give chefs' recipes" (Barrère and Al. 2009, p1409). Through these practices, a new manner of gastronomy consumption appears, different than the classic restaurant.

Meanwhile, thanks to the democratization of this topic, Chefs hold a new position and become real celebrities. Indeed, in the past Chefs were just known to make cuisine in kitchen, which is their main discipline. Nowadays, as gastronomy is recognized as art, Chefs become famous such as painters or musicians for instance (Rousseau, 2012, pxix). According to the same author, there are different factors to this evolution. The media advances and the interest of audience, which push Chefs to become "stars" (Rousseau, 2012, pxix). As they are famous and well-known from the general public, a lot of them use their image to create their own brand.

2) Research question and objectives

Due to the new emergence and evolution of gastronomy in France as well as the change of Chefs status in the way of becoming famous, this dissertation focus on a main research question:

“What is the impact of famous Chefs’ brands on French consumers?”

The aim of this dissertation is to discover and analyze the power of famous Chefs’ brands on French consumers’ behaviors in their everyday life as well as in the gastronomic field. In other words, it focusses on qualifying the nature of Chef’s brands impact on those consumers. For these reasons, the researcher decided to focus on French consumers behaviors towards Chefs.

To answer to this research question, the researcher has set some objectives to achieve:

- To highlight the evolution of French gastronomy.
- To explore the new figure of Chefs in France.
- To analyze relationship between consumers and celebrity Chefs.
- To investigate consumers’ behaviors towards Chefs’ brands.
- To identify which aspects of Chefs’ brands influence consumers the most.

3) Plan presentation

This dissertation will be divided in six chapters in order answer to the research topic properly. The first chapter is the introduction of this dissertation. As its name suggest, it aims to introduce the chosen topic through several parts in order to demonstrate its relevance. Then, the second chapter focuses on literature review. This part contains secondary research, it means data collected by others (Saunders and al.,2016, p316) in order to investigate what have been done previously. The chapter three refers to the methodological part. It contains all the processes and methods used by the researcher to collect primary data. Then, the chapter four is analyzes and presentations of primary data collected. The researcher explains findings without interpretation. However, in chapter five named “discussion”, the researcher interprets findings and link them to literature review in order to make sense. Finally, conclusions belong to the chapter six. In this part, the researcher explains its chosen position

related to the main question and literature. In other word, this part is the final answer to the research question.

4) Limitations

This dissertation will focus on the impact of Chefs' brands on consumers in France. Consequently, primary researches will be conducted on French consumers, which are main protagonists of the topic. Subsequently, Chefs branding part will be explored in secondary research in order to understand and give context to the topic. However, no primary researches will be conducted on famous Chefs due their none availability during this period and inaccessibility. Subsequently, recommendations of new strategies to impact French consumers will not be approached, only existing ones will be investigated. Consequently, this dissertation will not deal with the manners and the reasons which pushed Chefs to become brands. Finally, due to the time allocated to the dissertation and the lack of financial resources, findings will be an overview of French consumers behaviors and beliefs.

5) Justifications

About justifications, the researcher decided to research on this topic for different reasons: about the market, for academic reasons and finally personal ones.

First, the gastronomic market has totally changed with new consumers' behaviors as well as Chefs' branding apparition. French people seem more and more interested in this area and Chefs more and more numerous to launch their brand. Consequently, the Chefs products and services market is increasing. So, this paper aims to guide famous Chefs in their marketing decisions. Chefs could refer to this research in order to analyze what have been done by the other Chefs, and then adapt their strategies.

Then, from the academic view, the chosen topic is totally fresh and new. Indeed, branding is a very wide subject studied and analyzed many times by many different experts (Aaker, 1996; Kapferer, 2008; Keller, 2013) and applied on several areas. In addition, impacts of brands on consumers as been studied as well through different behaviors (Novik and al., 2017; Awasthi, 2012; Schiffman, 2012). On the other hand, celebrity branding, which is more recent, and the relationship between celebrities and consumers have been studied to go deeper on branding topic (Lunardo and al., 2015; Labrecque, 2011; Escalas, 2017). However, these marketing

aspects, it means branding and celebrity branding, have been little studied when applied to famous Chefs (Montargot, 2016; Ferguson, 2015; Cebrian and al, 2016). Indeed, this phenomenon, called famous Chefs' branding is very recent and do not appear a lot in academic literature directly. Consequently, their impact and influence on consumers is completely new and never explored, especially in the case of France. This lack of research is one of the reasons which pushed the researcher to work on it.

Finally, this topic has been chosen by personal interest. During an internship in a communication agency dedicated to restaurants, the researcher had the opportunity to work for gastronomic restaurants and Chefs. Meanwhile, the researcher made its studies in marketing in France, developing a real interest for this business field and consumers behaviors, which is a wide subject. From those two statements, this topic seemed to be an evidence and relevant for a future career in this area.

6) Contributions

This research would be profitable for two types of Chefs: the famous ones and the ones who want to develop their career.

First, famous Chefs could take benefit from this research in order to understand and measure their actual impact on French consumers. Some famous Chefs will not be directly touched by this dissertation, but it could be useful for external communication agencies or internal marketing teams they work with. Indeed, those famous Chefs undertake different activities and develop their brand in order to create a strong audience and generate value (Montargot, 2016; Dion and Boissieu, 2013; Barrere and al., 2009). With this new research, they would be able to identify the nature of their relationship with French consumers, their impact on them as well as their most influencing actions. According to their leading strategy, it means their choice of identity and wanted perceived image, they could change their strategy and actions, or keep the actual ones if they are satisfied. In other words, this dissertation could provide them results of their undertaken actions, in order to improve them if necessary.

Then, it will be also profitable for Chefs in general or future Chefs, who want to create their brand as well as developing their career. Through findings and analyzes, this research could give them keys to create impact and influence on consumers, as well as creating a strong

leading strategy. In addition, they will be able to compare what has been done until today by the famous Chefs in order to work on creating new impacting strategies.

Chapter 2: Literature Review

1) Introduction

This literature review will provide an overview of the chosen topic according to existing academic journals and relevant references. According to Saunders and AI, this section of the dissertation aims “to develop a good understanding and insight into relevant previous research and the trends that have emerged” (2009, p61). It will also establish a theoretical framework, in order to conduct primary research and then answer to the research question properly.

This section has been divided in three themes which will cover the dissertation reflection in order to answer, at the end, to the research question. The first part of this literature review will aim to define the concept of branding in general. After definitions and role explained by experts, this part will deal with several concepts of branding: brand image, brand identity and brand equity, in order to have a depth understanding of the topic. Then, the part will focus on the relationship between consumers and brands.

Then, the researcher will focus the second part on celebrities and brands. Specific cases of branding will be discussed and analyzed: celebrity branding and celebrity endorsement. Even if these concepts seem similar and put the celebrity as the main protagonist, they present some significant differences. Then, this part will aim to highlight the relationship between consumers and celebrities.

Lastly, the third part will give an overview of gastronomy in France. After definitions of experts of the topic, the researcher will highlight the role of French institutions which have created the excellence in French gastronomy. Then, this part will focus on the evolution and changes in this area through new consumer behaviors and new trends which appeared. Finally, it will deal with the new position hold by Chefs: their celebrity and brand creation will be discussed.

2) Concept of branding

a) Brand definition and role

This concept of branding has been studied many times by several authors and definitions have changed to become more complex and complete. According to the American Marketing Association cited by Keller (2013), a brand is a “name, term, sign, symbol, or design, or a combination of them, intended to identify the goods and services of one seller or group of sellers and to differentiate them from those of competition.” (Keller, 2013, p30). This definition is very close to the first sense that we know historically, showing the basic aspects of this concept. However, for other experts, a brand is more than just giving a name or a sign. According to Ellwood, “A brand is the aura that surrounds a product or service that communicates its benefits and differentiates it from the competition for the consumers” (2000, p17). In the same vision, Keller said it is “something that has actually created a certain amount of awareness, reputation, prominence, and so on in the marketplace” (Keller, 2013, p30). In other words, a brand is composed of elements and is also a way to communicate values and benefits of a product.

To go deeper with those definitions, we can also notice different points of view concerning their orientations. To support the definition of Ellwood (2000), Keller (1998) claimed previously that “a brand is a set of mental associations, held by consumer, which add to the perceived value of a product or service” (1998, p10). Both these definitions are consumers oriented, placing them in the center of the reflection. On the other hand, Kapferer defined a brand as a set of “intangible assets, assets that produce added benefits for the business.” (2008, p9). We can notice that in this case, the orientation is focused on the company and show a strong commercial aspect.

About the role and the function of the brand, different experts gave their opinion. As we saw previously, a brand was a way to differentiate goods from a trader to another (Keller, 2013, p30; Mishra, 2012, p122). In addition, according to Kapferer (1997), the brand must introduce the hidden qualities and benefits of the products through experiences. It means the inaccessible aspects by the five senses: touch, smell, taste, hearing (1997, p28). Moreover, in its academic journal, Mishra (2012) studies different brands’ functions: personality, risk

reducer, legal instrument, relationship ... We can notice that all the roles are intangible and linked to an experience. In other words, experts said that the main brand role is to make the consumer feel the experience, benefits and values expected just with its name.

All these brands' definitions and functions mentioned previously seems to be positive. However, some experts totally disagree and critic this emergence of branding. In its famous book *No Logo*, Naomi Klein denounces branding ethical issues and highlights the inconsistencies of the current capitalist system (Klein, 2000). For her, brands become too powerful and they take over products, which become only the support. In addition, this power limits consumer choices as some of them become leader. Finally, according to her, companies invest more on branding aspects than on the product composition and production. Consequently, production is relocated and raw materials of minimum quality, to the detriment of consumers (Klein, 2000). More recently, other experts shared the same vision of branding through critics. According to Caccamo (2010), "branding does more than demonstrate the advantages of a company's products: it shapes identity, hinders psychological development, masks abuse of workers, creates unrealistic personal expectations, and even replaces religious imagination especially when targeted at children and other vulnerable populations" (2010, p302). Finally, for Holt (2004), "Branding is a form of rhetoric—an instrument to persuade people to think differently. Branding can create considerable value. But it can also be used in an exploitative manner." (2004, p11). We can notice that some experts agree to denounce the negative power of branding and their unethical aspects. For them, these negative aspects have impacts on major part of the society.

b) Several concepts of branding

1. Brand identity and image

In order to achieve its function of differentiation, a brand has its own identity. To define the brand identity concept, Kapferer used the comparison of an identity card (2008, p172). Indeed, a brand has different characteristics that create who it is, such as a person (Aaker, 1996, p68).

According to Keller, those characteristics are called elements and "the main ones are brand names, URLs, logos, symbols, characters, spokespeople, slogans, jingles, packages, and signage." (Keller, 2013, p30; 142). We can notice that the majority of elements cited by Keller

are related to creative aspects, as graphism or music. In comparison, other experts define the brand identity as “the unique set of associations that an organization aspires to create and maintain. These associations are the essential characteristics and attributes of the brand (...)” (Phillips, McQuarrie, Griffin, 2014, p320). In this case, the identity of the brand is defined by things that cannot be perceived by one of the five senses.

These definitions complement each other showing that a brand identity is composed of several assets and values which will represent the brand.

To better understand, Aaker, a pioneer in this area, has discomposed the brand identity in four perspectives (Aaker, 1996, p68). He compares the brand as a specific thing, in order to describe it completely and cover all the aspects. The first one consists in describing the brand as a product (country of origin, values, attributes, functionalities ...), then as an organization, as a person (personality, relationship with consumers ...) and as a symbol with all the assets related to visuals. This method allows to company to create the identity of a brand both mentally and with creative elements.

Moreover, the identity has to be clear and well defined in order to correspond to every products of the brand. (Kapferer, 2008, p172). According to the same author, this clear definition is very important because is it what the company want to display to consumers:

Identity is on the sender’s side. The purpose, in this case, is to specify the brand’s meaning, aim and self-image. (...). In terms of brand management, identity precedes image. Before projecting an image to the public, we must know exactly what we want to project. (Kapferer, 2008, p174)

Consequently, brand identity can be summarized as the manner chosen by a brand to be perceived by consumers. During the brand creation, the company will define it with assets and values which will lead the brand’s future, it means its identity.

On the other hand, the brand image can be defined as how the consumer perceive the brand, Kapferer said that the “brand image is on the receiver’s side”. (2008, p 174). Earlier, Kotler tried to define this concept with this definition the brand image is a “set of beliefs, ideas and impressions that a person holds of an object” (Kotler, 1996). Recently, he gave another one more complete: the brand image is “the perceptions and beliefs held by consumers, as

reflected in the associations held in the consumer’s memory” (Kotler, 2009). Indeed, due to the environment, memories or beliefs, the image of a brand can be totally different from an individual to another.

Consequently, the real challenge for brand is to make the perceived image of the brand coherent with the brand identity, created by the company. In this case, the company will build brand equity and create a unique value in front of their competitors. This point is all the more important for organization brands or personal brands, which have a certain legitimacy and consumers expectations (Keller, 2013, p48).

However, some dissonances can exist between brand identity and brand image due to different factors such as the competition and several noises (external or internal), as we can see below (Kapferer, 2008, p174). This gap between both could threaten the company.

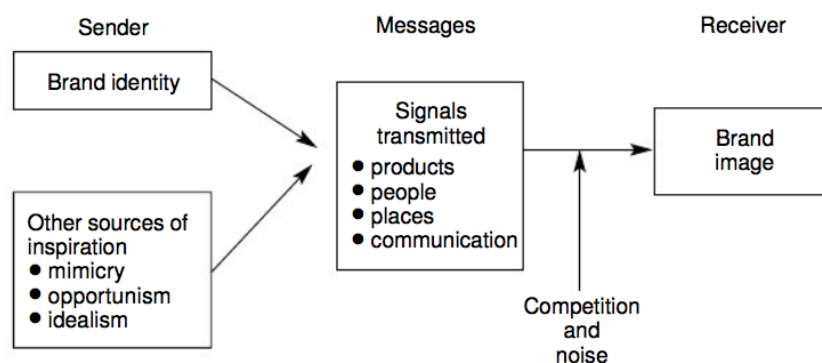


Figure 1: Brand identity and image model (Kapferer, 2008, p174)

2. Brand equity

Another important aspect of branding is what the experts call brand equity. Many experts gave their definitions, often different but complementary. According to Rosenbaum-Elliott, Percy and Pervan it is “how a brand name provides added value to a product” (2011, p89). In the same vision, Biel defined it as the added cash flow released by the association between a product or service and a brand name (1992). Then, according to Keller “brand equity explains why different outcomes result from the marketing of a branded product or service than if it were not branded.” (2013, p57). In other words, it represents the impacts of brand elements on a product or service. However, those experts seem to focus on the positive impact or added value bring by brands.

The definition of brand equity which seems to be the more complete is the one of Aaker (1991). For him, it is “a set of brand assets and liabilities linked to a brand, its name and symbol, that add to or subtract from the value provided by a product or a service to a firm and/or to that firm’s consumers” (1991, p15). Indeed, this definition adds a negative dimension not mentioned by other experts.

Then, the value added to a product can cover different aspects. As saw previously with the definition of Biel (1992) it can be financial. It means that the brand can generate higher profit for a company instead of a non-branded product. Indeed, this expert called this value “cash-flow” (Biel, 1992). On the other hand, it can be on the customers ‘mind (Aaker, 1996). Indeed, a brand can have a positive image in consumers’ mind and make its products like better than another. In this case, the branded product is better for consumer because it shows less risks (Mishra, 2012, p124) than the non-branded one. By the word risk, Kapferer means economic, functional, psychological, social and experimental (2004). Then, the creation of a strong identity, as we saw previously, plays a huge role in this kind of added value because it is directly link to the image perceived by consumers. According to Keller, « the customer-based brand equity model suggests that marketers should choose brand elements to enhance brand awareness; facilitate the formation of strong, favorable, and unique brand associations; or elicit positive brand judgments and feelings. » (2013, p142)

Finally, these two kinds of added values are linked. To end-result to better profits for the company, the brand image perceived by consumers must be positive in order to push them to purchase these products (Rosenbaum-Elliott, Percy, Pervan, 2011, p90).

c) Consumers’ behaviors and relationship with brands

Consumers’ behaviors with brands follow the same decision-making process used for products or services. According to Schiffman (2012, p 15), the decision-making process is in three steps, as explained in the following framework. First, consumers will first meet external influences from the brand and from its own environment. Then, he will take his decision according to several analyses. Finally, he will evaluate his experience.

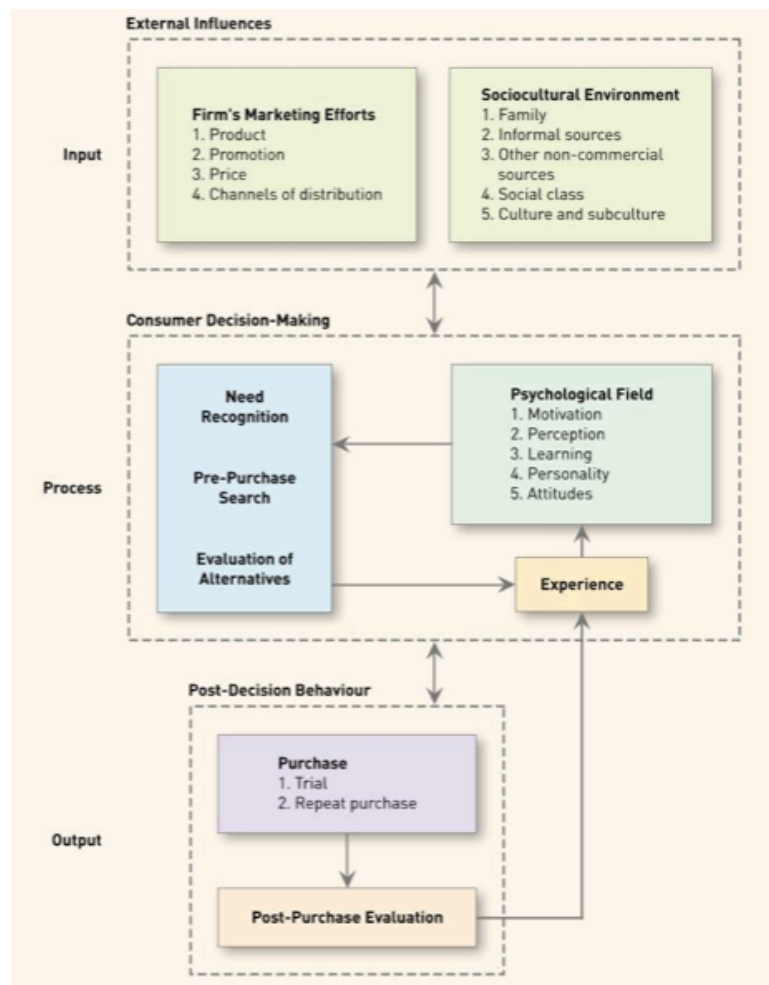


Figure 2: Decision Making Process (Schiffman, 2012, p15)

This process is linked to the relationship between the consumer and the brand. Relationship is a concept very important and old for humans (Veloutsou, 2007, p9). Often used between humans such as friendship, experts have developed theories and concepts to demonstrate the same kind of relationship between a brand and consumers. For Chang & Chieng, consumer and brand relationship can be defined as “the tie between a person and a brand that is voluntary or is enforced interdependently between the person and the brand” (2006, p935).

To better understand this concept, this expert does the parallel with friendship stages: “potential friends (brand trying), casual friends (brand liking), close friends (multi-brand resurgent loyalty), best friends (brand loyalty) and crucial friends (brand addiction)” (Veloutsou, 2007, p11). All these stages refer to emotional attachment between humans, applied to a consumers and brand relationship (Novik and al., 2017, p280). This concept is traditionally applied to humans with the parent and child stage (Thomson, 2006, p105),

extended to the romantic relationship (Novik and al., 2017, p280). Experts defined it as “experiencing feelings of passion, connection and affection towards the brand.” (Novik and al., 2017, p280). Some characteristics leads a consumer to develop attachment to a specific brand. According to Awasthi (2012), the elements of a brand such as “brand name”, “packaging”, or “country of origin” (2012, p51), decided during the brand identity creation are first steps on the brand attachment as they are first characteristics known by consumers. In addition, other characteristics appear such as emotional and cognitive feelings (Novik and al., 2017, p280), which can make the brand unique a powerful for consumers.

Then, attachment is linked to the brand loyalty and brand quality relationship concepts. As one of the main goals for a company is to retain consumers in order to make them purchase repeatedly, firms try to implement loyalty programs in order to enhance brand loyalty (Awasthi, 2012, p51). Indeed, a positive relationship pushes consumers to develop a strong attachment to the brand and then to repurchase (Awasthi, 2012, p49), which is more powerful than traditional loyalty program. Then, according to the same expert the brand quality relationship is one of the key components of this concept described as “an alternative to the concept of brand loyalty” (Awasthi, 2012, p49). Dwivedi (2014) defined it as the trust, the commitment to the brand according to the social benefits gained (2014, p487).

According to experts, attachment can also influence consumers’ perception of a brand (Awasthi, 2012, p51), and then can push consumers to prefer a certain brand instead of another.

Finally, consumers develop a real attachment to brands that resemble them, with which they can identify. This concept called brand-self connection appears when a consumer feel himself linked and connected to the brand as if it is a part of himself (Novik and al., 2017, p281). In addition, according to Schiffman (2012), “consumers who have strong links to particular brands – a positive self–brand connection – see such brands as representing an aspect of themselves.” (2012, p148). Consequently, consumers choose specific brands to claim who they are, it means brands that share their values.

However, even if brands create most of the time a positive relationship with consumers, some of them are “subject to criticism, consumer attack, or anti-branding campaigns or

communities” (Awasthi, 2012, p51). Indeed, some consumers are against brand and capitalism, as saw previously with issues about branding and ethics denounced by Klein (2000). Due to disagree or past dissatisfactions, some communities are created in order to damage brand reputation (Awasthi, 2012, p52). Moreover, with the emergence of new technologies and social networks, more empowerment is given to these communities (Awasthi, 2012, p51), which push companies to develop a new positive relationship in order to remake a positive image.

3) Celebrities and brands

Nowadays, celebrities are present in many different fields. (Lunardo and al., 2015, p685). According to Escalas (2017), some of them are known and loved for their talent, such as musician or sport players for instance. Nowadays, other kind of celebrities appears “reality celebrities, famous from exposing their “real lives” on traditional media; and social media celebrities, whose star power comes from self-promotion via digital content.” (Escalas, 2017, p299). We can notice that the talent is not a specific characteristic of celebrity anymore. To better understand what differentiate a celebrity from a simple individual, experts gave their definition: “A celebrity is a well-known personality who enjoys public recognition by a large share of a certain group of people” (Shukre and al., 2013, p3). We can summarize it as people who interest a wide audience through different activities. In addition, due to their fame, celebrities are aware that they become marketable products and that they can generate additional value with a personal brand creation (Olenski, 2018) or endorsement.

a) Celebrity branding

According to experts, celebrities can be considered as human brands (Thomson, 2006, p105). For them, the concept of human brand refers to use of marketing and communication to promote a person, which includes celebrities (Lunardo and al., 2015, p688; Thomson, 2006, p105). In the same vision, for Shepherd (2005), personal branding, (also called self-branding or self-marketing) “consists of those varied activities undertaken by individuals to make themselves known in the marketplace” (2005, p590). Those definitions converge, in such a way to use marketing and communication tools in order to promote a human, famous or not. Nevertheless, Kapferer who worked on this topic, declared that a celebrity become a brand when its general influence creates more interest than just its discipline (Kapferer, 2008, p132).

In other word, a celebrity become a brand when all its other activities generate attraction from its audience. Keller seems to groups both definitions with its own. For him, it is a process which push celebrities to manage their brand image in order to generate value. (Keller, 2013, p282).

Even if products and human are different in term of elements, their process of branding is very similar (Labrecque, 2011, p39; Kapferer, 2008, p131). As said Shepherd, human branding “is based on the obvious logic of applying to people the same marketing and branding principles originally developed for products and corporations” (Shepherd, 2005, p589).

The first step is the identity creation. Celebrities have to create their own identity to be different from the competition (Khedher, 2010, p24). About it, an expert said, “Celebrities must establish points of differentiation and ‘standout’ from their competitors” (Lunardo and al., 2015, p687). This differentiation allows to have a clear positioning. Brand identity is composed of elements which are different from an individual to another. Considering what precedes about products elements, the name is one of the most important elements for celebrities as well. According to Kapferer, as “the brand is everything that makes a product much more than a product” (2008, p131), thanks to their name, celebrities will generate enthusiasm, interest and fans in order to convert them in consumers (Kapferer, 2008, p131). Then, humans have physical distinctions. According to Safitri, differences can be: “Facial expression, personal space, gestures, eye contact, paralanguage, use of time, and conversational silence.” (2017, p69). In addition, another expert claims that a person brand can also be built by its words and actions (Keller, 2013, p283). Indeed, all these assets are impossible for a product and representative of a human. This statement is also support by Khedher, who cite “nonverbal behaviors”, “appearance”, “verbal discourse” to qualify the person brand’s assets. (2010, p20).

Nevertheless, as celebrities are people mediatized and followed by fans, they have to be careful about what they do and their action in order to affect positively their brand image (Kapferer, 2008, p131). To develop their image and generate additional value, celebrities create more and more their range of branded products (Keel and al., 2012, p694). They often create derivative products such as perfume, clothing, books ... (Kapferer, 2008, p131). However, a coherence is needed between the identity and the image perceived by consumers.

According to Lunardo, this coherence is linked to the competence of the celebrity in its field (2015, p691). In fact, consumers will trust more a celebrity if its additional activities are linked to its main discipline, the one in which he is competent. Keel agrees, he claimed, “the fit between the celebrity and product category may affect the performance of the celebrity's product” (2012, p694). Otherwise a non-coherence will create a lack of credibility and trust (Keel and al., 2012, p694).

Finally, this concept tends to be more and more common in the digital age (Labrecque, 2011, p39; Khedher, 2010, p20). Indeed, the use of social networks by the majority of consumers is increasing and people tend to have more power (Chen, 2013, p333). These new emergences and trends have pushed people to use more and more social networks in order to promote themselves. With the example of YouTube, the same author adds “YouTube has emerged as an important platform for self-presentation where amateur individuals understand and experience themselves as subjects” (Chen, 2013, p334). This phenomenon is the same for other platforms such as Instagram, Snapchat and blogs.

b) Celebrity endorsement

Celebrity endorsement is another concept which places celebrity as the main protagonist. It consists in using a celebrity to promote products or services from another brand, using its fame, credibility and image (Keel and al., 2012, p691). In this case, the brand is dissociated from the celebrity and the endorsement is paid (Rantanen, 2017, p13). Moreover, Keller (2013) adds “a famous person (...) draw attention to a brand and shape the perceptions of the brand, by virtue of the inferences that consumers make based on the knowledge they have about the famous person.” (Keller, 2013, p279). The goal is to convert the celebrity fans into brand fans, in order to increase purchases.

This practice is more and more used by brands and offers several advantages. Indeed, according to Ford (2018), some celebrities have built powerful image along their career and count many fans or followers. For these reasons, the use of celebrity endorsers allows to brand to enhance their image and awareness, in order to generate new purchases (Ford, 2018, p1). In the same vision, Ilicic (2016) claimed: “Celebrity endorsements can reap many rewards for a brand by attracting consumer attention, increasing brand awareness, and enhancing

attitudes toward advertisements” (2016, p51). Then, according to Kapferer, the brand can use an external person “with a genuine personality, someone who brings their own attractiveness and incarnates the brand’s values.” (Kapferer, 2008, p131). According to Keel and al. (2012), the advantage of this technique of advertisement is that these famous people can bring prestige to brand, which will encourage purchase (2012, p691). Nevertheless, it exists three models to succeed with a celebrity endorsement. The celebrity selected must be credible in its expertise, attract an audience and match with the branded product (Keel, 2012, p691; Keller, 2013, p279). In addition, benefits of this concept are not only for the company. Indeed, this partnership is very lucrative and represents additional incomes for the celebrity (Keel, 2012, p691).

However, celebrity endorsement is not positive all the time, it presents some negative aspects (Ford, 2018, p1). One of the first risk of celebrity endorsement is that the branded product will also follow the celebrity unpopularity period. Indeed, as a mediatic person, all the celebrity actions will be analyzed and reflected on its fame, especially when they are negative (Kapferer, 2008, p131). Consequently, when the celebrity become unpopular, the branded product may also be so (Ilicic, 2016, p51, Keller, 2013, p281) because it is assimilated to it. Then, “celebrity endorsers can endorse so many products that they lack any specific product meaning or are seen as opportunistic or insincere.” (Keller, 2013, p279). According to Keller, a celebrity who endorse too much brands can show a lack of credibility as well as its non-coherence with the brand (2013, p279). Finally, it can be a bad investment for a company if the celebrity become the central element of the advertisement instead of the branded product (Keller, 2013, p279).

c) Consumers’ behaviors and relationships with celebrities

As saw in previous parts, personality allows to create a relationship with customers (Kapferer, 2008, p131). This is quite impossible with a product, that is why people tend to be more attracted and linked to celebrities (Dwivedi, 2014, p489).

With the emergence of mass media, people has been able to discover celebrities in their public and private lives. Consequently, consumers have been more intimate with them, and develop emotional feeling toward them (Escalas, 2017, p300). To support this statement, Escalas said,

“This false sense of intimacy has risen even further with the advent of social media and reality television, which enable consumers to connect with the most mundane aspects of celebrities’ lives.” (2017, p300). Indeed, this relation is false because consumers think to know the celebrity, but it is a one-sided relationship. According to experts, this concept is called parasocial relationship and consist in creating relationship with a media figure, it means a celebrity (Escalas, 2017, p300; Zimmerman, 2004, p2). In the same vision, Derrick said “These relationships form as people spend time with the media persona, and a sense of intimacy develops out of “shared” experiences and interactions over time” (Derrick, 2008, p261). For him, the media figure can be real or fictive, such as movie character. In addition, consumers feel that they have met the celebrity physically, due to their exposition on several medias (Zimmerman, 2004, p3).

Then, this concept enhances consumer trust in celebrity and their credibility. To support this, Escalas (2017) claimed “In the same way that consumers trust friends’ recommendations, the advice of a celebrity with whom they have a parasocial relationship is more persuasive.” (2017, p300). Consequently, people tend to consume more products or brands linked to those celebrities. By consumption, experts talk about endorsed products, products created by the celebrity and also celebrity content. For Zimmerman (2004) “Watching movies and TV shows, reading stories, listening to the radio, and surfing the web all count as consumption.” (2004, p3). Consequently, the consumer thinks to be linked to the celebrity because they share the same experience and emotions (Zimmerman, 2004, p3).

Finally, some consumers create a relationship with celebrities as they became their model (Zimmerman, 2004, p3). Indeed, according to Carvalho “Many people see the lifestyle of a celebrity as a key formula for success” (2012, p2). Consequently, fans tend to copy those celebrities and to use same products in order to improve their self-esteem. We can notice that in this case, celebrities’ attributes can influence consumers’ behaviors in their purchases. According to other experts, as people see celebrities as models, they help their fans to construct their identity (Banister, 2014, p1; Escalas, 2017, p300) as well as their social identity (Escalas, 2017, p300). Indeed, some consumers buy celebrity products in order to take part of a community and satisfy the belongness need (Escalas, 2017, p300).

However, even if the relationship between consumers and celebrities are in majority positive, they can be negative for different reasons. Indeed, some consumers refuse to purchase some products because they are linked to a celebrity (Keller, 2013, p279). They denounce the lack of credibility and the non-coherence between a brand/product and the celebrity. In addition, some of them feel that celebrities push to consumption to generate financial value, without trust in the brand (Keller, 2013, p279). Consumers feel cheated by celebrities, as if they were lying to them. In addition, another kind of negative aspect appears when the relationship becomes too intense. According to McCutcheon (2016), a too strong identification can conduct to obsession, or addiction. In the worst case, some fans can “engage in irrational and illegal behaviors on behalf of their favorite celebrity” (McCutcheon, 2016, p78). The experts called this level Borderline Pathological (2016, p78). But these cases of relationship remain rare.

4) Gastronomy in France

When we talk about French Chefs and consumers, it is also relevant to talk about gastronomy. Indeed, the history of gastronomy is a part of French culture (Gray, 2003). According to several experts, this concept remains complicated to define due to its large number of meanings. For Caporaso and Formisano, it represents “the set of techniques and culinary arts to prepare good food (...), the study of the relationship between culture and food.” (2016, p417). Few years before, Gillespie claimed that it is the art or science of good food which provides enjoyment according to countries and cultures (2001, P2). In addition, gastronomy can be for food and also beverage (Gillespie, 2001, p2). We can notice that both definitions are quite similar, describing gastronomy as an art of doing good food, with culture influence. To go further, Ferguson compared gastronomy to the “culinary excellence” (1998, p599), a strong term to support good food. Considering what precedes, notions of culture and good food are recurrent to define the concept of gastronomy. Indeed, another expert claimed, “French gastronomy is a skillful mix of haute cuisine and the cuisines of France's regions.” (Goldstein, 2005, p157). The same notions are used but applied to the specific case of France.

a) The role of French institutions

Another important aspect of gastronomy in France is its institutions (Ferguson, 2015, p16). Indeed, it exists a lot of different guides, critics, contests and schools with a common aim: the

search of excellence (Montargot, 2016, p81). Indeed, the expansion of restaurants and the general public interest has pushed the gastronomy to be sort of mediatized (Ferguson, 2015, p15) through institutions.

The most important and also the most known internationally seems to be the Michelin Guide, also called the Red Guide. It awards with a system of stars several restaurants after an anonymous visit and reviews (Michelin Guide, 2018). The mark is given according to several criteria: “quality of the products, mastery of flavor and cooking techniques, the “personality” of the cook in his/her cuisine, value for money and consistency” (Bernardo and al., 2018, p85). According to Gillespie, the personality aspect is very important, he claimed: “here has to be a personality behind the food that you can feel “(2001, p10). To illustrate its statement, he uses the example of the French famous Chef Bocuse, that the personality is clearly tangible in the food and the restaurant (Gillespie, 2001, p10). We can notice that in this case, it is the Chef which creates the notoriety of the restaurant, through its expertise, excellence and own personality.

Through the years, this distinction became a symbol of high quality and excellence, allowing Chefs to be known from the general public (Cebrian, 2016, p17). However, this institution has a main duality. On the one hand, a good review allows to generate value for the restaurant in term of promotion, notoriety and also financially. Effectively, “specialists agree on the idea that winning a Michelin star increases receipts by up to approximately 30%.” (Barrère and al., 2014, p1409). On the other hand, some Chefs decides to give back their stars, accusing too much pressure in this system (Barrère and al., 2014, p1409). For this expert, this system is not totally accepted by some Chefs. In the same vision, Cebrian and al. claimed that this guide has created and also destroyed a lot of careers, showing again the duality of this institution (2016, p17).

Guides are also an important aspect of French gastronomy and institutions. According to experts “the task of gastronomic critics/guides is to convey specialist knowledge and to inform, in order to ease the functioning of the market for prestige and singular goods.” (Lane, 2013, p344). In other words, their aim is to guide consumers in their choice of restaurants, through critics (Michelin Guide, 2018). Consequently, we can notice a link between critics and guides, because a review is necessary to classify restaurants. In the same way, Gault & Millau

is also very famous in France, it “picks out rising stars and talent quicker than does Michelin” (Gillespie, 2001, p10). However, according to Gillespie, it exists three types of guides: guides which provide factual information in order to classify restaurants, guides which give a mark and evaluate the restaurants and guides linked to marketing initiative. (2001, p10). For him, only one type of guide provides a critic such as the Michelin Guide or the Gault & Millau. In order to be relevant in this area, critics are “people skilled in judging the quality or merit” which “interact with the ranked cultural objects (restaurants and their cuisine), either through the performers (the chefs) or the audience (diners).” (Lane, 2013, p345). We can notice that it is the process used by the Michelin Guide.

Other kind of institutions appear: culinary contests and studies. One of the most famous contests and also recognized in the profession is the “Meilleur Ouvrier de France” also called “MOF” in order to highlight artisanal traditions (Ferguson, 2015, p17). Due to the importance and respect of gastronomy in France, this contest very selective aims to value the know-how, to develop it and transmit it (Montargot, 2016, p81). Nowadays, it is a very high distinction, valorizing Chefs in their profession.

b) Evolutions in gastronomy through consumers’ behaviors

Nowadays, gastronomy has taken a new turn even if traditions persist. According to a recent study, 9 French people on 10 admit that the gastronomy became a real interest for them (Food Service Vision, 2018).

For this reason and the emergence of digital media, people become more critics and demanding in term of gastronomy (Ferguson, 2015, p15; Food Service Vision, 2018). According to Food Service Vision, three people on four admit being more critic (2018) when they rate a restaurant tested. Indeed, consumers have the power and use social networks to give their advices and reviews about different restaurants (Ferguson, 2015, p16). However, this new behavior is double-edged. On the first hand, it allows to a restaurant to have a certain relevant notoriety emanated from consumers thanks to positive comments. On the other hand, negative critics from consumers can destroy a restaurant reputation. Indeed, critics from consumers push people to choose a restaurant. It is the case for 80% of people less than 35 and 69% of people in general (Food Service Vision, 2018). We can notice that consumers take the place of professional critics and are more informed than before. Before rating a

restaurant, consumers tend to be more and more to take pictures, about 50% of people take picture of their food occasionally (Food Service Vison, 2018). Pictures are then published on social networks, especially Instagram, as a review (Food Service Vison, 2018). Consequently, the role of aesthetics in plate is also important.

Considering what precedes, aesthetics is taking a huge part in gastronomy (Food Service Vison). Chefs are challenging with creativity and innovation in order to impress consumers. The so-called modernist cuisine appears (Ferguson, 2015, p23) with the use of scientist process and techniques (Caporaso and Formisano, 2016, p417). Thanks to the new combinations of food, new textures and smells, the presentation of the dish has been improved, in order to surprise consumers (Caporaso and Formisano, 2016, p429-430). In addition, this aspect has also been enriched by the globalization, and the mix of world cuisine (Pitte, 2002, p38).

Then, gastronomy image is changing, thanks to culinary TV shows that make discover Chefs and cooking in another way (Food Service Vison, 2018). Indeed, gastronomy mediatization is climbing. Gastronomy seems to be everywhere: journals, books (Ferguson, 2015, p15) and culinary TV programs which became educational as well as an entertainment (Gillespie, 2001, p8). According to Gillespie, "Food journalism, food writing, food and beverage photography and food and beverage television have blossomed" (2001, p10) and have played a huge role in democratization of gastronomy in the society.

Gastronomy is also becoming more affordable (Food Service Vison, 2018). According to Barrere and al, it exists different kind of gastronomy in the French landscape (2014, p1416), more or less expensive. The emergence of the "low-cost gastronomy" allows to democratize luxury and develop the mass consumption (Barrere and al., 2014, p1416). Indeed, nowadays gastronomy is devoted to the elitist, everybody can have access to it. In the same way, gastronomy tend "to go back to the roots" (Barrere and al, 2014, p1416). The product become the main protagonist in the plate and Chefs priorities local dish. Those points push French people to come more often to the restaurant (Food Service Vison, 2018). For experts "Sophistication is questioned by the vogue for nature and natural products." (Barrere and al, 2014, p1416).

c) Chefs become celebrities and brands

From the simple role executant to the creator one, Chefs are becoming celebrities: “A handful of chefs now have the same status and renown as actors and pop stars. Consumers are interested in how they behave and identify with them.” (Gray, 2003). Indeed, this identification is possible thanks to their unique identity and the image that they convey, as well as mediatization.

According to some experts, this fame is due to rewards that the Chef has obtained, it means the role of French institutions, which had an important role in their identity creation (Montargot, 2016, p80-81; Ferguson, 2015, p18). Indeed, “some Meilleur Ouvrier de France (MOF) are recognized for the position they hold, with a mediatic and economic power” (Montargot, 2016, p81). It means that thanks to their grade, they become notorious, and also generate financial value. In contrary, for other experts, this fame is due to the charisma and the legitimacy of the Chef (Dion and Boissieu, 2013, p28). According to them, charisma can be defined as an individual’s quality which give a kind of authority, allowing to subdue others. This quality can be real, supposed or alleged (Dion and Boissieu, 2013, p28). Indeed, the capacity of a Chef to transform raw products in beautiful tasty dish attract the general public, creating admiration for the Chef (Dion and Boissieu, 2013, p28). Thanks to their celebrity, Chefs are able to transfer their legitimacy to their restaurants. In this case, people choose to eat in a certain restaurant for a specific Chef, the experience that it provides, and not the contrary (Dion and Boissieu, 2013, p28). We can notice that the figure of the Chef creates the notoriety of the restaurant, thanks to its celebrity. A third vision attributes the notion of celebrity to the role of the media. Following the emergence of gastronomy mediatization and the interest of French consumers, Chefs tend to become media Chefs. According to Goede, media can be defined as “communication channels through which news, entertainment, education, data, or promotional messages are disseminated. Media includes every broadcasting and narrowcasting medium such as newspapers, magazines, TV, radio, billboards, direct mail, telephone, fax, and Internet.” These medias are used to send a common message to various people simultaneously. (Goede, 2010, p114)

According to Barrere and al., “Famous chefs make magazine headlines; TV programmes show luxury restaurants and give chefs’ recipes and sometimes whole channels are exclusively dedicated to gastronomy. “(2009, p1409). Indeed, Chefs are more visible than before and appears on different media as they are considered as celebrities. In the same vision, Ferguson claimed: “Chefs talks more often about themselves and their cuisine, they publish books, give interviews to journals and TV, present and host culinary TV programs with demonstrations, discovery and contests.” (2015, p16). According to Gillespie, mediatization is a bonus for Chefs and not a goal to achieve. He declared: “media chefs appear to be part of the current evolution of the chef, but it’s like getting a Michelin star. You don’t work towards it, you just do your job properly and you are selected as a star Michelin.” (2001, p9). For him, being a good Chef can conduct to mediatization, and not the contrary.

However, to nuance these quotations, the same author said that a Chef have to be a good Chef and must do its job properly before being a media Chef. He denounces some Chefs who want mediatization first.

As consequences, this mediatization allow them to promote themselves (Cebrian and al, 2016, p33) in order to generate value, in term of notoriety and also financially. Nevertheless, some Chefs do not want to participate to this program, which do not correspond to their identity and image that they want to convey.

By consequences, experts agree to claim that about Chefs: “They have the distinctive characteristics of a brand: a name and a set of signs certifying the origin of an offer, differentiating them from competing offers and affecting consumer behavior by eliciting mental representations and an emotional bond” (Montargot, 2016, p81; Dion and Boissieu, 2013, p28). Indeed, some Chefs become their own brand (human brand) thanks to their fame with distinctive characteristics, identity and an image of celebrity. To support these comments, some Chefs have submitted their brand on the INPI (National Institute of Industrial Property) in order to protects their distinctive elements, as well as their creations. (INPI, 2018)

5) Conclusion

To summarize this literature review, we can notice that many experts have worked on topics related to the researcher one. Their different point of view and perspectives allow a critical review in order to provide some answers to the research question.

To conclude the first part, branding is an old and huge concept defined by many authors. This section is focused on brand identity, which is on the basis of brand creation, and also brand image, which can be defined as the result of this creation on consumers' mind. Then brand equity has been discussed as the result of previous aspects of branding. Researches has demonstrated that a brand identity and brand image coherent are key to create value, it means brand equity. However, some experts disagree, denouncing issues about branding and ethics. Then, the relationship between brands and consumers have been analyzed in order to highlight the concept of attachment, and its importance during the decision-making process.

Secondly, these branding concepts are often applied to products or services, they are now applied to celebrities. This process allows them to generate additional value thanks to their personality and create a real relationship with consumers. On the other hand, celebrity endorsement is also a way to place a celebrity as the main protagonist. Often use for advertisements, it allows to generate financial value. Then, the parasocial relationship demonstrate how exposure can influence consumers. However, some negative aspects exist, and marketers have to be aware of them in order generate positive impacts on consumers.

Finally, gastronomy is a huge part of the French culture that we cannot deny. This complex subject is very typical of the country and has evolved through the centuries, especially nowadays with the use of digital media. Indeed, this emergence has totally changed customers behaviors and expectations, and consequently Chefs' environment. Then, one of the main specificities are French institutions, which play an important role and push Chefs to strive for excellence. Subsequently, the image of Chef has changed, and they become real celebrities with powerful brands. The emergence of different medias in this area pushed them to become notorious and to use their fame in order to generate additional value through brand creation.

Chapter 3: Research methodology

1) Introduction

In order to answer to the research question “What is the impact of famous Chefs’ branding on consumers”, the researcher will undertake primary research. Indeed, according to Biggam, those collected data represent the researcher own empirical researches (2015, p155). The aim of the researcher is to apply concepts and theories, discussed in literature review, to the specific area of the dissertation topic, in order to analyze them. Indeed, this application does not exist yet in actual literature review and will fill this lack. Consequently, these researches will allow to achieve research objectives. First, it will analyze the relationship between consumers and celebrity Chefs, following by their behaviors during the decision-making process. Finally, it will highlight which factors influence them the most.

This research design will be divided in several parts according to the onion model, developed by Saunders and al (2016). The researcher did this choice because this framework allows “to depict the issues underlying the choice of data collection techniques and analysis procedures” (Saunders and al., 2016, p122). Consequently, as the image of an onion, the researcher will refine its research methodology, from large aspects to deeper choices. First steps will cover the research philosophy, approach, strategy, choices and time horizon. Then, the following part will focus on the data collection and analysis methods to use for quantitative and qualitative data, following by the description of the population and sample. Finally, this methodology part will end with the ethical issues and the limitations encountered during the research.

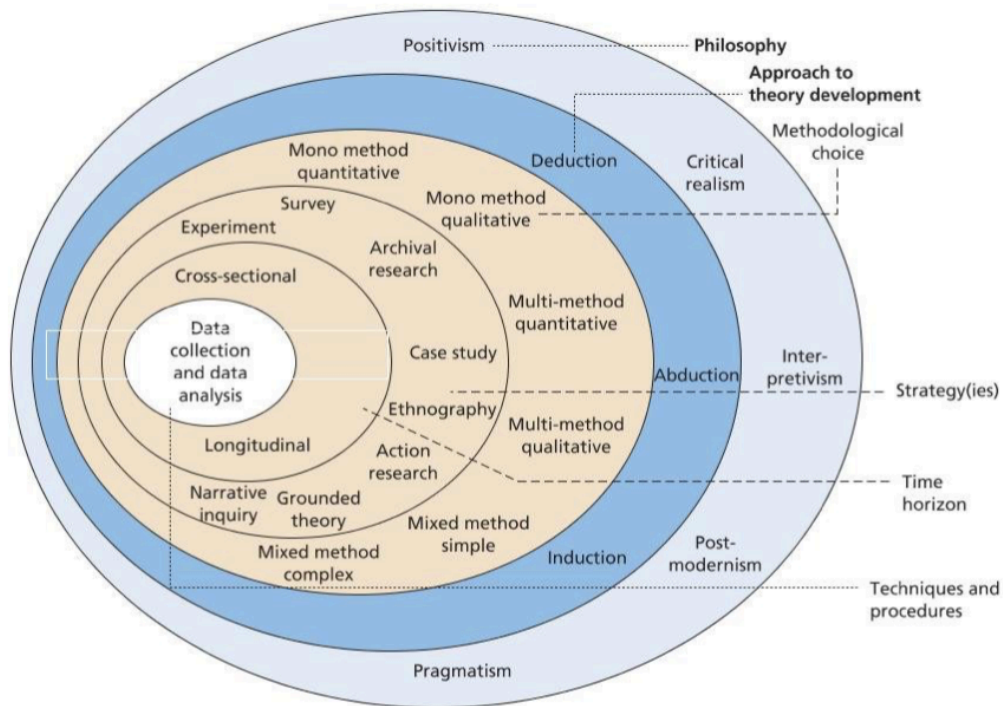


Figure 3: The onion model (Saunders and al., 2016, 122)

2) Research philosophy

According to Saunders and al. (2016) research philosophies represent “a system of beliefs and assumptions about the development of knowledge.” (2016, p124). Indeed, primary researches allow to develop new knowledge in a specific area of study. Consequently, it seems interesting to understand and choose the philosophy adapted to this dissertation.

According to Saunders and al., the positivist philosophy “relates to the philosophical stance of the natural scientist and entails working with an observable social reality to produce law-like generalizations.” (2016, p135). It aims to apply general concepts to everybody, without studying human insights and use mainly factual quantitative data as in sciences (Saunders and al, 2016, p138).

In opposition to the positivism, the interpretivist philosophy integrates the researcher interest to interpret data. Indeed, it favor qualitative data and is based on social sciences. According to Saunders and al. (2016), it “emphasizes that humans are different from physical phenomena because they create meanings.” (2016, p140). It aims to develop social

knowledge, in order to enlighten social complexity through interpretation of data. Moreover, interpretivism create new visions and understanding of the world.

The critical realism seems to be a mixed philosophy. It recognizes that the reality can be different to the manner that humans see it, because of human interpretation. (Saunders and al. 2016, p138).

The fourth philosophy, pragmatism, “asserts that concepts are only relevant where they support action” (Saunders and al. 2016, p143). Its philosophy highlights the research problem and aims to find practical solutions using several methods, here concepts and theories are not abstract. Moreover, it gathers the previous philosophies’ visions.

Finally, the postmodernist philosophy deals with “the role of language and the power of relations, seeking to questions accepted ways of thinking and give voice to alternative marginalized views” (Saunders and al., 2016, p141). It focuses on relations and languages, in order to go deeper on reflection and way of thinking. Moreover, it highlights marginalized ways of thinking using several types of data.

Considering the definitions which precedes, the most adapted to the dissertation seems to be the interpretivism. Indeed, this dissertation will deal with consumers’ behaviors and relationships. As the interpretivism is an approach socially oriented, it seems to be the more appropriate. In addition, due to the complexity of consumers and its heterogeneity, this philosophy will allow to interpret it as several realities. Then, the researcher will use qualitative data on small samples, paired with interpreted quantitative data.

3) Research approach

According to the onion model developed by Saunders and al. (2016), it exists three different research approaches: deductive, inductive and abductive.

The deductive approach consists in testing existing theories and concepts in order to generate verification or falsification. In opposition, the inductive approach aims to create new theories exploring phenomena. Finally, the abductive approach seems to be a mix of the previous ones. It consists in exploring phenomena through different types of data in order to generate or modify theories (Saunders and al., 2016, p144-145).

Consequently, the researcher will use the abductive approach. Indeed, existing theories will be used in order to create new ones with data collection, due to the specific area of research. In other words, theories and concepts will be modified according to phenomena exploration.

4) Methodological choices

According to Saunders and al. (2016) it exists two types of data which can be used to conduct a research: quantitative and qualitative.

Quantitative researches are used “for any data collection technique (such as a questionnaire) or data analysis procedure (such as graphs or statistics) that generates or uses numerical data.” (Saunders and al., 2016, p165). The collected data is quantifiable and allow to explore, compare and describe relationships.

In contrast, qualitative researches are used “for any data collection technique (such as an interview) or data analysis procedure (such as categorizing data) that generates or uses non-numerical data.” (Saunders and al., 2016, p165). The techniques used allow to understand phenomena in depth.

However, in order to answer completely to the research question, Saunders and al. (2016) has developed several methodological choices which can be mono-methods, multi-methods or mixed-methods (2016, p167). The following framework show these different choices.

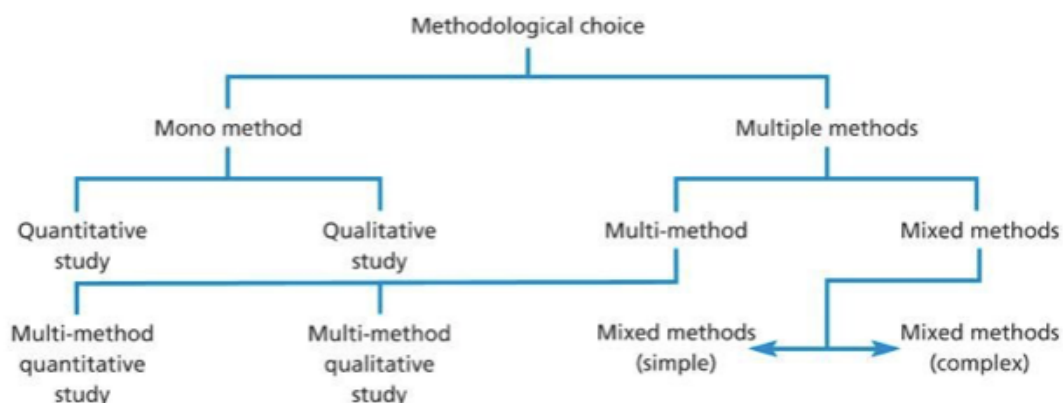


Figure 4: Methodological choices (Saunders and al., 2016, p167)

To better understand, it seems interesting to develop this framework. First, the mono-method uses only one data collection technique. Quantitative or qualitative techniques will be used according to the dissertation topic and the previous philosophies. Secondly, the multiple methods combine several data collection techniques in order to collect the same nature of data (quantitative or qualitative). Finally, the mixed methods allow to the researcher to use quantitative and qualitative data collection techniques. (Saunders and al., 2016, p168-170).

Considering the dissertation topic and the research question, the researcher decides to use mixed methods, in order to collect quantitative and qualitative data. Indeed, it aims to explore relationships and behaviors between consumers and famous Chefs' brands, in order to determine their impact. Consequently, quantitative data are needed to understand trends in this area and qualitative to go deeper in relationships and behaviors. Consequently, it seems interesting to develop the following framework, which explains four different mixed-methods.

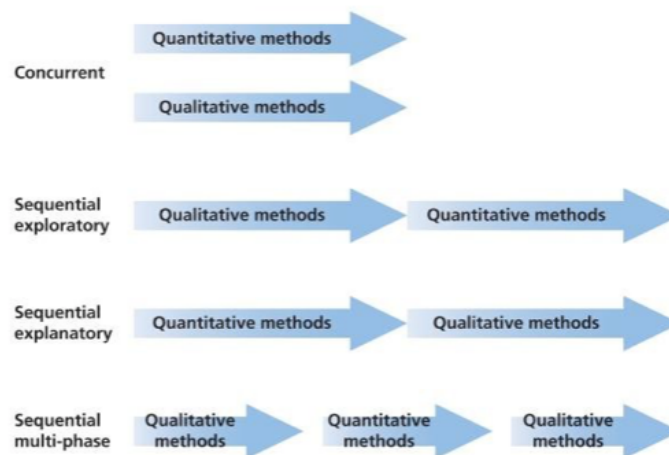


Figure 5: Methodological choices order (Saunders and al., 2016, p170)

These four methods determine the order in which data must be collected according to the objective to achieve. First, the concurrent mixed methods research “involves the separate use of quantitative and qualitative methods within a single phase of data collection and analysis” (Saunders and al., 2016, p170). Both researches are conducted independently and will be interpreted together to provide richer results. Secondly, the sequential mixed methods research defines a precise order of data collection according to its nature, in order to create two phases. For the exploratory method, qualitative methods are following by quantitative

ones, and the contrary for explanatory. Finally, the sequential multi-phase method involves more than two phases, in a specific order according to the objective to achieve. In these cases, researches are dependent on each other (Saunders and al., 2016, p171).

Consequently, the concurrent mixed methods research will be selected for this dissertation. Indeed, there is no need of several phases of researches and the methods used will be independent. Moreover, qualitative researches will be used to go deeper on certain aspects and concepts used in quantitative methods. Collected results in quantitative methods will not interfere in qualitative ones. In addition, this choice is better according to the short time allocated to the dissertation making (Saunders and al., 2016, p171).

5) Research strategy

Research strategies refers to “a plan of actions to achieve goals” (Saunders and al., 2016, p177). According to the onion model, it exists eight different strategies to implement to collect data. To answer to the research question, several strategies will be used as the methodological choice is concurrent mixed-methods research.

First, to collect quantitative data, authors has developed two strategies. The experiment aims “to study the probability of a change in an independent variable causing a change in another, dependent variable.” (Saunders and al., 2016, p178). This strategy uses hypotheses in order to find relations between variables. Then, the survey is “used to answer ‘what’, ‘who’, ‘where’, ‘how much’ and ‘how many’ questions.” (Saunders and al., 2016, p178). This strategy allows to collect standardized data, easy to analyze. In addition, it is cheap and can be understood by the majority. Consequently, even if this dissertation aims to explore relationships and behaviors, variables remains unchanged. For this reason, the experiment will not be selected as the quantitative method. In contrast, the survey method will be used as it presents several advantages: economic, easy and performant.

Then, the following methods can be used for quantitative as qualitative data collection. The archival research is the use of archives or documentary sources, often accessible online. These documents can have different form such as websites, recording or advertisings, and are

different from the secondary data. About the case study strategy, Saunders and al. defined it as “an in-depth inquiry into a topic or phenomenon within its real-life setting” (2016, p184). This strategy provides a better understanding of the context through several techniques. Consequently, according to the topic dissertation, none of these strategies will be selected. Indeed, for the documentary research, an exploration of consumers behaviors through documents seems to be irrelevant. Moreover, the topic is about famous Chefs’ brands in general, not a specific one as in case study.

Finally, it exists different strategies to collect qualitative data. The ethnography is used to explore “culture or social world of a group” (Saunders and al., 2016, p187). Through observations and discussions, it aims to understand cultural aspects. Then, the action research aims “to develop solutions to real organizational problems through a participative and collaborative approach” (Saunders and al., 2016, p189). This strategy focuses on changes and the adapted solutions to implement. About grounded theory, it refers to the development of theories explaining social interactions. Data are often collected through observations and comparisons. Finally, the narrative inquiry strategy places the participant as the narrator of its story. Moreover, according to Saunders and al., in some contexts, complete stories are more relevant than pieces (2016, p197). Consequently, the narrative inquiry will be selected. Indeed, it allow to conduct qualitative interviews on small samples and to preserve chronological connections in order to understand stories. In the case of consumers’ behaviors facing famous Chefs’ brands, this strategy seems to be relevant. In addition, the ethnography necessitates too much time and the action research was not adapted to the topic, as it provides solutions. Then, grounded theory is not relevant because choices between Chefs’ brands are non-observables.

To conclude this part, survey and narrative inquiry strategies will be used through questionnaire and interviews, in order to collect quantitative and qualitative data.

6) Time horizon

About time horizons, according to Saunders and al. (2016), there are two types. The cross-sectional research refers to the study of a specific phenomenon at a specific time whereas

longitudinal one involves a series of actions representative of a longer period (Saunders and al., 2016, p200). Due to the time allocated to the dissertation making, the research will be cross-sectional. In addition, the researcher analyzes the actual impact of famous Chefs' brands on consumers, not its future evolution.

7) Data collection

a) Secondary data collection

According to Saunders and al., secondary data refers to data collected by others, for other purposes. It can be qualitative as quantitative. (2016, p316). In other words, it represents the data available, collected and used by others in different researches. For Saunders and al., different types of secondary data exist (2016, p318). They can come from documents, surveys or multiple sources. Consequently, the researcher used several ones.

First, documentary sources refer to physical or digital data transportable "across both time and space and reanalyzed for a purpose different to that for which they were originally collected" (Saunders and al., 2016, p319). In this case, the researcher used books, academic journals, newspapers, organization web page and magazine articles physical as well as digital. Secondly, survey-based secondary data are "existing data originally collected for some other purpose using a survey strategy, usually questionnaires" (Saunders and al., 2016, p321). The researcher used specifically an ad hoc survey, conducted by organizations about French people and gastronomy relationship. Finally, the multiple-source secondary combines documents and surveys in order to create a new data set (Saunders and al., 2016, p325). In this dissertation, the researcher used journals, newspapers and books.

All these data have been collected from the DBS library, DBS e-library and Google Scholar.

b) Primary quantitative data collection

In order to collect primary quantitative data, the researcher used a self-completed questionnaire sent online. It means that the researcher has created a set of questions, identical for all the participants, made with the researcher answers choices (Saunders and al.,

2016, p436). This data collection method has been chosen due to its low cost, rapidity, convenience of sending and of analyze.

The questionnaire has been designed with the use of the Saunders and al. method (2016), which consists in using research objectives and a developed table to cover all the aspect of the topic and generate questions. This table is called a data requirements table (Saunders and al., 2016, p447). Then, it has been tested several times on different participants in order to refine it and obtain a conclusive questionnaire. Consequently, it is divided in three main themes and use examples to guide the participant. To keep the attention of respondents through an attractive questionnaire, the researcher used a maximum of closed questions with several choices and also open questions, where the respondent can write its own answer. Moreover, it has been limited to 16 questions.

Then, to collect different types of data, the researcher used three types of variables developed by Saunders and al. (2016, p445). First, factual and demographic questions in order obtain respondents' characteristics such as age or gender. Then, opinions questions refer to how people feel and think about a certain topic. In this case, feelings about Chefs' strategies has been asked. Finally, behavioral questions seem to be the more used in this questionnaire. It represents "data about what people did (behaviours) or what happened (events) in the past, is happening now, or will happen in the future." (Saunders and al., 2016, p445). Indeed, the dissertation's topic deals with consumers' behaviors.

The researcher decided to use Google form instead of other software. Indeed, it is free whatever the number of questions and provides several types of questions and design to create an attractive and complete questionnaire. Subsequently, it has been posted on the Facebook group from the 1st of December to the 12th of December, with some updates. An English version is available in appendix 1.

c) Primary qualitative data collection

To collect qualitative primary data, the researcher undertook semi-structured interviews on four candidates. According to Saunders and al., semi-structured interviews are conversations

conducted with key questions and themes to cover. Indeed, it allows to the researcher to understand in depth behaviors or beliefs (2016, p391).

The aim of these interviews was to analyze deeply consumers' behaviors, opinions, feelings and relationship with famous Chefs' brands. Then, to create a link in order to answer to the research question. Consequently, the researcher used investigative questions beginning by how, why, what after an introduction of the topic. Themes are similar to the ones used in the questionnaire, as these methods are complementary.

Interviews have been conducted from the 3rd of December to the 9th, between 10 and 30 minutes, in different places according to participants availabilities. Participants have been met individually in face to face. As they develop their ideas, the researcher decided to audio-record it, in order to analyze the conversations in depth.

8) Data analysis

a) Primary quantitative data analysis

With the use of Google form for the questionnaire, results are directly presented through charts. Indeed, this software uses different types of charts with percentages in order to present clear results of answers collected. Moreover, it is time saving for the researcher. On the other hand, it also provides a complete Excel sheet to examine deeper data and investigate interdependence. This Excel sheet is relevant as well for opened questions, where candidates wrote their answers. Thanks to the similitude of answers to these questions, the researcher will be able to create another chart.

b) Primary qualitative data analysis

According to Saunders and al., there is no standardized method to analyze qualitative data (2016, p557). Consequently, the researcher used a method adapted from Saunders and al. (2009, p 489) as the number of interviews was low.

First, recorded data from interviews have been transcribed in French and in English. Then, summaries have been made in order to highlight main and relevant ideas, in each theme or questions. Finally, summaries have been grouped in categories to enlighten similitudes

between interviews. With this method, the researcher has been able to explore different points of view and behaviors, as well as their similitudes to draw conclusions.

In order to draw relevant conclusions, the researcher decided to mix results of quantitative and qualitative researches. Indeed, they are complementary to answer well to the research question.

9) Population and sample

According to Zikmund, “A sample is a subset, or some part, of a larger population. The purpose of sampling is to estimate an unknown characteristic of a population.” (2009, p387). He also explained that “the process of sampling involves using a portion of a population to make conclusions about the whole population.” (Zikmund, 2009, p384).

For quantitative research, a sampling design process will allow to determine the sample through: Element, Sample Unit, Extent and Time.

- Element: French people, 18 or older, and interested in gastronomy and Chefs.
- Sampling Unit: Members of the Facebook group “Gastronomie française”.
- Extent: France
- Time: From December 1st to December 15th

Indeed, this group is composed of French people from different cities in the country and people with different age. They will be easily accessible by posting the questionnaire and a message on the Facebook group.

The sampling technique chosen here, is judgmental sampling, also called purposive sampling. According to Zikmund, this technique “is a nonprobability sampling technique in which an experienced individual selects the sample based on his or her judgment about some appropriate characteristics required of the sample member.” (2009, p396). In this case, the researcher has judged that all the members of this social group have a strong interest in the studied area, because of their presence and engagement on it.

The size of this sample corresponds to the numbers of members, it means 12,300 people.

For qualitative research, the researcher decided to interview four participants based on voluntarism and the researcher judgement, called self-selection (Saunders and al., 2016, p298). Indeed, participants have been chosen according to their age, socio professional categories and level of interest in gastronomy, in order to have a heterogeneous sample. The researcher wanted to analyze different types of consumers' behaviors, more representative of the reality. Consequently, the convenience sampling has been used due to the limited time.

10) Ethical issues

According to Saunders and al. "Ethics refers to the appropriateness of your behavior in relation to the rights of those who become the subject of your work or are affected by it." (2009, p183). To complete this definition, he also said: "Research ethics therefore relates to questions about how we formulate and clarify our research topic, design our research and gain access, collect data, process and store our data, analyze data and write up our research findings in a moral and responsible way." (Saunders and al., 2009, p184).

Therefore, some ethical issues will arise, but some actions can overcome them:

- Concerning secondary researches, references will follow the Harvard model.
- About the privacy of anonymous participant, names and email address will not be revealed in the report, only the researcher and its supervisor will see them.
- For the nature of the participation, every participant can leave the process at every stage freely.
- About recording interviews' participants, a consent will be asked at the beginning as well as for the quotation of some of their words in the dissertation.
- Then, participant must be 18 or older for legal reasons.
- Finally, the researcher will follow the DBS code of ethics.

11) Limitations

However, some issues can happen during the research process. First, about time error in data collection, Saunders and al. claims "It is essential that the time at which you conduct the observation does not provide data that are untypical of the total time period in which you are

interested.” (2009, p309). This thinking is also valid for questionnaire. Indeed, an unexpected event such as the launching of new book, a TV show participation or unfortunately a Chef’s death can totally change results and influence answers.

Another limitation exists, which is the time allocated to this dissertation. Indeed, it can restrict some researches: the number of interview participants is limited to four, due to the time needed for the transcription and translation. Moreover, the questionnaire will be available online on a short period and even if the Facebook group counts more than 12,000 people, members are free to answer to it or not. Subsequently, the dissertation period is near to the Christmas period, which can interfere the participant availability.

Then, as the dissertation topic aims to understand French consumers’ behaviors, all the primary data will be collected in French. Everything will need to be translated in English. In addition, substantive differences can happen due to this translation.

Afterwards, due to a low budget, some resources such as books, journals or software have not been chosen because of their cost.

Finally, the word count imposed can limit some arguments and explanations which could have been analyzed deeper.

Chapter 4: Data findings / analysis

1) Introduction

This chapter will present the primary research results. Indeed, in order to answer correctly to the researcher question, and fill the gap highlighted in literature review about this topic, quantitative and qualitative research has been undertaken by the researcher. First, questionnaires’ answers will be analyzed through charts and figures. Finally, face to face interviews will be examined through summaries of conversations conducted on participants.

2) Quantitative data

First, the researcher has created a quantitative questionnaire and results will be presented in this part. Participants could answer from the 1st of December to the 10th. During these ten days, the researcher has collected 122 complete answers.

As mentioned previously, thanks to the Google form software used, the researcher can easily analyze data through predefined charts or Excel sheet. The analysis will follow the questionnaire frame and parts (see appendix 1)

a) Gastronomy

Question 1: Are you interested in gastronomy?

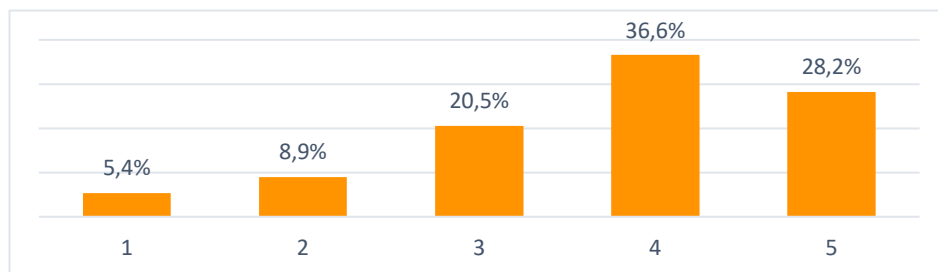


Figure 6: The interest of French people in gastronomy (2018)

During this question, participants had to rate their interest in gastronomy. 1 is the lower “yes, a little” and 5 the higher “yes, a lot”. We can notice that French consumers are in majority interested in gastronomy at the level 4 and 5.

Question 2: Which aspects of the gastronomy do you value the most?

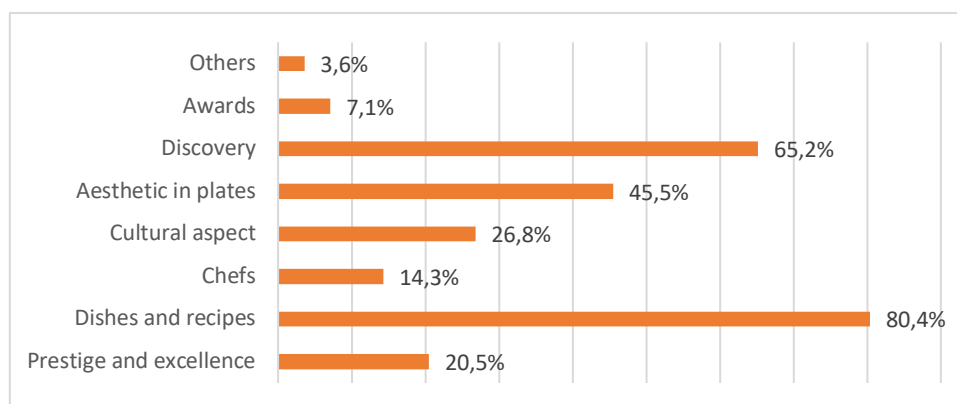


Figure 7: Aspects of gastronomy most valued by French consumers (2018)

It was asked to the respondent to choose maximum 3 aspects in order to make emerged preferences. In majority, French consumers value most dishes and recipes, discovery and

aesthetic in plates when it concerns gastronomy. We can also notice that the importance of Chefs is low (14,3%) as well as awards (7,1%). In the free answer, participants added: restaurants, quality of products, social reflect and local cuisine.

b) Consumers' relationship with Chefs

Question 3: In everyday life, where do you see Chefs the most?

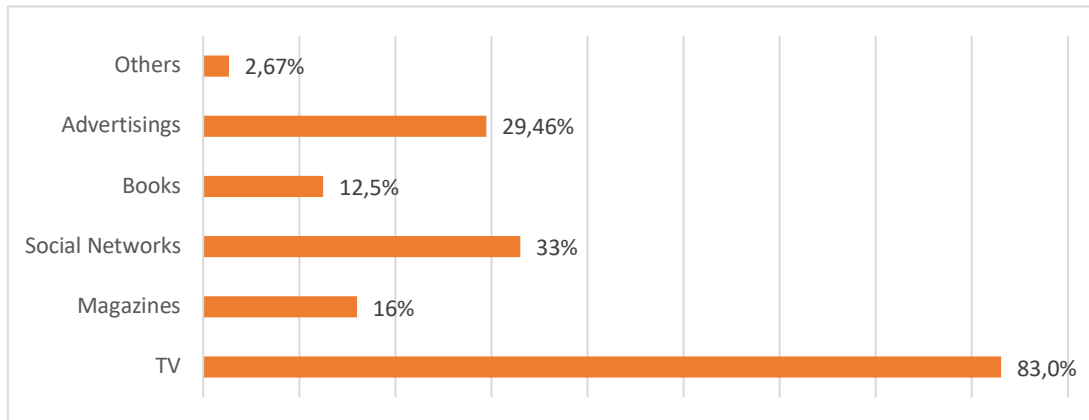


Figure 8: Media where French consumers see Chefs the most (2018)

We can notice that French consumers see Chefs the most at the television (83%). Then it is followed by social networks (33%) and advertisings (29,46%). In the other answer, people added: dishes in the train, restaurant and discussions.

Question 4: Due to this exposure, do you feel familiar with those Chefs, as if you know them a little?

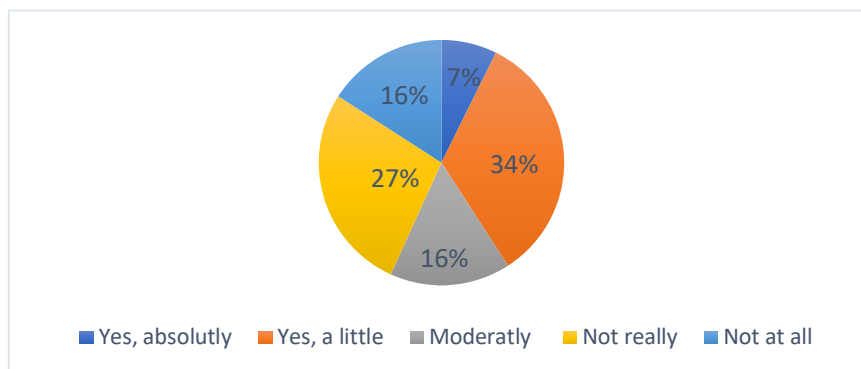


Figure 9: The familiarity of French consumers with Chefs (2018)

Due to Chefs exposure on media, 34% of French consumers admit feeling a little familiar to them and 27% not really. On the side of extremes, 7% of respondents feel really familiar with Chefs against 16% not at all.

Question 5: Who is your favorite Chef, or the one who you are the most familiar with?

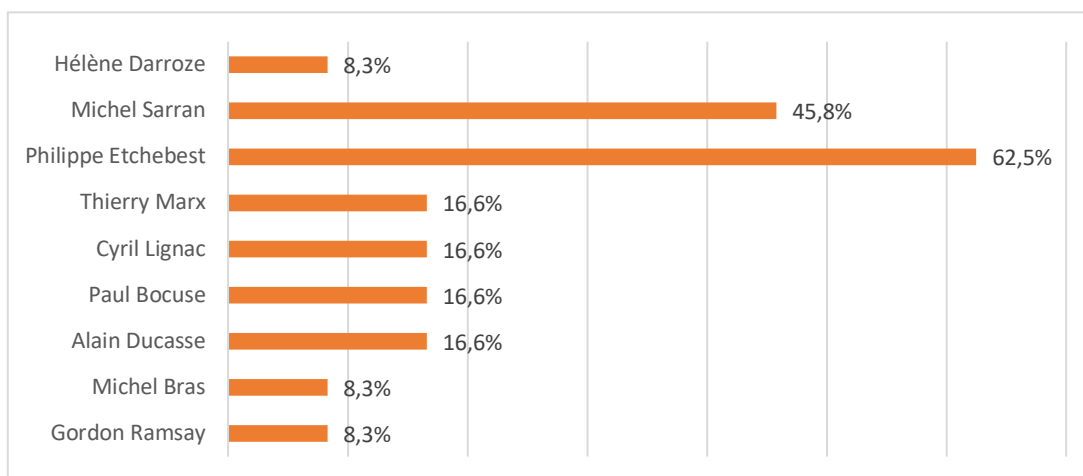


Figure 10: The favorite famous Chef of French consumers (2018)

According to questionnaire respondents, some Chefs are preferred to other in France, or most famous. It is the case of Philippe Etchebest mentioned at 62,5% and Michel Sarran at 45,8%. This question was open, and participant was free to write the name of their choice. Consequently, many other names appear, but cited just once such as Joel Robuchon, Jean Imbert, Yannick Alleno or Michel Troigros to name a few. In total, 24 different names have been cited.

Question 6: Why do you appreciate this Chef?

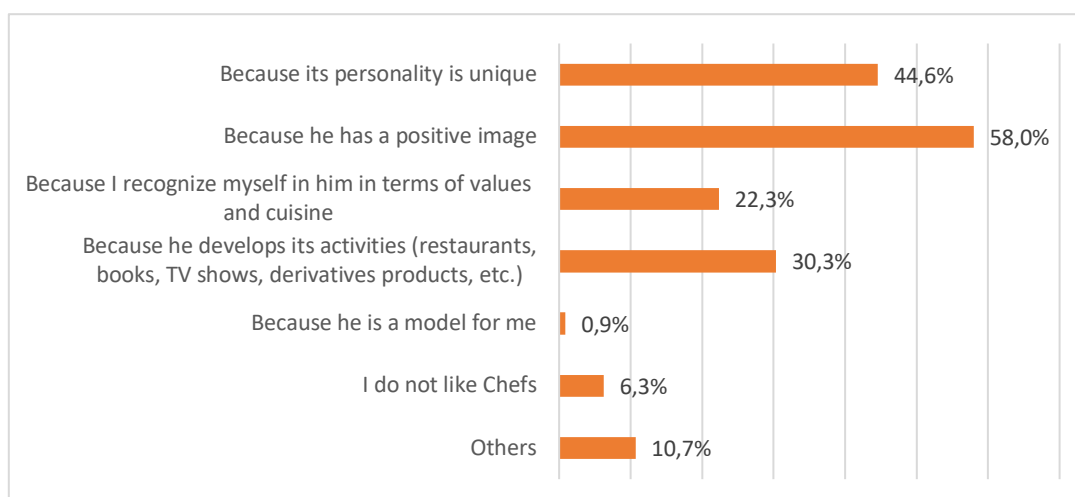


Figure 11: Reasons of French consumers to appreciate famous Chefs (2018)

For this question, participants were limited to 3 answers maximum. In majority, Chefs previously cited are appreciated for the positive image that they have (58%) and for their unique personality (44,6%). Subsequently, their activities differentiation is also a factor of their fame (30,3%). Moreover, respondents could add their own answer. 3,57% of the additional answers were about their localization, Chefs are appreciated because they come from the respondent same region. Additionally, some other value most the good experience lived in their restaurant (1,78%).

Question 7: React to these affirmations according to your behaviors and habits.

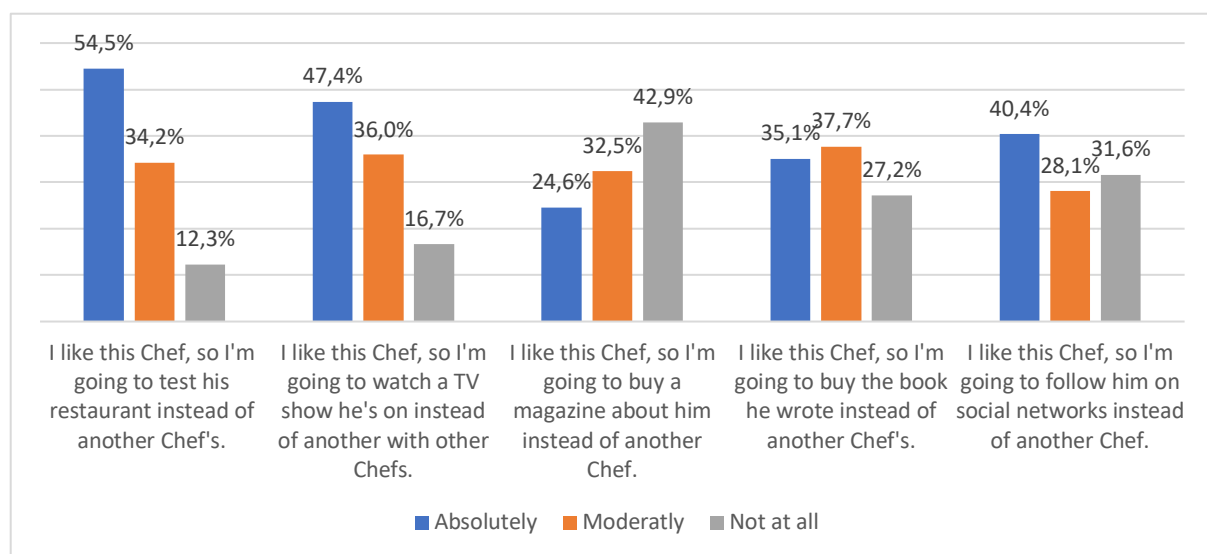


Figure 12: French consumers' loyalty towards Chefs through restaurant, TV shows, magazines, books and social networks (2018)

First, concerning Chefs restaurants, French consumers admit that they would choose a restaurant instead of another if they appreciate its Chef (54,5%). Only 12,3% disagree to this statement. Secondly, 47,4% of respondents admit that their favorite Chef could influence their choice of culinary TV shows in such a way as to promote the one in which he is. Then, about magazines, answers are totally different. 42,9% of the sample would not buy a magazine because their favorite Chef is on. In contrast, 24,6% would do it. About cookbooks wrote by Chefs, answers are very controversial, with no general trend. 35,1% would favor their favorite Chef's cookbook and 27,2% would not. Finally, 40,4% of respondents admit choosing to follow their favorite on social networks Chef instead of another. However, 31,6% disagree to this statement. Consequently, French people would be able to favor their favorite Chef for

restaurant or TV shows choices. They seem mixed for cookbooks or social networks, and totally against for magazines.

Question 8: According to the previous statements, do you feel loyal to famous Chefs' brands?

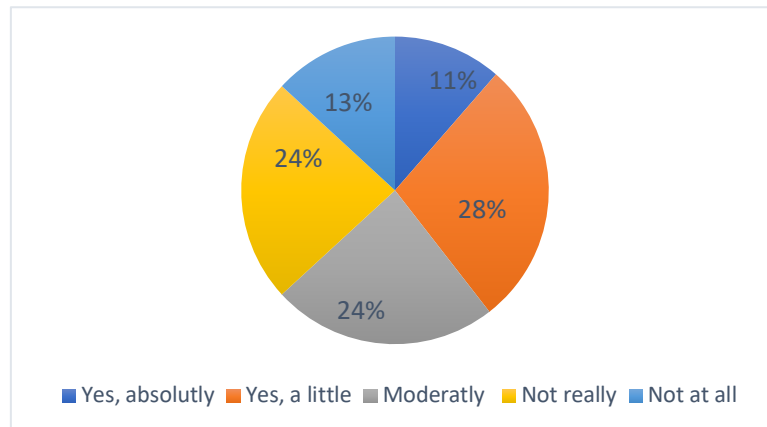


Figure 13: French consumers' loyalty towards famous Chefs (2018)

In majority, 28% of the sample feel being a little loyal to Chefs' brands, favoring products they are in. Moreover, 24% admit being moderately loyal and being not really loyal. According to results collected, positive answers are more numerous. However, respondents seem mixed and there is no general trend.

Question 9: If a Chef do advertisement for another brand or create a co-branded product, would you be confident enough to buy/test?

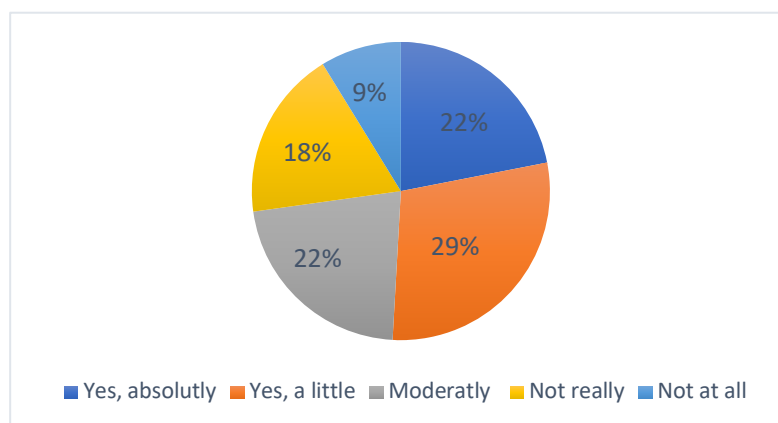


Figure 14: French consumers' trust towards famous Chefs' brands (2018)

For this question, respondents had some pictures to illustrates examples of advertisings or co-branded products in order to make them into a real situation. In majority, French people trust enough Chefs to test those product (22%). Nevertheless, the majority (29%) answered "yes, a

little”, which is also positive. In contrary, 9% would not be able to test those products due to their lack of trust in famous Chefs.

c) Consumers’ behaviors towards Chefs’ brands

Question 10: Imagine that you have to choose a gastronomic restaurant. Which factors would influence you the most?

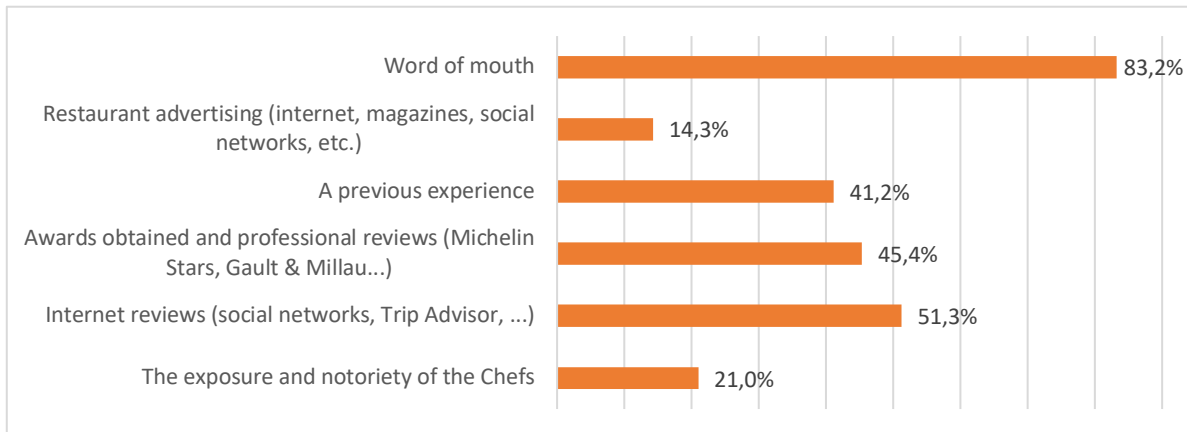


Figure 15: Influences in gastronomic restaurants choices (2018)

To choose a gastronomic restaurant, word of mouth would influence the most French consumers (83,2%). Then, the second most influent are internet reviews (51,3%), composed of consumers critics on social networks or dedicated websites. In this case, the less influent aspect seems to be the restaurant promotion (14,3%) and the Chef notoriety (21%).

Question 11: Which Chefs’ aspects influence you the most in a gastronomic restaurant choice?

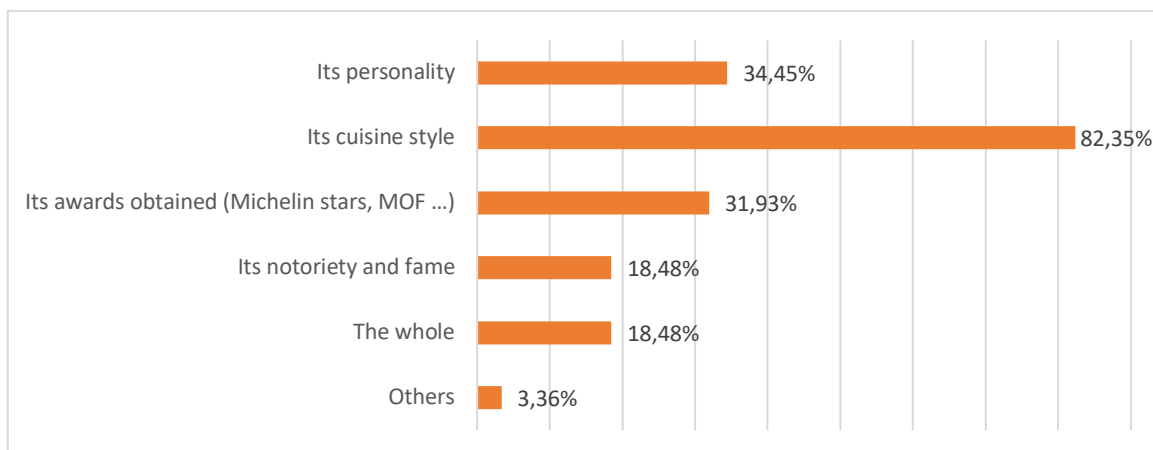


Figure 16: Famous Chef’s aspects influences in gastronomic restaurant choices (2018)

During a gastronomic restaurant choice, majority of French consumers would be influenced by the Chef cuisine style (82,35%), following by its personality (34,45%). Moreover, participants could add other Chefs' aspects which influence their choices. A participant mentioned "the social category to which the Chef refers".

Question 12: Then, when you want to recommend a famous Chef restaurant to a friend, how do you name it in general?

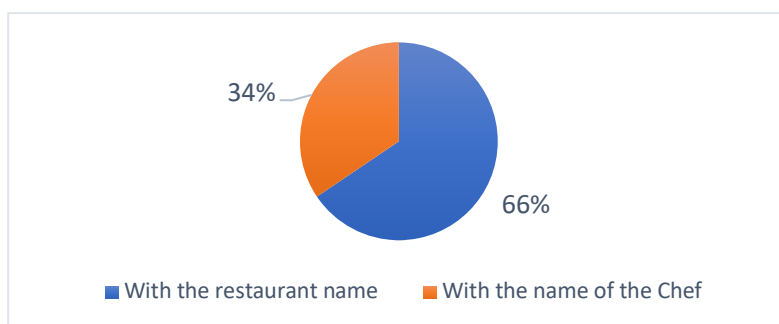


Figure 17: Restaurant recommendations from French consumers (2018)

In the case of famous Chefs' restaurants recommendations, 66% of respondents affirm name it with the restaurant name directly, instead of the Chef name (34%).

Question 13: Finally, do you think that Chefs' brands strategies have influence in your choices?

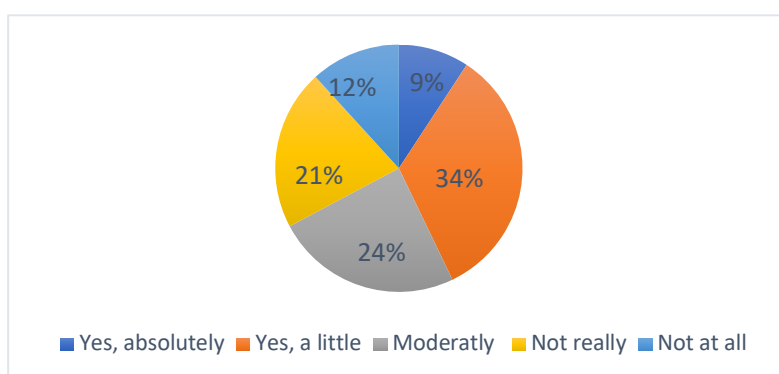


Figure 18: The influence of famous Chefs' brands on French consumers (2018)

Finally, majority of French consumers think that Chefs' brands strategies have impact on them. 34% of the sample answered "yes, a little" and 9% "yes, absolutely". In contrast, 12% think that those strategies have no impact on them, and 21% answered "not really".

d) Respondent's characteristics

Question 14: Are you a man or a woman?

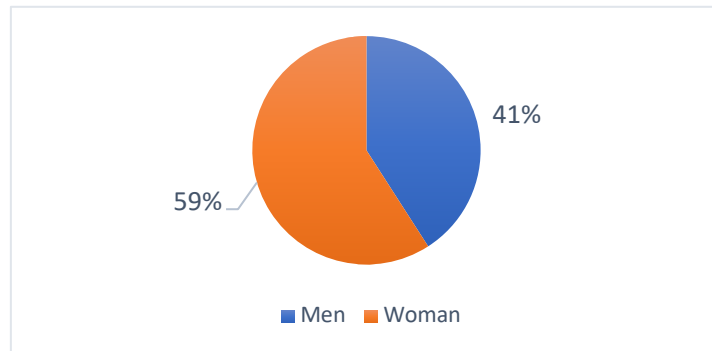


Figure 19: Gender of the sample (2018)

Question 15: How old are you?

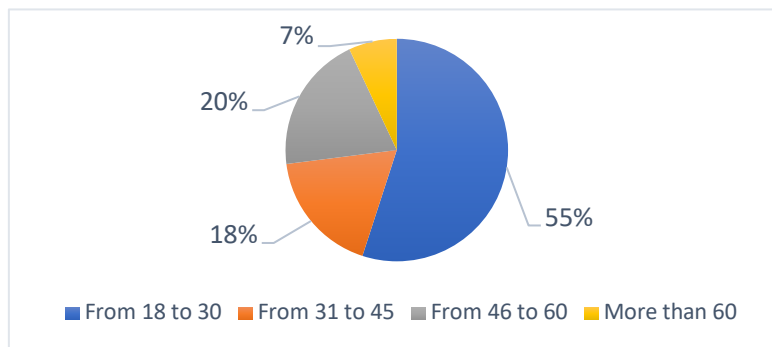


Figure 20: Age of the sample (2018)

Question 16: What is your socio-professional category?

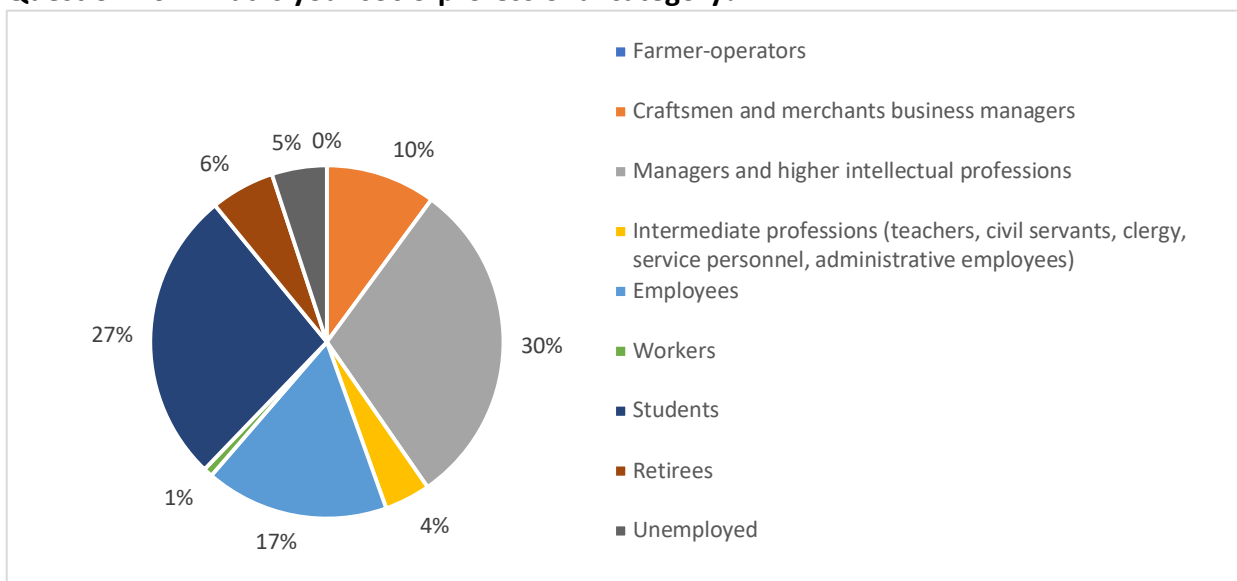


Figure 21: Socio-professional category of the sample (2018)

Those three previous charts allow to better know the sample composed of 119 French people. Women were in majority respondents at 59% of the total answers. Then, 55% of the sample was between 18 and 30, following by 20% of 46 to 60. The sample was quite young in majority. Finally, majority of respondents are part of the “managers and higher intellectual profession” at 30% of students at 27%. Consequently, the sample were heterogeneous even if some majorities appeared. According to the researcher, the young age and socio-professional categories are due to the way of sending, it means Facebook groups dedicated t gastronomy.

3) Qualitative data

The researcher has undertaken interviews in face-to-face on four French participants. Analysis will be done following the different themes covered during interviews. As they were semi-structured, questions were not exactly the same according to participants’ answers and the flow of the conversation. The full interviews and the interview framework are available in appendix 2.

As explained in the previous chapter, about methodology, the researcher decided to analyze collected data using a method of Saunders and al. (2009, p489), in several steps: transcribing, summarizing, grouping and drawing conclusions.

→ Participants presentations

The sample is composed of two women and two men. First, Lucie is 23 and vendor in a pastry shop, Anne is 62 and retired. Then, Etienne is 32 and work in a financial audit consulting company. Finally, Jean-Paul is 58 and is pharmacist.

We can notice that this sample is heterogenous and each participant correspond to an age group defined in the quantitative questionnaire, as well as a different socio-professional category.

→ Their relationship and interest of gastronomy and Chefs field.

Lucie	She only went once to a gastronomic restaurant. However, she likes culinary TV shows with Chefs presence, cookbook made by Chefs and their social media pages. She is interested in gastronomy and Chefs in general.
Anne	She is restaurateur's daughter and granddaughter. She has been earlier educated to the gastronomy in its family. She is really interested in this topic.
Etienne	He is very attached to gastronomy, its French aspects and traditions: Michelin Guide, MOF, culture.
Jean-Paul	He watches culinary TV shows since the childhood. Now, he likes the discovery instead of culinary traditional TV shows. He regularly follows the gastronomic press, but he doesn't necessarily go to these restaurants, only for occasions.

Figure 22: Relationship and interest of gastronomy and Chefs' field (2018)

To conclude, participants are interested in gastronomy in general. However, their interest and relationship to this topic are different, through: restaurants, TV shows, press, discovery or cultural aspects.

→ About Chefs' brands

Lucie	For her, brand is a way to differentiate Chefs. It corresponds to the Chef personality. She used examples of famous Chefs Etchebest and Sarran, to illustrate their different personalities. Moreover, the cooking style is also cited, each Chef is different in terms of techniques, products' preference ... Then, she adds that all their activities outside their cuisine, are a way to differentiate themselves. For her, those last aspects are more visible by consumers.
Anne	For Anne, it is a way to recognize Chefs. It can be through chosen ingredients, style, techniques ... and type of cuisine mainly. She used the example of Thierry Marx, who differentiate itself with the molecular one, or Marc Veyrat with vegetarian cuisine. For her, it is one of their main characteristics, called their signature.
Etienne	For him, there different manners to interpret this word. First, it is a way to be different with a specific signature in their cuisine. Then, the business aspect, which refers to Chefs' restaurants and their image.
Jean-Paul	For him, there are different senses to the word brand: the commercial sense and the Chef's signature. It brings together all the aspects of the person: the brand on the product and the ideas that they transmit. For him, it allows to consumers to differentiate Chefs through personal characteristics and retains their names and ideas. He took the example of Thierry Marx, who has created trainings for young people, in order to becoming Chefs. For him, he did something new, different from the competition.

Figure 23: Interviewees definitions of famous Chefs' brands (2018)

To conclude, each participant has its own vision of what is a Chef's brand. Nevertheless, we can notice some similitudes. The notion of differentiation between Chefs has been used by all the participants and the word "signature" has been often used as well. In addition, other aspects appear such as the personality, the type of cuisine, which are linked to the signature, but also business and commercial aspects through several activities.

→ Perception of the Chef figure

Lucie	For her, Chefs are perceived as celebrities by majority of consumers. Indeed, they are visible everywhere (branded products, TV, social networks ...). Due to this media coverage, she wonders if Chefs are really in their restaurants or only media people. To illustrate, she took the example of Cyril Lignac. She thought that he is in many TV programs. However, she also perceives them as the excellence in gastronomy.
Anne	For Anne, Chefs are perceived as celebrities, which is new according to her. She explained that they are now on press and newspapers. She compares them to luxury fashion designers, in the way that they are ambassador of French excellence.
Etienne	For him, Chefs are considered as celebrities due to the media uses. They are on TV and do advertisements for other brands. In addition, their restaurants are always crowded due to this fame.
Jean-Paul	He perceives Chefs as creators as well as managers. For him, Chefs does not cook in kitchen, they manage teams. In other words, they are now businessmen. For him, they create several activities as well as they manage them. He used the example of Alain Ducasse to support its comments.

Figure 24: Interviewees' perception of famous Chefs (2018)

According to three participants on four, Chefs are perceived as celebrities. Their answers are very similar in order to say that Chefs use a lot media and become famous. However, Jean-Paul, more business oriented, perceive them as businessmen, able to combine creation and management. Nevertheless, they all agree to admit that they undertake a lot of different activities outside the kitchen through media apparition or brand creation.

→ Chefs influences on consumers

Lucie	For her, Chefs' brands have a huge impact on consumers. Buying a Chef's products brings quality guarantee, whether it's a book or a cooking utensil from Chefs. She also adds, through the example of Chefs' cookbook, that is a way to look like them and to try more difficult recipes with noble products. She also watches their culinary TV shows but will not be able to buy other products. For her, Chefs' products must contain and transmit their ideas.
Anne	For her, Chefs' brands have influence directly in consumers cuisine. She feels influenced when she wants to cook, in order to copy them as models and follow their creations or signature dishes. It boosts her creativity. In term of physical products, she is influenced by Chefs' brands. She explains that she bought a Cyril Lignac casserole, because of the Chef's name. According to her, it was synonym of great quality and good utensil to cook. Moreover, she offers Chefs' cookbooks to her friends and watch culinary TV shows. For her, it is a way to discover Chefs differently from its cuisine.
Etienne	For him, Chefs and restaurants are very linked, they need each other to be influent. He adds that all the activities undertaken by Chefs, all that is next to their cuisine can have influence on consumers (TV shows, sponsoring, advertisement). He also thinks that advertisings made by Chefs for other brands are not rewarding for their image. Consequently, it has low influence on him, he will not buy products. However, Chefs' brands can push him to go to their restaurants and their cuisine have an influence on him. Moreover, he admits that activities can have influence on general public.
Jean-Paul	According to him, Chefs' brands have positive influence on young people, as models through their values. He adds that they can also have influence on general public about junk food. On him personally, Chefs have influence on consumptions. He took the example of a co-branded tea with Ducasse and admits that he will be attracted by this type of product. On the other hand, it will push him to go to their restaurants or offer their cookbook. For him, its more than a simple cookbook, it is like art book.

Figure 25: Interviewees' perceptions on famous Chefs' influence on consumers (2018)

To conclude, the influence theme is very wide. For this reason, participants were freer in their answers and present more differences. Nevertheless, most of the time, we can notice that influence appear on physical products purchase as well as about values and behaviors adopted. Lucie, Anne and Jean-Paul admit that Chefs' brands have influence in their physical consumption, especially with their books. On the other hand, Etienne and Jean-Paul agree to

say that these Chefs' brands push them to try their restaurants. Consequently, they all find that Chefs' brands have influence on consumers.

→ Their relationship with Chefs

Lucie	Due to the media coverage, she has the impression of knowing Chefs. In TV culinary shows, she discovers their personality, and it creates feeling towards them. For her, as Chefs are the excellence, mediatization make them more accessible, and show who they are as humans. However, she recognizes that Chefs do not know consumers, it is one sided.
Anne	For her, Chefs' names are more recognizable than before, and more familiar. Due to their mediatization, it is easier for French consumers to memorize them as well as their way of being. Consequently, those persons seem to be more familiar, as if consumers know them. She took the example of Helene Darroze and Paul Bocuse, to illustrate nice Chefs that she likes, and she feels like she knows them. For her, it is due to their mediatization, personality and the common values. In addition, Chefs are a model of cuisine excellence for her.
Etienne	For him, Chefs are like celebrities, and their relationship with consumers is similar. He compares it to football player, consumers admire them and want autograph. He notices two kind of Chefs: the very famous and mediatized Chefs, which are inaccessible and the more discreet, which seem still accessible in restaurants.
Jean-Paul	For him, Chefs are people difficult to access. However, with mediatization they seem more familiar as if he knows them a little. It allows to discover them on another way.

Figure 26: Interviewees' relationship with famous Chefs (2018)

To conclude, participants feel familiar with famous Chefs due to their massive exposure on medias, as if they know them. For Anne and Lucie, they also are model of excellence and seems but seem more accessible. On the contrary, Etienne and Jean-Paul think that those Chefs are still difficult to access.

→ Chefs most impacting

Lucie	According to Lucie, mediatized Chefs have more impact on people who want to watch them. So, they have impact on people who love culinary TV shows for instance. He used the example of Philippe Etchebest, who is in the majority in French culinary TV shows. For her, its exposition pushes consumers to follow its recommendations and buy its products.
Anne	For her, some Chefs have more impact due to their charisma. Some Chefs are more comfortable on media and consequently they are more exposed to consumers. It is a chance for them to transmit their personality, values and cuisine. She compares it to journalist or actors, some are more comfortable than others in this discipline. In addition, this massive exposition create impact on consumers. She also adds that the most influent are known for their apparition on media, their mythical expression or their love story. She took the example of Cyril Lignac to illustrate it.
Etienne	According to Etienne, some Chefs are part of the gastronomic history and have more impact than others. He used the example of Bocuse or Robuchon, famous for their cuisine and not for their media apparition. For him, cuisine and excellence are more impacting that celebrity. He also took the example of Cedric Grolet, an actual Chef, on Instagram, showing that its impact is due to its hard work. Moreover, for him there is two types of Chefs according to consumers expectations: some are loved for their media exposure and other for their cuisine.
Jean-Paul	For him, some Chefs have more impact than others. He took the example of Ducasse to illustrate the strong impact of a discreet person, which do not appear a lot in media. Then, he also adds that mainstream Chefs have also more impact, such as Thierry Marx and its training for young people. On the other hand, some Chefs are very impacting through social media for young people. He concludes saying that some Chefs have impact promoting their personality and others with their creations.

Figure 27: Impact of famous Chefs according to interviewees (2018)

To conclude, Anne and Lucie agree on the fact that Chefs using media to promote themselves have more impact than others. The most famous have the most impact on consumers in general because people see them often. Then, Etienne agree on this point but for him, it is not the case of all the consumers. According to him, some consumers are more impacted by their cuisine and its excellence. On the other hand, Jean-Paul seems to be more impacted by

business Chefs and their creations. Nevertheless, all the participants admit that some Chefs are more influent than others, for several reasons.

→ Influences in a restaurant choice

In this case, participants had to imagine how they will choose a gastronomic restaurant.

Lucie	In this case, Lucie will ask to family and friends, in order to have names and advices. She will use the word of mouth. Then, she will consult the restaurant website for menu and atmosphere.
Anne	For Her, localization is important, she prefer near to its home, as well as prices. She will not be able to spend too much money for a restaurant. Then, she admits that awards and critics have influence on her choice. For her, influences are different according to the restaurant. If a friend had already tried it, she will ask her in priority. Otherwise, she will consult the website in order to discover the frame and the Chef.
Etienne	For Etienne, localization and prices are primordial. Then, the menu is also important. He will follow, in majority, friends' recommendations or Chef positive critics. He admits that he would not be ready to cross the country for a specific Chef restaurant, but he will be very attracted if he is in the location.
Jean-Paul	For him, availabilities are first condition. Then, he will use press, Michelin guide and TV report in order to discover a new restaurant. Then, location is also important as well as notoriety. He will consult its friends to get advices and then the restaurant website.

Figure 28: Interviewees' influences in their gastronomic restaurant choices (2018)

To conclude, participants have quite same methods to choose restaurant. Friends recommendations and word of mouth are the most used, following by the restaurant website. However, Jean-Paul, Anne and Etienne seem to be sensitive to professional critics and Michelin Guide. In term of criteria, localization, prices and menu are the most cited.

→ Motivations in a restaurant choice

Lucie	For Lucie, the main motivation will be the discovery. To discover the Chef cuisine, new tastes, flavors ... it means a specific cuisine. She adds that she also wants to discover a whole universe, with the restaurant room, decoration ... She favors the experience.
Anne	Her main motivation would be to discover an establishment as well as see the Chef if possible. For her, the Chef salutation at the end of the diner is a bonus, very traditional. The establishment is composed of the decoration, the ambiance, the plates, the way of clients are served ...
Etienne	/
Jean-Paul	For him, the main motivation would be to feel good and eat well. Consequently, he will come for a coherent whole in term of dishes, ambiance and decoration. He does not like extravagance but simple and chic things.

Figure 29: Interviewees' motivations in their gastronomic restaurant choice (2018)

To conclude this theme, participants have different motivations quite similar. We can notice that the whole experience and discovery are predominant. However, for Anne, the Chef presence is an additional motivation that the other participants did not mention.

→ Post restaurant behavior

Lucie	In this case, Lucie will recommend it to her friends through word of mouth. She will not use rating website or social media, she is not used to it. Then, if she liked, she will probably buy the Chef book to redo recipes at home.
Anne	Anne will not leave comments on website od social media. But, she will talk about her experience around her and describe it, in order to recommend it. Maybe, she will try to redo recipes or associations at home.
Etienne	Etienne will tip at the end of the diner if he is satisfied. Then, he will not leave comment or articles, even if the experience was bad. However, he will recommend it, and try to convince his friends by word of mouth.
Jean-Paul	After this experience, Jean-Paul will probably come back if he was satisfied. Then he will recommend it through word of mouth and leave a critic on dedicated websites.

Figure 30: Interviewees' post diner behaviors (2018)

Subsequently, in term of behavior post restaurant, participants all agree to recommend it to their friends, on order to share their experience and convince people through word of mouth. However, only Jean-Paul admits leaving comment on dedicated websites. Then, Lucie and Anne will be interested to redo recipes at home, or even buy the Chef book for Lucie.

To conclude, questionnaire allowed to the researcher to collect numerous data about French consumers behaviors, completed by interviews. These allowed to understand in depth some consumers' behaviors and beliefs towards famous Chefs' brands. Participants had different visions on some points and very similar on others. With these results, conclusions could be done in order to answer to the research question.

Chapter 5: Discussion

This chapter aims to link primary research and secondary research. Indeed, questionnaires and interviews results will be interpreted with concepts and theories developed previously by experts. To make it clear, the researcher decided to use the research objectives as sub-parts. Consequently, this research confrontation will allow to achieve those objectives which were set to answer to the research question.

1) To highlight the evolution of French gastronomy.

According to a survey, conducted in 2018 by Food Service Vison, 90% of French people admit that gastronomy is a real interest for them (2018). This statement has been confirmed during this study. Indeed, in the questionnaire, 60,8% of participants said to be interested in gastronomy in general, and 20,5% moderately. To support this, interviewees were also admitting their interest in this field. Etienne said "Gastronomy, for me, is something very important, I think particularly in France.". We can deduce that French consumers appreciate gastronomy. However, gastronomy faced some evolutions in France.

About the gastronomy perception, interviewees agree with the expert Gray (2003), to admit that this field is a part of French culture. To support this, the interviewee Etienne claimed "Yes, it is something that is part of French culture.". In addition, they also agree on the notion of

excellence. Indeed, Ferguson used this word to qualify gastronomy (1998, p599), as well as Anne and Lucie during interviews.

Then, some aspects of gastronomy are still favored by consumers. Indeed, during the questionnaire, participants claimed that they favored in majority “dishes and recipes” and “discovery” in the gastronomy area. We can also notice that experts defined gastronomy as “good food” (Gillespie, 2001, p2; Caporaso and Formisano, 2016, p417) and also highlight the mix of cultures (Gillespie, 2001, p2). Consequently, the notion of “food”, as the main aspect of gastronomy converge. Moreover, on the same vision, interviewees linked this notion of food to restaurants. Whether or not they went there, restaurant notion has been cited about their interest in gastronomy. Indeed, it is the location where gastronomic food is consumed.

Subsequently, some evolutions appear. It is the case of the aesthetic in gastronomy. 45,5% of participants of this study admit that it is an important aspect of gastronomy. Meanwhile, the survey of Food Service Vison (2018) reveals that 50% of people take picture of their food in restaurants occasionally. These statements are complementary to demonstrate that aesthetics in cuisine is nowadays important, and push Chefs to become more creative (Ferguson, 2015, p23).

In contrast, awards like Michelin Guide for instance seems to have a lower importance for French consumers, through the questionnaire. We can notice that French consumers and experts disagree. Indeed, French institutions occupy a huge role in French gastronomy for experts (Ferguson, 2015, p16; Bernardo and al., 2018, p85; Lane, 2013, p344), which is not the case for participants. Only 7,1% of them have chosen this answer as one of the most important aspect of gastronomy. However, during interviews, some participants valued this notion. Anne said, “It's true that a Michelin-starred restaurant will appeal to me more than any other”.

Then, participants and experts agree on another evolution: the mediatization of gastronomy. Indeed, nowadays gastronomy is lived through different ways (Ferguson, 2015, p15; Gillespie, 2001, p8) and it has been confirmed through interviews. Even if French consumers are attached to restaurants, they also consume gastronomy through TV shows, books or social media for instance. Lucie said, “I watch a lot of culinary TV shows with famous chefs, I love the cookbooks that come out in their name and through social networks I know them”.

2) To explore the new figure of Chefs in France.

The new figure of the Chef will be investigated in two parts: celebrity and branding.

a) Celebrity part

The figure of the Chef has also evolved. Indeed, few years ago, Chefs were simple executants in kitchen restaurants, nowadays, they appear as celebrities and famous people (Gray, 2003; Barrere and al., 2009, p1409). French consumers interviewed agree with experts on this evolution. Lucie said, "Chefs, I think we perceive them as celebrities!". To support this, Anne also claimed, "Today, I'd say like celebrities! What didn't exist before.". We can notice that three participants on four have the same vision. Consequently, Chefs have not been little cited in the most values aspects of gastronomy due to their new perception: as celebrities.

According to experts, this fame come from different aspects. For Montargot and Ferguson, this celebrity is due to awards that they obtained, synonymous of hard work and excellence (Montargot, 2016, p80-81; Ferguson, 2015, p18). We can say that Lucie agree with experts during interviews as she claimed: "We still perceive them as exceptional people who make exceptional dishes, who have renowned gastronomic restaurants... and that won't change, I think.", even if she did not mentioned awards. In the same vision, Anne qualified them as "French ambassadors". Consequently, completed with previous answers, the awards' notion seems to have low impact than before. The notion of excellence and prestige are more relevant.

Then, for Dion and Boissieu, this fame come from the charism and legitimacy of the Chef (2013, p28). We can link this notion to the previous one, showing the admiration of French consumers towards Chefs. However, according to Anne during interview, charism is not fundamental to become a famous Chef. She mentioned "Today, more like celebrities! So, more or less charismatic, insofar as they are mediatized, they are a little like the great couturiers, ambassadors of France". In addition, experts said that thanks to their celebrities, Chefs could transmit legitimacy to their restaurant which can push consumers to choose one for its Chef (Dion and Boissieu, 2013, p28). This statement as been nuanced during the study. Indeed, during its interview, Etienne said "a Chef can be known through his restaurant and a restaurant known through its Chef." Showing a certain duality. Moreover, in questionnaire,

French people tend to call a restaurant by its name directly (66%) instead of by using the Chef's name (34%). Consequently, experts and French consumers tend to disagree, the restaurant is a huge entity more memorized by consumers.

Finally, experts admit that Chef celebrity is due to the media uses, in order to become media Chefs. They admit that they are more and more visible through books, TV programs, interviews and other media (Barrere and al., 2009, p1409; Ferguson, 2015, p16; Gillespie, 2001, p9). In this study, all the participants seem to agree with this concept. Etienne claimed: "In concrete terms, we see them on TV, we see them in advertisements.". Anne added: "We saw him (Cyril Lignac) with famous actresses". To summarize, all the interviewees admit seeing Chefs in several media, especially on TV. To support this, questionnaire results converge. Indeed, French people admit seeing Chefs the most on TV (83,03%), following by social networks (33%). Consequently, Chefs are perceived as celebrities due to their media exposure, and especially on TV programs.

b) Branding part

In the meantime, as Chefs are famous and undertake several activities, they are considered as human brands. According to experts, they have all the distinctive characteristics of brands (Montargot, 2016, p81; Dion and Boissieu, 2013, p28) and can generate brand equity.

On the same model as product branding, identity creation is one of the major steps of celebrity branding in order to be different than the competition (Khedher, 2010, p24). Branding experts defined it as the manner chosen by a brand to be perceived by consumers (Kapferer, 2008, p174). First, this identity come from the name, in order to appeal consumers (Kapferer, 2008, p131). According to Anne during its interview "We have names in mind, much more easily I would say, than 20 or 30 years ago". Indeed, due to mediatization, French consumers know more and more celebrity Chefs and their brands' names. To support this, in questionnaire, participants were free to mention their favorite and top-of-mind Chef. In majority, they answered Philippe Etchebest (62,5%) and Michel Sarran (45,8%). We can notice that some names are rooted in consumers' minds and the ones which come first are the most mediatized ones. Indeed, both Chefs are jury in Top Chef, a famous culinary TV show currently in France,

and participate to many other programs. As names have huge importance, Chefs decided to submit them at the INPI, in order to protect them from the competition.

Then, a brand can differentiate itself through different assets, tangible or intangible as the personality (Mishra, 2012; Aaker, 1996, p68). We can notice that majority of French people agree with the fact that personality is a way of differentiation for Chefs. In questionnaire, 44,6% of French consumers admit appreciating a Chef for its unique personality, which is the second answer the most cited. To support this comment, interviewees often mention this notion when they have been asked to define a Chef's brand. Indeed, Lucie claimed "I think he can be recognized by his personality, he can be different". According to them, personality could be divided in two parts: the person personality and the personality in its cuisine. To illustrate the person personality, Lucie used the examples of Philippe Etchebest and Michel Sarran. She said: "They have two personalities, as we can see on TV, they are completely opposite! Michel Sarran is someone who seems calmer and more composed while Philippe Etchebest seems much more energetic, and straight and strong.". This vision converges with the one of Safitri, an expert who explained that personality appears through physical and mental distinctions (2017, p69). On the other hand, Anne defined the personality in term of cuisine. She said: "There are some Chefs who really stand out from the others! For example, when we talk about molecular cuisine, we think of Marx." and "I think of Marc Veyrat, who is a specialist in everything that is vegetable or vegan". Consequently, personality in cuisine can be mentioned as the Chef specialty or "signature". According to participants, this signature is the main point of Chef's differentiation.

Subsequently, in questionnaire, French consumers also answered that they appreciate a Chef because they have a positive image, at 58%. According to expert, brand image is the way how consumers perceived the brand (Kapferer, 2008, p174), it means the Chef in this case. As this concept is on the consumer's side, it means that famous Chefs, as well as their brand are well perceived and appreciated by French people. Especially Philippe Etchebest and Michel Sarran, the most cited Chefs in the questionnaire.

In another vision, the interviewee Jean-Paul admit perceiving Chefs as manager and businessmen instead of celebrities. Indeed, as they create their own brand, Chefs now have a

new role in order to generate brand equity. As brand equity provides financial value (Biel, 1992) as well as image perceived value (Aaker, 1996), creating and managing their own brand are beneficial for Chefs. We can notice that their new figure of celebrity and manager are complementary.

3) To analyze relationship between consumers and celebrity Chefs.

In this objective, different type of relationships will be analyzed: the parasocial relationship, the brand-self connection, brand loyalty and brand trust.

Due to celebrity Chefs exposure on media and their brand creation, French consumers tend to develop a specific relationship towards them, called the parasocial relationship. Indeed, it is a one-sided relationship where the consumers feel knowing the celebrity, as a king of intimacy (Escalas, 2017, p300; Zimmerman, 2004, p2). In majority, participants agree with experts' statements. Indeed, 34% of French consumers admit feeling a little familiar with famous Chefs and 27% moderately. To do deeper, 78% of those respondents are women, and 70% aged between 18 and 30. During interviews, this vision has been confirmed. All the interviewees admit that they feel more familiar with Chefs due to their exposure on media, as if they know them a little. Lucie claimed: "We have the impression that we know them in fact!". Jean-Paul added: "Through television we still have the impression that we know them". After questionnaire results, we can deduce that women and young people seem more able to develop parasocial relationship with celebrity Chefs in majority. However, interviews have shown it differently, consequently this trend seems to not be a generality.

Linked to the previous concept, the relationship can pass through identification, called the brand-self-connection (Novik and al., 2017, p281). In theory, this concept often applied to brand seems not applicable to the Chefs brands area and French consumers. Indeed, in questionnaires, only 22,3% of respondents admit appreciating a specific Chef because they share same values and cuisine. However, during interview, Jean-Paul often talks about Thierry Marx and its trainings to form young people. Consequently, they share same values, that is why he favor him during all the interview. He also mentioned some of them "So, work, perseverance, honesty about products, honesty in the way we work with products...". In addition, 63% of people who recognize themselves in specific Chefs mentioned less

mediatized Chefs. We can deduce that those people potentially have tried their restaurant and are very interested in gastronomy, as experts. In conclusion, majority of French people do not develop identification towards famous Chefs, except if they have expertise in gastronomy.

Then, as celebrity Chefs are now brands, consumers tend to develop attachment. This concept a factor to improve loyalty and brand quality relationship (Awasthi, 2012, p51). In the questionnaire, French consumers loyalty have been analyzed through different famous Chefs' products. French people would be able to favor their favorite Chef for restaurant (54,5%) or TV shows choices (47,4%). They seem mixed for cookbooks wrote by Chefs or social networks, and totally against for magazines. Indeed, 42,9% would not choose a magazine to favor a specific Chef. In majority, these trends are followed by interview results. Consequently, it seems relevant that consumers favor restaurants of Chefs that they appreciate because for them, it represents the Chef, its cuisine and its signature. To illustrate, Etienne said: "What interests me the most is to be able to taste his brand, I mean his restaurant, his cuisine.". Then, the choice of loyalty in TV shows is also relevant because it is the media where people see Chefs the most (83,03%). However, about loyalty in general, there is no real trend, excepted previous mentioned. French people feel loyal at 39%, moderately at 24% and not loyal at 37%. These results are due to the uncommon consumptions of these products. Indeed, products are often expensive, such as a gastronomic restaurant dinner for instance.

Finally, the relationship with famous Chefs go through trust and their credibility (Escalas, 2017, p300). In questionnaire, participants answered that they see the most famous Chefs in advertisings for other brands at 29,46%, which is the answer the most popular. Consequently, celebrity Chefs also appear as endorsers. According to Keel and al., in this case, the celebrity promotes the product of another brand, using its fame (2012, p691). To analyze trust and quality perceived by consumers, the researcher decided to use examples of endorsed products, such as Philippe Etchebest who promotes a restaurant, and co-branded-products as the tea created by Alain Ducasse and Kusmi Tea. 51% of participants admit trusting enough Chefs to teste or buy promoted product, and 22% moderately. It is also the case Anne and Lucie who perceived "good quality" and "guarantee" through these products. However, according to Keller, these practices can show a lack of credibility due to mismatches (2013, p279). In the same vision, Etienne gave its vision of endorsement: "I don't find it very

rewarding for a Chef". For him, a Chef represents excellence and is not an advertisement actor, it is not coherent. Consequently, he would not buy those kinds of products because the Chef appear on.

4) To investigate consumers' behaviors towards Chefs' brands.

To investigate consumers' behaviors, different steps of the decision-making process model will be developed (Schiffman, 2012, p 15). As restaurant is the product which represents the most Chefs' brands, the researcher decided to use this example in order to question French consumers and make them feel in real conditions.

According to Schiffman, this model is composed of three major steps. The first step, called external influences is composed of the brand's marketing actions and the sociocultural environment (2012, p 15). In the example of Chef gastronomic restaurant choice, questionnaire participants will be first influenced by their entourage (83,2%) and then by reviews on social networks (51,3%). To apply it to the decision-making process model, French consumers tend to be more influenced by their sociocultural environment, and especially by consumers. Indeed, according to Food Service Vision (2018), critics made by other consumers influence 69% of people in general. We can notice that results converge. Moreover, 45,4% answered professional critics (Michelin Guide, Gault & Millau ...), which is lower than consumers reviews. On the other hand, the Chef and the restaurant are not influential factors with respectively 21% and 14,3% of answers. They represent the marketing actions of the brand. Then, during interviews, quite similar methods appear. Participants all ask to their entourage, and Etienne and Jean-Paul use also professional critics. Following those steps, interviewees agree to consult the restaurant website to obtain practical information and about the Chef. Consequently, we can deduce that the sociocultural environment has more influence on French consumers, and the brand actions allow to confirm their choice.

Nevertheless, this framework seems to be specific to the Chef gastronomic restaurant. Indeed, during interviews, the Chef influence notion has been analyzed deeper. For participants, Chefs' brands have a real influence on consumers concerning material products' purchase as well as values shared. For Anne and Lucie, Chefs' brands have influence on their purchases,

with cookbooks, utensil or TV shows. Lucie said: "I would be the first one ready to buy a book from a great Chef". Then, for Etienne, those brands have influence on its restaurant's consumptions, pushing him to try. Consequently, Chef's brands influence people to consume their products instead of others. From another view, they have influence on external things, such as consumption or values. Indeed, for Jean-Paul, Chef's brands can transmit values and ideas to help people, without selling something. He said: "I think they can also have an influence on the junk food!" or "They are people who put forward work, perseverance...". Consequently, to link it to the branding part, Chefs' brands generate brand equity financially through products sales (cookbooks, utensil, TV programs, derivatives products), and creating a positive image on consumers' minds through values and ideas transmitted.

Finally, 43% of French consumers respondents admit that Chefs' brands strategies have influence on them, and 24% moderately. By consequences, whether in terms of gastronomic restaurants, products purchase, or values transmitted, Chefs' brands have a general impact on French consumers.

The second step of the decision-making process model is the process, composed of motivations (Schiffman, 2012, p 15). In this case, the need recognized is "a diner in a famous Chef's gastronomic restaurants". In interviews, participants have quite similar motivations which are the discovery and the complete experience provided by Chefs' brands with the ambiance, the food, the decoration or the service. However, Anne admits that famous Chef is one of her motivation, she hopes to have its salutations during the diner. Consequently, motivations are more experience oriented, and the celebrity Chef have low importance for the majority.

In Chefs' brands products consumption, there is other motivation such as copying them in order to look like them. According to Zimmerman, celebrities are also perceived as model (2004, p3; Carvalho, 2012, p2). This concept is nuanced as the majority of French consumers do not agree with. In questionnaire, only 0,9% admit appreciating a Chefs because he/she is a model. In contrast, two interviewees on four mentioned Chefs as cuisine model for them. Indeed, Anne said: "They are still cooking models". She also compared them to the "excellence", as well as Lucie who claimed: "It's a way, a little bit to copy them and try to look

as much like them as possible". Consequently, we can deduce that celebrity Chefs are not a model for majority of French people, but they are inspired by their work and talent.

Finally, the last step is the post-decision behavior composed of evaluation and purchase (Schiffman, 2012, p 15). In the scenario proposed to interviewees, participants agree to say that they will recommend the restaurant to their family and friends. To complete with questionnaire results, 66% of participants would recommend the restaurant using the restaurant name instead of the Chef name. Consequently, we can deduce that Chefs have low importance in consumers' minds in this case. The Dion and Boissieu's statement can be disproved because for them, the Chef transmit notoriety to the restaurant (2013, p28). Then, experts and recent survey admit that French consumers are more and more critic in gastronomy and rate their experience (Ferguson, 2015, p15; Food Service Vison, 2018). However, only one interviewee admits rating restaurants on dedicated websites.

From all these answers and the importance of Chef perceived in, we can notice a dissonance. Indeed, French people admit appreciating Chefs, but they are not mentioned the gastronomic restaurant choices. Consequently, majority of celebrity Chefs mentioned previously are not Chefs chosen to eat in its restaurant and taste its cuisine. We can deduce that there are two kind of Chefs: the celebrity ones who promote their personality and commercial activities, and Chefs focus on cuisine appreciated for their values and creations.

5) To identify which aspects of Chefs' brands influence consumers the most.

Through previous results, different aspects of Chefs' brands have been mentioned and developed. This objective aims to identify which of these aspects influence consumers the most.

First, the promotion of famous Chefs through media coverage (Cebrian and al, 2016, p33) is very impacting. Indeed, this aspect has been mentioned many times during interviews, showing a real link between Chefs and media French consumers. They often cite "TV shows", "radio", "social networks".

However, we can notice that the most impacting media is TV. Indeed, French consumers admit seeing Chefs mainly through this media at 83,03%. To support this, Chefs cited in the top-of-mind questions, Philippe Etchebest and Michen Sarran, are main protagonists of famous TV programs. Nevertheless, the TV choice seems to be a generality whatever the type of consumers. Consequently, culinary TV shows can impact the majority of French people. However, it exists a lot of different culinary TV shows, this is to be taken into consideration. According to Gillespie, some are educational and other more entertainment oriented (Gillespie, 2001, p8). For instance, in interviews, Lucie was interested by culinary programs as contests, and Jean-Paul about culinary documentary.

Then, the second media the most impacting is social networks. It has been cited by 33% of participants. To go deeper, social networks seem to be more used by young people. Indeed, 70,58% of people who mentioned social networks are aged between 18 and 30. This statement can be confirmed as Lucie, aged of 23, mentioned also this on its interview as well as Jean-Paul who mentioned his children. This comment is also supported by Food Service Vision, which claims in its survey that 80% of French people less than 35 use social networks to choose a restaurant.

To summarize, famous Chefs' promotion through media coverage has a positive influence on French consumers in general, especially TV programs. Indeed, it boots brand loyalty, brand connection and brand trust due to the exposure of Chefs.

Secondly, the famous Chef's identity is also relevant as it is the first step of brand creation (Aaker, 1996, p68). Many French consumers are attached to the identity of the Chef. Indeed, in questionnaire, respondents admit appreciating a Chefs for its personality (44,6%), its positive image (58%) and its values (22,3%). To support this, interviewees qualified the identity of "signature" and placed it as the main differentiating factor. Consequently, the identity of the Chef's brand has influence on consumers and allow them to differentiate Chefs. Moreover, it allows to consumers to identify themselves to specific Chefs they share values with. Indeed, Etienne mentioned that some Chefs marked the history with their unique identity, such as Bocuse. Gillespie also mentioned the strong identity of Bocuse (Gillespie, 2001, p10), tangible in its cuisine. Consequently, it influences consumers in their choices. For instance, in interview, Anne admits buying some products in order to copy specific Chefs, to tempt to look like him.

To summarize, famous Chefs' identities impact consumers in general. However, as identity and values shared are personal, each French consumer will be influenced differently according to the Chef.

Then, as celebrities, famous Chefs undertake many different activities in order to generate brand equity (Keel and al., 2012, p694; Kapferer, 2008, p131). Through questionnaire and interviews, we noticed that Chefs create books, derivative products, participates to TV shows, appears on magazines, sell recipes and create restaurant concepts. In addition, 30,3% of the questionnaire sample appreciate a Chef for those activities undertaken. However, there is no consensus in this practice. Some French consumers are impacted by those commercial activities, such as the interviewee Lucie who consume TV shows and cookbooks, or Anne with utensils. Moreover, when Chefs create co-branded products, 51% of French people admit being able to try or test it. Consequently, Chefs' brands have impacts on consumers choices with their range of products. Nevertheless, for some consumers, those activities are not rewarding and lack of credibility. It is the case of Etienne who favor the excellence, the work, and cuisine of the Chef.

To summarize, we can say that commercial activities have impact on people who are exposed to. On the other hand, it has low impact on consumers who favor the main activity of the Chef.

By consequences, there is no real Chefs' brands aspect more impacting than other in general, it depends of consumers kind. Indeed, French consumers is a heterogeneous sample composed of different types people with a variety of expectations about gastronomy and Chefs. So, we can highlight two kinds of French consumers, which are impacted differently by different brands' aspects.

First, people categorize as experts in gastronomy with knowledge in this area. They present a real interested in the cuisine, the excellence and they eat in gastronomic restaurants. After analyzes of results, those people are influences by educational culinary TV programs, Chef's identity through values and cuisine and their restaurant.

Secondly, consumers who consume gastronomy through media and additional activities undertaken by Chefs. They are influenced by entertainment culinary TV shows or social media, by the personality and the fame of the Chef as well as their other commercial activities. This category of consumers seems to not consume gastronomic restaurants.

Both categories are based on the level of expertise and passion, not on the age or socio professional category.

Chapter 6: Conclusions and recommendations

The aim of this chapter is to draw general conclusions in order to answer to the research question: What is the impact of famous Chefs' brands on French consumers?

This part will include conclusions made by the researcher after analyzes of findings in primary data in relation to secondary data. Then, the second part of this chapter will focus on recommendations.

1) Conclusion

To conduct well this research, the researcher used objectives which will be guidelines of this conclusion.

First, gastronomy is a wide topic very common in France, which is part of the culture (Gray, 2003). Through experts' studies and survey conducted in this research, this topic reveal to be appreciate by French consumers (Food Service Vision, 2018), synonymous of "good food" (Gillespie, 2001, p2; Caporaso and Formisano, 2016, p417). Moreover, it has evolved in order to match to new consumers' expectations. Indeed, awards have been abandoned in favor of aesthetic and mediatization (Ferguson, 2015, p15). Consequently, it has created the French gastronomy that we know today.

Second, the figure of Chef has totally changed. From an executant in kitchen, he became a celebrity (Gray, 2003; Barrere and al., 2009, p1409) through mediatization mainly (Barrere and al., 2009, p1409; Ferguson, 2015, p16; Gillespie, 2001, p9). In addition, those famous Chefs became their own brands, as they present all the characteristics to be one (Mishra, 2012; Aaker, 1996; Kapferer, 2008). It allows them to create brand equity and influence French consumers.

Then, French consumers tend to develop a relationship with famous Chefs. About relationship, consumers can be divided in two parts. The first part, which is the majority, feel familiar to famous Chefs due to their exposure on media, which is the parasocial relationship (Escalas, 2017, p300; Zimmerman, 2004, p2). On the other hand, few people can identify themselves to them, which is brand-self-connection (Novik and al., 2017, p281). Nevertheless, majority admit being loyal and trust them to follow their recommendations.

Subsequently, French consumers admit being influenced by famous Chefs, and behave on this way. Indeed, as their positive relationship based on trust and loyalty, consumers are impacted by Chefs' brands' strategies. However, as consumers are different, they will behave differently. Some will be impacted by commercial activities and want to copy them (Zimmerman, 2004, p3; Carvalho, 2012, p2), and some will focus on the cuisine. Moreover, the use of gastronomic restaurant choice example turns out to be a non-relevant choice. However, it has highlighted concepts about types of Chefs.

Finally, after analyzes in order to find which aspects influence the most consumers, no real trend appears, and results seemed mitigated. Some were more impacted by media uses, others by identity brand or even additional activities. Consequently, another concept has been highlighted about types of consumers. All these findings lead us to the following conclusion.

After confrontation of primary research results and literature reviews, as well as objectives outcomes, a main conclusion has been drawn by the researcher: in general, famous Chef's brands have an important and positive impact on French consumers. However, this theory seems too vague due to the multiplicity of famous Chefs' brands and of French consumers. To go further, it exists two types of Chefs which impact two different kinds of French consumers through different actions. Indeed, French consumers are heterogeneous and have different expectations towards Chefs' brands even if they are in majority interested in this area. On the other hand, famous Chefs are not famous for same reasons and act differently by consequences.

According to findings in primary research in term of behaviors, habits and beliefs, French consumers can be divided in two categories. The first one is composed of people interested in

gastronomy, without strong knowledge about. They appreciate the Chef figure as well as its brand due to its personality and image. Those consumers not really go to gastronomic restaurant to taste Chef cuisine, but they mainly live it through media and commercial activities undertaken by famous Chefs. In parallel, another kind of consumers exists. Those people are expert in gastronomy and have huge knowledge about. They know Chefs' brands through restaurants' experiences and share values with them. They favor Chef's brands for their creations and excellence instead of their exposure and fame. However, this category is under-represented in this research as the study has been conducted on French consumers without focus on levels. In addition, even if gastronomy interest the majority, real passionate person remains a minority. So, we can notice that the majority of French consumers are part of the first category.

Then, according to primary data, especially interviews and literature reviews, famous Chefs can also be divided in two categories. The first one is composed of famous Chefs who use media to promote themselves. They undertake different activities under their name in order to generate brand equity and create a good brand image. Consequently, they are very well known and appreciated by the general public, who feel familiar with. Nevertheless, sometimes they lack credibility for some people and appear more on media than in their kitchen. We can notice that those Chefs use their fame to influence a certain category of French consumers, mentioned in first. On the other hand, some famous Chefs appear more discreet, very focus on their cuisine in order to reach excellence. They do not necessarily use media coverage to promote themselves but to promote their creations. Some of them have marked the history and became real celebrities, admired by people. So, through their multiple businesses, they influence expert consumers which focus on cuisine and excellence. However, those kinds of Chefs only impact a little part of French consumers.

To conclude, French consumers are impacted by Chefs' brands to whom they refer. Through different aspects of their brands and specific actions relevant for their audience, they can influence consumers in their choices and behaviors as powerful brands.

2) Recommendations

a) Recommendations for Chefs

As explained previously, famous Chefs' brands have a powerful impact on French consumers according to whom they refer. Indeed, it exists two categories of famous Chefs which influence differently two kind of French consumers.

In order to build a strong impact on French consumers, marketers which represent famous Chefs, or Chefs themselves must take in account some recommendations.

First, as famous Chefs, they have to define their objectives. Indeed, it exists two categories of Chefs with different goals and objectives. Some want to promote themselves in order to generate brand equity, and other want to focus on cuisine and creations. According to these objectives, they will be able to define to which category they belong to.

Secondly, they must understand French consumers behaviors and expectations. French consumers are a heterogeneous population, which can be divided in two categories with specific attributes. This understanding is crucial as it determine the target of the Chef's brand. According to previous analyzes, a specific kind of Chef's brand will influence the consumer category to whom it refers.

Finally, after those steps, Chefs will be able to create and implement an appropriate strategy. Indeed, they could refer to this study as a benchmark in order to see what have been done according to categories of Chefs and consumers. in addition, the researcher recommends being innovative, in order to create a unique brand and be different from the actual competition. Nevertheless, it has to be coherent with previous choices.

b) Recommendations for further researches

This research has highlighted some concepts in order to better understand the impact of famous Chefs' brands on consumers, thanks to secondary and primary research. Through findings, some trend appeared as well as categories of Chefs and consumers. However, due to some limitations in term of time and resources, the research did not analyze these concepts in depth.

Indeed, results obtained were not numerous enough to analyze each types of consumers, as well as the non-segmentation of the population. To go deeper and understand each category, the interest in gastronomy as filter criterion seems to be not enough. In addition, interviews of famous Chefs seem necessary to explore their motivations and career objectives. Consequently, additional research would be profitable in order to dress real portraits. Moreover, it would be relevant to determine actions and strategies to implement according to the audience

Chapter 7: Self-reflection

This final chapter aims to present the self-reflection of the researcher through the master's program in Marketing undertaken at the Dublin Business School, as well as the dissertation experience. In the first part, the researcher will use learning style theory in order to qualify its own and will develop skills enhanced during this period. Then, on an informal way, the researcher will reflect and describes feelings towards the dissertation experience.

1) Master's program

a) Learning styles theories

To begin, the researcher decided to use the Kolb's model (1984) in order to define to which king of learning style she belongs to. According to him, learning is "the process whereby knowledge is created through the transformation of experience" (Kolb, 1984, p38).

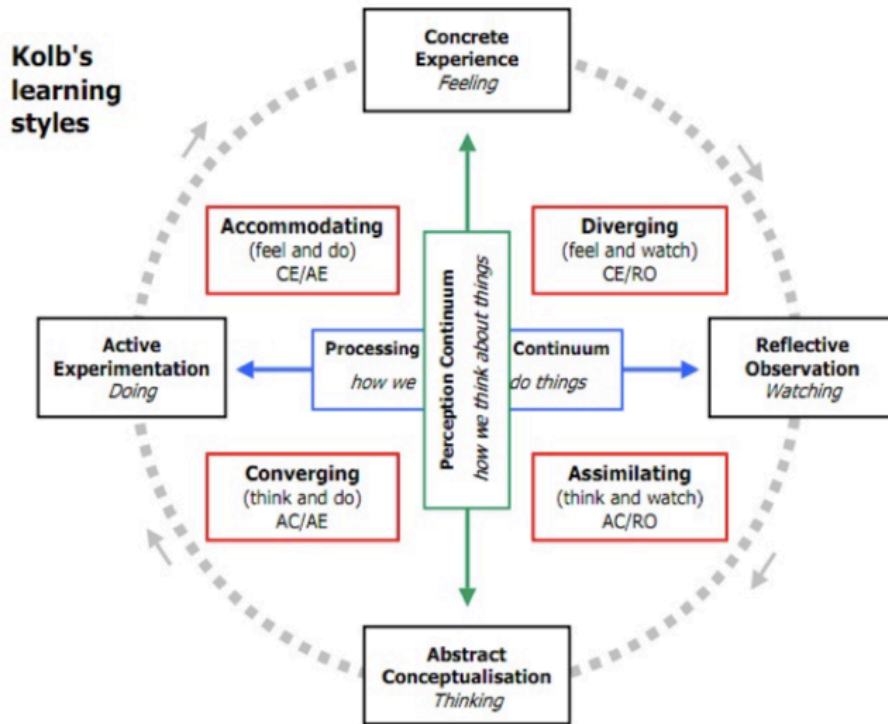


Figure 31: Learning style model (Kolbs, 1984, p38)

In this model, Kolbs defined four kinds of learning, different to each individual due to its personality (1984, p38). Through this framework, the author crosses the manner to think about things with the manner to do them. It end-result to a specific style of learning: the diverging style, the assimilating one, the converging style and the accommodating one.

First, the diverging style refers to people who learn through feeling and watching things. Those people tend to visualize real situations using their creativity and imagination. Secondly, the assimilating style includes people who watch and think. Those people are able to create concise conclusions from large and developed ideas. In order to generate their own theories, assimilating people search and explore a lot.

Then, converging people prefer doing and thinking things. With theories and concepts at bases, they are able apply it to practical cases, in order to make the implementable. Moreover, those people are more technical oriented than social oriented. Finally, the accommodating style is a mix of doing and feeling things. Those people favor the action through experimentations or achievement.

Considering definitions which precedes, the researcher seems to use the assimilating and converging styles. Indeed, she favor thinking, and cannot chose between doing or watching. The researcher tends to explore a lot in order to understand and learn on a specific topic. Then, in order to visualize and make the theory clearer, the researcher favor implementation. For instance, in the dissertation, she explored a lot of previous studies in order to find theories and then applied them to a real concrete area.

b) Skills improved

During this master's program, the research improved several skills, useful for the personal and professional life.

First, research skills have been more that improve as they have been discovered. Indeed, in the Master of Science in marketing, it has been asked to students to research, especially at the library. These researches aim to use relevant data for different essays or projects in order to give credibility to the work. In addition, the use of references was a way to respect studies and research made by experts, as well as avoiding plagiarism. However, the researcher was not used to doing these work practices. Indeed, in France, universities and school are not as rigorous. Consequently, the researcher developed skills in this area and also admit the benefits of those methods. She learnt how to select studies, analyze them and use them in her own works, as well as reference them.

Secondly, the researcher improved her language skills. Indeed, she was used to studying in French. During this program, she improved especially the understanding of the language at the oral and in writings. Moreover, the researcher enhances its way of writing in order to be more academic and vocabulary richer.

Then, the researcher improved her adaptation skills. Indeed, those skills have been implemented during the master program through group work and with lecturers. As mentioned previously, the work methods are different in France, consequently working with people with another culture necessitate adaptation. Moreover, this adaptation has been used also in general life in Dublin. Due to the difference of culture, the researcher adapted herself and left all her preconceptions.

Finally, marketing skills have been improved in order to comfort the researcher in her career choice. Thanks to the several lecturers and the research done, the researcher reinforces her marketing competences. The researcher learnt new concepts and theories and have now keys to implement it on real projects.

To conclude, all these new skills are very rewarding for the researcher and she will use them in her professional and personal life.

2) Dissertation

This part will focus on the dissertation experience in order to deliver feelings. For this reason, the researcher will use an informal way of writing, using the first person.

This dissertation has been beneficial for me in majority, even if it has presented some difficulties. First, I chose a topic that I appreciated and full of meanings for me. Indeed, I would like to work in this area during my career and gastronomy is a real interest. Consequently, this dissertation could help me to integrate some companies. In addition, it allowed me to discover and draw conclusions that I do not think about at the beginning, making me more aware and expert in this area. It was also a practice to implement my new skills, gained during the master's program.

However, this experience turns out to be stressful for me. After many works undertaken during the master's program, I had to change my topic in order to make it more realistic. In fact, at the beginning, my topic was more Chefs oriented and I did many things following that way. Consequently, I tried to contact famous Chefs in order to interview them, but I met only bad answers. At this stage I felt very lost. Then, after a meeting with my supervisor, I redefined my topic to make it less ambitious and more realistic. However, it has been hard for me to reset many works already done, especially mentally. For this reason, I persevered and used adaptation skills. In addition, this experience asked a lot of work on a very short time, which was a real challenge. So, I tried to plan my tasks to finish on time.

To conclude, this dissertation has been a hard and long work. However, this practice is very complete and demand lot of different skills. Consequently, it has been very educative on several points for me. I learnt to adapt myself, to improve knowledge as well as be perseverant facing issues. Consequently, it has been a beneficial and positive experience.

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Appendices

Appendix 1: Questionnaire framework

This questionnaire is an English version and has been sent to French consumers in French.

GASTRONOMY

- 1) Are you interested in gastronomy?
 - Yes, a lot
 - Yes, sometimes
 - Moderately
 - Not really
 - Not at all

- 2) Which aspect of the gastronomy do you value the most?
 - Dishes and recipes
 - Prestige and excellence
 - Chefs
 - Cultural aspect
 - Aesthetic in plates
 - Discovery
 - Awards (MOF, Michelin Star ...)
 - Other: (open)

RELATIONSHIP WITH CHEFS

- 3) In your every-day life, where do you see the most celebrity Chefs?
 - TV
 - Magazines
 - Social networks
 - Books
 - Advertisement for brands
 - Restaurant

- 4) Due to this exposition, do you feel familiar with some of them?
 - Yes, a lot
 - Yes, sometimes
 - Moderately
 - Not really
 - Not at all

- 5) Who is your favorite Chef, or the one you are the most familiar with? (open)

6) Why do you like this Chef?

- Its personality is unique
- He/she has a positive image
- I recognize myself in him/her (in term of values, cuisine)
- He/she has lot of different activities
- He/she is like a model for me
- I do not like Chefs
- Other:

7) Do you agree or not to this statement?

- "I like this Chef, so I will test its restaurant instead of another"
- "I like this Chef, so I will favor a TV show in which he is instead of another"
- "I like this Chef, so I will buy a magazine about him/her instead of another"
- "I like this Chef, so I will buy a book wrote by him/her instead of another"
- "I like this Chef, so I follow him/her on social networks instead of another"

8) Following these statements, do you think you are loyal to your favorite Chef?

- Yes, a lot
- Yes, sometimes
- Moderately
- Not really
- Not at all

9) If a celebrity Chef promote a product or create one in association to another brand, would you trust him?



le thé blanc
OIGIN DUCISSE
Rose - Himbeere



- Yes, a lot
- Yes, sometimes
- Moderately
- Not really
- Not at all

DECISION MAKING PROCESS

10) If you want to choose a gastronomic restaurant, which of the following aspect could influenced your choice the most?

- Word of mouth
- Advertising from the restaurant
- Previous experience
- Awards and professional critics
- Social media critics
- Chefs exposition and notoriety
- Other:

11) Let's focus on the Chef figure, what influence you the most in order to choose its restaurant instead of another?

- Its identity
- Its cuisine styles
- Its awards
- Its notoriety and fame
- Its whole
- Other:

12) Then, when you want to suggest a gastronomic restaurant to a friend, which name do you use to identify it?

- The restaurant's name.
- The Chef's name.

13) Finally, do you think that Chef's brands strategies have an impact on your choices (of restaurant, culinary TV show, cooking book ...)

- Yes, a lot
- Yes, sometimes
- Moderately
- Not really
- Not at all

14) Are you

- A man
- A woman

15) How old are you?

- From 18 to 30
- From 30 to 45
- From 45 to 60

- More than 60

16) What is your socio-professional category?

- Farmer-operators
- Craftsmen and merchant's business managers;
- Managers and higher intellectual professions
- Intermediate professions (teachers, civil servants, administrative employees, service personnel, clergy)
- Employees
- Workers
- Students
- Retirees

Appendix 2: Interview framework

Those questions are the general ones, some other has been added according to the flow of the conversation and the interviewees answers.

- Please, introduce yourself.
- What is your interest in gastronomy and Chef area?
- According to you, what is a Chef's brand?
- How do you perceive famous Chefs?
- What do you think about their influence on French consumers?
- Do you think that they push you to consumer more? Or the contrary? Please justify.
- Can you define your relationship with famous Chefs?
- Do you think that some Chefs have more impact on consumers than other? Please, justify and give example.

With the use of an example. Imagine that you decide to eat in a famous Chef's gastronomic restaurant. How will you do for the following steps.

- Which factors will influence your choice? (external or/and internal)
- What will be your motivations?
- How will you behave at the end of the diner? (recommendations, notations ...)

Appendix 3: Anne's interview (English version)

Interviewer: Hello Anne!

Participant : Hello.

Interviewer: So today I will interview you for my dissertation to find out what is the impact of known Chefs on French consumers and how they perceive and are influenced by them. First of all, I'll ask you to introduce yourself.

Participant : So, my name is Anne, I have 62 and I'm retired.

Interviewer: Okay. Then, what is your relationship to gastronomy and Chefs?

Participant : It's a longstanding story, because I'm a restaurateur's daughter and granddaughter! I was educated very early on in life to taste and my family wanted to perpetuate this education, it is a little like music, like culture in general.

Interviewer: Okay, so I see that you are very familiar with gastronomy and that this is something that really interests you.

Participant : Exactly!

Interviewer: My first question will be to know, in your opinion, what is a Chef's brand? What does that mean? What does it represent?

Participant : So Chef's brand... it's already when you directly recognize the way he cooks his ingredients, how he presents them, how he works them, how he uses them, sometimes rawer or more cooked. Mmm... their way of talking about it as well! When it appears on TV, it's about making people want to, or knowing how to make them want to cook this or that product in their own way. From what I've heard or seen, there are some Chefs who really stand out from the others! For example, when we talk about molecular cuisine, we think of Marx, because he is always featured on TV shows to make recipes with molecular cuisine.

Interviewer: Yes, it's his specialty, you could say!

Participant: Yes, that's his specialty! There are others who cook vegetables more. As I recall, I think Marc Veyrat, who is a specialist in everything that is vegetable or vegan... Well, everything that is new cuisine.

Interviewer: In your opinion, is that really what makes them different from others?

Participant : Yes, since it's their trademark, let's say!

Interviewer: Okay. Then, how do you perceive the Chefs or their brand in everyday life in general?

Participant : Today, more like celebrities! So, more or less charismatic, insofar as they are mediatized, they are a little like the great couturiers, ambassadors of France, abroad, we see them in social evenings, we see them on newspapers such as Gala or others, where they are photographed by journalists, they are followed... It is important... when you are French and you like cooking to know that there are quality people who represent gastronomy... which is France's emblem. Which is excellence and corresponds to prestige. There is a certain pride.

Interviewer: Yes, so they are more than just a cook?

Participant : Today, I'd say like celebrities! What didn't exist before.

Interviewer: Okay. So, what do you think of their influence, you seem to say that they are like celebrities. What do you think of that?

Participant : Mmmm.... first the influence for us, when we do our market, in the purchase of a product more than any other. It is true that they are also the ones who have brought seasonal vegetables, seasonal dishes, associations that we would not think of and that we want to try because we have seen them worked at home in this way. Well, maybe we won't be able to taste them in their restaurant, but the important thing is to see that they magnify their vegetables, their...

Interviewer: Ingredients?

Participant:... their ingredients, that's it. We can also say that we can find an influence maybe... I'm thinking of a recent purchase... on kitchen utensils! Which are really sold with their brand!

Interviewer: Yes, what did you buy, for example?

Participant : It's a casserole, actually, Cyril Lignac! I was immediately attracted to the shelf, I was attracted to Cyril Lignac's casserole, because I thought to myself, "If Cyril Lignac promotes and puts his brand on this casserole, it's because it must be of good quality, and I must be able to cook my dishes well".

Interviewer: Yes, all right, so for you it was synonymous with quality in this case. Then, do you think they influence you in other areas as well, you said in the choice of products and utensils, but can they influence you in other so-called parallel activities like cooking shows, books?

Participant : In my choice yes.... the recipe books! For example, there are beautiful gifts that I want to give to my friends who love cooking, I will choose a cookbook from a prestigious chef or one that she likes.

Interviewer: Why are you going to favor a Chef's book over a standard cookbook?

Participant : Because I liked the way he worked and his ideas. Then, in their TV shows we also discover their way of being, a little like in everyday life, having what they use... In these shows we discover them... finally according to me.

Interviewer: Okay. Do you think that, discovering their personality, leads you to consume?

Participant : Not necessarily, but in any case of quality yes! To try to make their recommendations. Because they are still cooking models. For example, I have old recipes that stand out, from Chefs who were very fashionable and famous and prestigious in the 80s, and that I have in my notebook specifying "roasted peaches in the Guerard style". And I am also pleased to find in the family recipes the names of the great chefs of that era.

Interviewer: Yes, it's kind of their brand in a way?

Participant : Yes, it's like a signature, like a great couturier who puts a beautiful label on... that you find on... a cloth.

Interviewer: Yes, I totally understand! In short, in your opinion, do the Chefs' brands have a real impact on you, as a French consumer?

Participant : Certainly, consciously or unconsciously! I repeat, but it's in the purchase of ingredients, we're going to say to ourselves, "well, I'll add that like Thierry Marx does or like Cyril Lignac does to decorate, to fix the recipe". Yes, so they have an influence.

Interviewer: So, it pushes you to watch their show to do the same?

Participant : Yes, because we can see better! It's true that on the Internet too, if we find ourselves with a food to cook, I will first see how a chef cooks it to get an idea, a model, to try to sublimate this ingredient. Then I'm not sure I can do it... (laughs)

Interviewer: Yes, maybe it brings you a little more creativity?

Participant : Creativity, yes, that's right! We want to be inspired by it and do the same thing.

Interviewer: Okay. Now, can you define your relationship with the Chefs for me? That is, by watching them on TV, or looking for their recipes on the Internet as you told me, how do you position yourself in relation to them?

Participant : So, it's a familiarity in names because of hearing about them, seeing them. We have names in mind, much more easily I would say, than 20 or 30 years ago. I think it's a lot to do with their TV appearances, the fact that they're celebrities now, which wasn't done in the same way then. And then, when we see them on TV, we remember their way of being, their habit, here we are... a little as if they were people we knew in life.

Interviewer: Yes, and do you have examples of Chefs you like?

Participant : I like H el ene Darroz, I think she's nice! I think we could talk to her or she is an accessible person. After that, there was also Bocuse, it was a few years ago, we called him "Mr Paul", he had a presence, he always arrived with his joy of life and his smile... so we remember him.

Interviewer: Yes, you feel like you're sharing things with, in a way?

Participant : Yes, that's it, you could say that.

Interviewer: Okay. Then you said that you wanted to copy their recipes, for example, if you were interested in. So, do you see them as a kind of model in gastronomy?

Participant : So more than a model and I would even say excellence! After that, not everything is in our tastes, but for those we like, yes!

Interviewer: Okay, do you think some Chefs have more impact than others? In the famous Chefs, I mean.

Participant : For my part, I don't watch social networks, but when I see them on TV, or even when I hear them on the radio, because there are often interviews, some..... So, they are more mediatized or more radiophonic than others... so we invite them more and we hear them more. And it may be easier for us to get to know them better or to know what kind of cooking they do.

Interviewer: Ah, do you think some people are more comfortable on radio and TV? That it's due to the charisma maybe?

Participant : That's it! More... I think it's like everyone else. There are people we enjoy hearing and looking at more, in terms of look or voice. Like TV presenters or actors, that's it. Some are more radiophonic than others.

Interviewer: So those who are more mediatized on the radio, as you say, have more impact than others, in your opinion?

Participant : Yes, because you see them more often! A little like a journalist who will do several TV shows, you can remember him more easily. I think, for example, of Cyril Lignac, that we see a lot so... we also laugh in his ways of speaking, it has become mythical, when he says "*c'est gourmand, c'est croquant*", here, it's part of his expressions and we know right away that we imitate Cyril Lignac !

Interviewer: I was going to ask you who, for example, but you have already answered Cyril Lignac.

Participant : For me, it remains one of the most influential! And then we saw him with famous actresses, that's it. I think it's the one... the first name that appears on TV, and we remember more.

Interviewer: Yes, they are in the media like celebrities, as you told me...

Participant : Like celebrities, yes! As well as famous actors or men.

Interviewer: All right. Now, let's take an example. Imagine that you have to choose a restaurant for a special occasion, and you wanted to go to the restaurant of a famous chef. You will describe to me how you will choose this restaurant. First of all, what will influence you?

Participant : First, geographically speaking. If I'm looking for a restaurant near my home, or not very far away. At what price too, since even among the Chefs there are also price differences. The period...

Interviewer: Concerning these influences, you will first consult external influences, maybe look at the awards obtained, the criticisms on social networks, on dedicated sites?

Participant : Yes, it's a set, the reviews, the awards... It's true that a Michelin-starred restaurant will appeal to me more than any other...

Interviewer: Then will you ask friends?

Participant : Yes, also! To have an experience already lived.

Interviewer: But what influences you the most, what is external or your friends?

Participant : Mmmm... it depends on the Chef. For some, if I know I have a friend who has the same tastes as me and who has been there, I will ask this friend to tell me what she thinks about it, or how she did to get a table easily, at what time, or I mean, all the details before booking. And if, on the other hand, it's a Chef who's not known to my friends, I'll google it. On the restaurant page...

Interviewer: So on the internet, you will see the restaurant page or external opinions like on TripAdvisor?

Participant : The restaurant page will allow me to have pictures of the restaurant, see how it is decorated... see the chef's face too (laughs)! See if he looks friendly or not... here's how it will help you project yourself into the future.

Interviewer: Yes, to get more information, to discover the place... a first approach!

Participant : That's it!

Interviewer: Then, what would be your personal motivations?

Participant : Mmmm... for everything, let's say. For the kitchen, for the establishment, for the decoration, for the way we are served, the presentation on the plates... and if we can see the Chef too on the way, that would be great (laughs)! If there's the Chef coming out to the dining room, coming to say hello... it exists in some establishments, that would be great!

Interviewer: Afterwards, once you have finished your dinner, how will you react afterwards? That is, are you going to tend to talk about it, want to come back, leave opinions?

Participant : Leaving opinions no, I'm not really used to it. But talking about it, yes! Especially if it was to make others want to go there too, to describe the moment I experienced. And maybe to try to redo some dishes at home as well or some associations, that's how I get inspired. Then it's a great experience that we want to share!

Interviewer: Okay. Thank you very much, this is where our interview ends, thank you.

Appendix 4: Lucie's interview (English version)

Interviewer: Hello Lucie

Participant : Hello

Interviewer: Today I will ask you a few questions about my dissertation, in order to understand the impact of Chefs' brands on consumers and how they perceive them.

First of all, I'm going to ask you to introduce yourself.

Participant : So, my name is Lucie, I'm 23 years old and I work in a pastry shop.

Interviewer: Then, what is your relationship to gastronomy and Chefs in particular?

Participant : So, I only went once to a gastronomic restaurant, so I don't really have any knowledge in this field but I watch a lot of culinary TV shows with famous chefs, I love the cookbooks that come out in their name and through social networks I know them... I feel I know them a little more! It's true that it's something that interests me even if I don't necessarily have the opportunity to go to gastronomic restaurants.

Interviewer: Okay, so you like gastronomy but in a different way than to go to the restaurant.

Participant : Yes, exactly!

Interviewer: Okay, fine. Then my first question would be: what do you think a brand of Chef is? What does this mean to you?

Participant : A brand of Chef... I think he can be recognized by his personality, he can be different. We can see this with TV shows, for example Philippe Etchebest who will have a completely different personality from... Michel Sarran for example.

Interviewer: What do you mean?

Participant: They have two personalities, as we can see on TV, they are completely opposite! Michel Sarran is someone who seems calmer and more composed while Philippe Etchebest seems much more energetic, and straight and strong. Afterwards, they can also differentiate themselves by their cooking style! They're not all going to work on the same products, they're going to have ingredients they prefer... that's it.

Interviewer: Yes, absolutely.

Participant: And there are also activities outside of gastronomy that can differentiate them.

Interviewer: What do you mean? Can you explain a little more?

Participant : For instance, those who, as I was saying, participate in TV shows or produce books or.....

Interviewer: Yes, these are activities that not all Chefs do.

Participant : That's it, exactly!

Interviewer: By activities, from what I understand, you mean everything that is outside their main activity, it means cooking?

Participant : What ?

Interviewer: I mean, all the activities you seem to be talking about are the activities that are outside the restaurant itself.

Participant : Yes, that's it, exactly! Afterwards, they necessarily differentiate themselves in both, but we are more aware of those who are out of the kitchen than in a restaurant.

Interviewer: Okay, now I'd like to know how you perceive these Chefs and therefore their brand.

Participant : Chefs, I think we perceive them as celebrities! They are put forward a lot with all the shows, their brand that comes out in their name... But they also seem more and more accessible since we see them all the time on television, even on social networks, they make videos on YouTube so... they seem almost familiar! But it's true that because of this media coverage we see them less in the kitchen and we wonder if they really go to their restaurant or if they only do TV anymore...

Interviewer: Yes, you have the impression that some are more out of the kitchen.

Participant : Yes, that's right! We have the impression that everything that makes... like Cyril Lignac, who does culinary TV shows on television all the time, we really wonder if he's still in his restaurants...

Interviewer: Yes

Participant : Afterwards, we still perceive them as exceptional people who make exceptional dishes, who have renowned gastronomic restaurants... and that won't change, I think.

Interviewer: Okay. Then I would like to know what you think about their influence? Do you think they have an impact, a certain influence on consumers?

Participant : So, yes completely since I would be the first one ready to buy a book from a great Chef. For example, for my birthday, I was offered a book of Cyril Lignac. So, it's true that they push for the purchase because people think that it's a certain guarantee that we'll find in the product, whether it's a book or a cooking utensil from Chefs.

Interviewer: So, to take the example of books, I have the impression that according to you it is better a book of a Chef than a standard cookbook for example?

Participant : That's it, we can say that better because the recipes will be more worked on, we can use more noble products and that it will boost us a little. Some may think, "I'm going to look like him by redoing his recipes". It's a way, a little bit to copy them and try to look as much like them as possible.

Interviewer: Okay. Do they push you to consume in other areas than books?

Participant : Personally, not at all because I know that there are many Chefs who come out of the kitchen utensils in their name, but I don't really see the point... For me, a Chef is above all someone who knows how to cook, someone who can teach us how to cook. Then, even if you have low-end utensils or not the same ones as them, I think you can do very well.

Interviewer: Okay, so you would be more influenced, from what I understand, by everything that contains their recipes and ideas...

Participant: Exactly!

Interviewer: Okay, then you told me that you often see the Chefs on TV and that they are very well publicized, can you define your relationship with the Chefs for me? Do you feel anything different?

Participant : Mmmm... I think that thanks to the media coverage, we have the impression that they are a little bit... we have the impression that we know them in fact! we see all the aspects of their personality, we can... for example in Top Chef, we see which Chef has which personality, we can say "with him I will get along well", they seem much more accessible and some with images that look... finally some Chefs have it much more sympathetic than others. For example, as in Top Chef again, with Philippe Etchebest who may seem quite brutal and harsh compared to other Chefs... They seem quite familiar and we could say "with him I could get along well" or "with him not at all" ...

Interviewer: As a result, you get the impression that by seeing them...

Participant : We know them! Even if they don't know us and don't know who we are.

Interviewer: I completely understand. Then I would like to ask you a question about these Chefs. Do you think some have more impact than others?

Participant : Mmmm yes, I think so. Those who are mediatized will inevitably have a greater impact on the people who watch them, who turn on the TV, who go on social networks. They, of course, will have more impact, I think... they will necessarily have a stronger image and they will be better known by everyone.

Interviewer: So, you think that those who are mediatized influence more, do you have examples?

Participant : Mmmmm... I will say that Philippe Etchebest, who is very much in the media, who appears in many shows, will necessarily have more impact, we will say to ourselves "I'm going to buy a product in his name" or "I know that he makes advertising for this restaurant", "if it is Philippe Etchebest who said that is good, I'll go there, it will be good". So yes, they have a huge impact!

Interviewer: Okay, fine. Now let's take an example, imagine you're looking for a restaurant of a chef known for an occasion for example, so a gastronomic restaurant. I would like you to describe to me how you are going to choose it. First of all, what factors will influence you?

Participant : First, I will ask my family or friends around me, if anyone has ever been to a gastronomic restaurant, what did they think about? I will mainly work on the word of mouth around me. Afterwards, I think I'll look at the restaurant's website itself to see the menu, if the atmosphere will be nice: if it corresponds to what I'm looking for, what I want to eat... that's what I'll base myself on.

Interviewer: And what would be your main motivations for going to this restaurant?

Participant : It would be mainly to taste the Chef's cuisine, discover new products, new flavours... mainly to eat, not because it is the restaurant of a famous Chef necessarily. That's really why it would be, to discover a universe. It's true that there is also the whole universe that goes around, the restaurant room, the decoration... discovering all this together would really be my primary motivation.

Interviewer: Yes, you really go for the experience.

Participant: Exactly!

Interviewer: Finally, once you have finished this meal in the restaurant, how do you think you will react? I mean, will you recommend it? will you come back to it? will it make you consume differently?

Participant : If it was a restaurant I liked, I would definitely recommend it around me, that's for sure! After that, I won't talk about it on social networks or restaurant rating sites either because that's not what I usually do. But of course, if I liked it, I would recommend it and try to find the book with the recipes, to try to do the same thing with what I ate and the recipes!

Interviewer: Okay. I think our interview ends here. Thank you very much for your answers.

Participant : With pleasure, thank you.

Appendix 5: Jean-Paul's interview (English version)

Interviewer: Hello Jean-Paul, today I'm going to ask you a few questions for my dissertation, in order to understand the impact of famous Chefs on French consumers and how they perceive them on a daily basis.

First of all, I'm going to ask you to introduce yourself.

Participant : So I'm 58 years old and I'm a pharmacist.

Interviewer: Okay. Now, what is your relationship to gastronomy and Chefs in general?

Participant : So, it is a very old report that will bring back memories for some people. As a child, I watched television and watched Raymond Oliver's shows! So that still takes us back 40 years, even almost 50 years, and I watched it... I loved it and I admit that I also watch, from time to time, gastronomy shows, and gastronomy discovery shows today. I like all these shows that introduce alternative gastronomies or gastronomies... I'm more fan of shows that introduce a little alternative gastronomy rather than very formatted shows like Top Chef. I can't quote you shows like that, but from time to time there are... on channel number 5, there are quite a few shows where we see...

Interviewer: Where cultures are discovered!

Participant: ... we discover cultures, we discover regions and it is very interesting.

Interviewer: Okay.

Participant: Then, I regularly follow the Michelin stars, the critics... I regularly read, moreover every week, the articles of the magazine "Le Point", with the discovery of new restaurants. Indeed, it's very interesting because we show you restaurants that are not necessarily in the Michelin Guide or that you wouldn't have the idea to look in the Michelin. So, we discover restaurants or bistros a little bit gastronomic, etcetera. And I'm very, very fan of this kind of reading, although I don't necessarily go, or I may never go to these addresses, but I tell myself that if I pass through the city, I will want more to go there! And then I find it really interesting, I really like it, that's all.

Interviewer: Okay, so we can say that you are generally interested in gastronomy?

Participant : I like to eat well so I am interested in what I eat at home but also what I eat outside (laughs).

Interviewer: Yes, now my first question is, in your opinion, what is a brand of Chef?

Participant : Ah, that's a big question. The Chef's brand is... he prints his brand and he prints his name. It brings us back, as soon as we talk about a Chef, it makes us think about certain things. So, there is the brand in the commercial sense of the word, and then there is the brand... in the sense more...

Interviewer: The fingerprint, the signature?

Participant : Yes, the signature, exactly! That's the word I was looking for. Well, for example, I had watched a lot of shows with Thierry Marx or Cyril Lignac who were training young people in difficulty, so I thought it was something very interesting, it was off the beaten track, and it was very interesting. Mmmm... so for me, the brand is very transversal and it's something that brings together all the aspects of a person: both the brand on the products and the brand on what they can print as ideas in our heads, etcetera. I find that very interesting!

Interviewer: Okay, so you think this is a way to differentiate themselves from other Chefs for example?

Participant : It's a way to differentiate themselves from other Chefs... I don't know if in their minds it's really that, but for us consumers, it allows us to retain these Chefs and eventually adhere to their ideas. I thought that Thierry Marx's training was very interesting from a human point of view.

Interviewer: Okay. Then I'd like to know, how do you perceive these Chefs?

Participant : So, how do I perceive them... Oh, the Chefs, to talk about the famous Chefs now, that's what we're talking about, huh?

Interviewer: Yes, exactly, the famous Chefs.

Participant : If, at first, they are creators, they transform quite quickly, first of all, I think, initially into managers. Because a Chef, as soon as he sees that his team starts to grow, he has a lot of people and he becomes a manager. He is not the one who makes the dishes, he supervises, he manages, he shouts orders, or he whispers them (laughs) it depends on the Chefs. But, he's still a manager, he's there, he's the conductor in the kitchen.

Interviewer: Okay.

Participant: And then, now the very, very famous Chefs are businessmen! So, I think they don't do everything themselves on a business level, they are very much surrounded. But for example, when you see someone like Ducasse, you see that he is still someone who is very familiar with business, probably with a big team too. And what is interesting about Ducasse in particular is that he is really an ambassador of French quality too, he is very much rooted in the terroir as well... we may talk about it again, but it is a rather particular example.

Interviewer: Yes, it is true that Ducasse is really managed as a company, let's say, because he has many different activities under his name.

Participant : Exactly! He is someone whose private life is almost unknown to us, he is someone who appears little...

Interviewer: Yes, that's right...

Participant: ... he's a little secret, it's fun, but he's someone who does a lot of things, and who, a priori, does them well!

Interviewer: Okay, and therefore, what do you think about their influence on you?

Participant : So the influence, I think they can be... both an example for young people, who want to start this career and young people in general. They are people who put forward work, perseverance... I am very attached to these human values. So, work, perseverance, honesty about products, honesty in the way we work with products...

Interviewer: So, you think they are role models for young people in general, or just for young Chefs?

Participant : Or for young people who are also looking for themselves! So, they can be role models for young Chefs, for young people who want to become Chefs and then for young people who are looking for a little bit of each other. So, I also think, more on the kitchen side on television, I think they can also have an influence on the junk food! They can also be models for home cooking, explaining that you can cook at a good price, that you just have to cook a little at home, and that with cheap products, you can eat very well! There are sometimes shows with Chefs from other countries, challenges where we set a certain amount of money for the Chefs and they make a recipe, and if it could influence a little bit the junk food we are currently experiencing, people would spend less and eat better!

Interviewer: Yes, that's right, I'm taking your example again. Thierry Marx had made a show where he helped a village to get out of overweight by explaining simple recipes. That's exactly what you were talking about!

Participant : I find the concept very interesting, I haven't seen this show. I have often seen shows with a challenge, with 5euros per person... to show that by going to the market, looking for good products and cooking a little bit, we could do very nice things and for not very expensive!

Interviewer: Okay. Very well. Now, let's talk a little bit about you. Do these Chefs and their influence, as you described it to me, push you towards a certain consumption? That is, more watching their shows, going to their restaurants, buying their products...

Participant : So, I consume a little bit of emissions, yes. I think I'm in an atypical consumer, but well... it's true that if I see a tea for example, with the brand of a great Chef next to another tea, I would tend to buy Alain Ducasse's tea rather than another... yes, it can push me to buy. But I'm not a very good example of this kind of consumer... after that, they can push me to go and consume in their restaurant! That's for sure! If I have the opportunity, if I know that he is a great Chef and that my means and availability allow it, it will push me to consume directly from them. After that, the extra consumptions ... if the cookbooks! It's interesting, it's a great gift to give.

Interviewer: Why would you prefer a Chef's book over a standard cookbook?

Participant : Ah, because I think it's more fun to offer, it's more fun, there are the pictures of the Chef, there's eventually a short biography of the Chef.... For a personalized gift it's nice. The basic cookbook, we buy it for either at home, where we have it from his grandmother... And then, we have beautiful photos, in general they are books with extraordinary images! It can even be read like a beautiful book at the limit, even if you don't make the recipes.

Interviewer: Okay, I understand. Then, can you define your relationship with the Chefs for me? That is, by seeing them, as you told me on TV, in books, do you have another relationship with them?

Participant : The Chefs are a little bit... a little familiar to us! We have the impression that we know them. They are often difficult to access, but it is true that through television we still have the impression that we know them, and that is nice. It allows you to discover a lot of things.

Interviewer: Okay. Secondly, do you think that some Chefs have more impact than others?

Participant : Mmm... yes! First, there are Chefs by their discretion perhaps have a little less impact... although Ducasse is probably the counter-example. He is the discreet man who has a huge impact, but it is a choice of life since it is his team behind him who is in charge of having reports made about him, and so on, so it is a counter-example. Mmmm... after... remind me of the original question?

Interviewer: Yes, some Chefs have more impact than others, and why?

Participant: They have an impact... yes, for example, I think of a chef named Cyril Lignac who, at one time, a few years ago, was one of the first to make mainstream programs, which come out of Robuchon-type programs, where a recipe is explained, made him, as well as Thierry Marx, programs where he tries to help young people, to make them discover the business, to train them, to bring them out of their mediocrity... I found it was a very interesting impact. Well, after... I think they have a lot of impact on young people through social networks! I'm not a big fan of social networks, not a fan at all. But when I talk to my children about it, I know they go to Instagram, and they watch it all.

Interviewer: Okay, so you told me that some Chefs have more impact because of their media coverage and others, on the contrary, with their discretion. Do you think, that... which one do you think has the most impact? Or, are they different impacts perhaps?

Participant : These are different impacts, I'm sending them back to back! Some have direct impacts through their personality that they promote and mediatise, and some Chefs have an impact more through what they create than their personality... even if it also counts. Earlier we were talking about Ducasse, because of the multiplicity of its restaurants and the originality of its locations, also has an impact, but managed in a different way. I am thinking, for example, of the restaurant in Ducasse in Versailles, which was made with old tableware, etcetera. It's a concept that no Chef has ever made! So, going up to the Château de Versailles, a restaurant with old-fashioned dishes and silverware... in a historical setting... that's Ducasse, it's still a product that stands out from the ordinary, to talk about product!

Interviewer: Okay. And to come back to your children who watch social networks, have they talked to you about it a little bit? Why do they like these Chefs?

Participant : So, they like social networks in general, so they watch everything, and as they like to eat well, they follow the Chefs too! And apparently, some Chefs who, for example, go abroad, we learn that they serve stars in the United States, and young people are very fan and admiring of that, to know that Kanye West is served by a French Chef, whose name I don't know, but who doesn't get much media coverage in France: it makes young people dream !

Interviewer: I understand. So now we're going to move on to another scenario. We will take the example of gastronomic restaurants. Imagine you have to choose a restaurant from a famous Chef for a special occasion. You're going to describe to me how you're going to do it. First of all, what will influence you first?

Participant : First, I'm going to choose a restaurant that will be open the day I want to go, it's already the minimum. Then, sometimes it may come from what I've read recently or not.

Interviewer: You mean in...

Participant : In the press, the Michelin Guide, in Le Point, what I saw on TV... if I saw a report... It can follow from that, for the option a little discovered. Then, if I really want a restaurant for a special occasion, a Sunday, a birthday... I will choose according to the notoriety and location. I am lucky to live next door to a big city, so we still have a choice, we have a lot of good restaurants. I will choose according to the location, what I have been told, what the gastronome friends have been able to tell me about this restaurant Chef. I have a friend who is part of a gastronomic fraternity and who sometimes gives me advice on certain Chefs. And then I'm going to go to the website, simply, of the restaurant, and I'm going to look at what they have to offer. But it's a set!

Interviewer: Okay, so you're going to look at different influences to make your own opinion?

Participant : Exactly!

Interviewer: Then, what will be your main motivations for going there?

Participant : Mmmm... it's the feeling! The main motivation... I have to like what I heard about it, that in the Michelin Guide and in the critics, there is something positive. And then, I'm also sensitive, I see that in the pictures, to the frame. There are some restaurants, where, honestly, I wouldn't like to go, because I don't like the setting. So, I am sensitive to dishes, silverware, a whole bunch of things that enhance the meal and recipes. I don't really like extravagances in terms of decoration and crockery, etcetera. I like things, both simple and chic, that's all.

Interviewer: Okay, would you like to go a little bit to discover a coherent whole?

Participant : It is a coherent whole, to have a good time in a place where you feel good and eat well.

Interviewer: Okay. Once the diner is over, how will you react? That is to say, will you critic online, recommend, redo the recipes, come back?

Participant : So, probably come back. Talk about it around me, probably too. And also, when I book sometimes on certain websites, we have questions afterwards about the restaurant... so I answer.

Interviewer: Do you often critic online?

Participant : I leave opinions if I have time. Especially since this kind of website sends messages for.

Interviewer: Okay, fine. Thank you very much for your answers, this is the end of our interview.

Appendix 6: Etienne's interview (English version)

Interviewer: Hello, during this interview, I will ask you a few questions in order to better understand your motivations and behaviors towards Chefs brands and the influence and impact they have on you.

Participant : All right.

Interviewer: First of all, can you introduce yourself?

Participant : My name is Etienne, I am 32 years old, I am from Paris and I currently live in the south of France and I work in a financial audit consulting company.

Interviewer: Okay, we'll start the interview with questions about gastronomy. What is your interest in gastronomy and Chefs in particular?

Participant : Gastronomy, for me, is something very important, I think particularly in France. We've been swimming in it since we were little, we always have a memory attached to a dish, a family moment. The Chefs in France, also we have all the institutions that revolve around the Chefs, with I guess the Michelin guide, the "Meilleur Ouvrier de France", all that... Yes, it is something that is part of French culture.

Interviewer: Okay, fine. I see you're interested in gastronomy. The first question is: what do you think a brand of Chef is? What does it represent?

Participant : Mmmm... First, we can talk about the Chef's mark! I know that there are some Chefs who distinguish themselves through a reference dish, through a signature in their kitchen, so that would be the Chef's mark. But then what would be a brand, a branding story about the image of a Chef, for me, I would tend to say that it is the Chef's restaurant. I mean, the restaurants, because often, when I hear about a Chef, what interests me the most is to be able to taste his brand, I mean his restaurant, his cuisine.

Interviewer: Okay, fine. Then, how do you perceive these Chefs and therefore their brand?

Participant : We perceive them as more and more, I have the impression, celebrities! In concrete terms, we see them on TV, we see them in advertisements. When restaurants are popular because famous chefs are there, there are weeks and weeks of waiting and booking. And then what was the question again?

Interviewer: I wanted to know how you perceive them and their brand, it's like you answered, that the brands were restaurants according to you, I think you answered.

Participant : Yes, exactly.

Interviewer: What do you think of their influence? That is to say, the influence of Chefs and their brand on consumers.

Participant : In the sense of the brand as I thought, through the restaurant and the Chef, I have the impression that it is something that... how to say.... That both are linked because a Chef can be known through his restaurant and a restaurant known through its Chef. After that, there are also all the brands that develop around it... well, rather when a Chef goes to lend his brand image to another brand, to advertise with that one. For the moment, I don't find it very rewarding for a Chef, but it's certainly rewarding for the other brand I think for the general public, to be promoted by a great Chef.

Interviewer: So, you think they do other things that can influence you as a consumer?

Participant : As I was saying, advertising, sponsoring a product, advertising a product through TV shows, all that. That's all they do next to their main activity, which I think is their restaurant and their cuisine. But personally, I don't think I'm influenced by that. That is to say, I will not buy more than one product than another because I saw a Chef in an advertisement for this product. On the other hand, I will go to one restaurant more than another because I saw that this Chef was cooking in that restaurant or had given recipes or had an apprentice in that restaurant.

Interviewer: Okay, if I understand correctly, in your case, it pushes you to eat restaurants but no other products, or other activities they have developed.

Participant : That's it, exactly!

Interviewer: Then, can you define for me the relationship you have with the Chefs? The relationship, I mean, as you said earlier, they become celebrities in a way, we see them a little more often. So, have you developed a different relationship?

Participant : Yes, today, the Chef is really seen as a celebrity! It's like a football player, we're going to ask him for a picture when we meet him in the street, but then I have the impression that there are two levels of Chefs. There are those who appear on television, who are very well known, and those with whom we can still go to the restaurant and meet them directly, who are still in the kitchen.

Interviewer: Do you think that those who are on TV, as you say, those who are famous are less easily accessible?

Participant : Yes, completely! I don't see in everyday life where we could meet them! They must have busy schedules, a lot of activities, so.... They don't particularly touch me through their activity on TV, but I think that if I had to go to their restaurant, I would be touched by their cuisine.

Interviewer: Okay. Do you think some Chefs have more impact than others?

Participant : Yes, I think so.

Interviewer: Do you have any examples?

Participant : Yes, there are the greatest French Chefs, names like Paul Bocuse who have marked the history of cuisine through time before they became superstars! There is another one than Paul Bocuse, also very well known in France, I don't remember the name...

Interviewer: Robuchon maybe?

Participant : Yes, for example! There have been many other Chefs like that abroad that everyone knows but who were not necessarily stars in their time, and today we are more influenced by the stars, whether it is those we see on TV, in culinary TV shows like Top Chef, Nightmare in the kitchen shows with Gordon Ramsey. But I think there are others who mark the kitchen without being on these shows, even if sometimes they appear on. Mmmm ... there are others who go more through social networks! I know there is a very famous one, who makes "trompe l'oeil" desserts in the shape of fruits...

Interviewer: You're probably talking about Cedric Grolet!

Participant : Yes, we may know him from TV but then if we want to follow his work it's more through social networks I think.

Interviewer: So, you have the impression that Chefs have more impact depending on the types of consumers, and the target they want to reach.

Participant: Yes.

Interviewer: At the moment, I mean today's Chefs, in 2018, do you still think that some have more impact than others?

Participant : On the general public, I think so, some have a greater impact, especially those we see on television, those we see on social networks that have an impact on the general public. But then, those who have an impact on people directly, that is, an impact on the cuisine as I perceive it, that is, more of a restaurant and really taste the food than seeing it on television and all that, it would be more like little Chefs as you can find in restaurants that are still accessible. There is a kind of two kitchens that exist in France now...

Interviewer: Do you think there are several types of consumers?

Participant : That's it! Some will love Chefs based on what they produce on television, and what they represent on television and others I think who will love Chefs more accessible, in the sense that they can eat their food, meet them or see their restaurant.

Interviewer: Okay. Now we're going to move on to another scenario. We will take the example, if you had to choose a restaurant of a Chef known for a dinner or any other occasion. How are you going to choose it? What will be your steps and approach?

Participant : First of all, I will look around my location at those who are within my financial reach and then at the opportunities and the menu, I think, very quickly. I'm going to turn

quickly to food, look... very often it will be if I've been recommended! If someone told me about this restaurant, if I heard about this Chef...

Interviewer: You first talked about localization and pricing. So, are these factors influencing you more than the Chef himself, for example?

Participant : Let's just say I wouldn't be ready to cross France to go to a famous Chef's restaurant! But if I find myself in a city where there's a good restaurant I want to go to because I've heard about the Chef, I've seen his cuisine somewhere, either in a magazine, on television or someone has told me about it, I'll be very tempted to go to that restaurant.

Interviewer: Okay.

Participant : So the location is a criterion, the price will also be a criterion. And then if not the way to know him for me it will be word of mouth first, and second everything I have heard and seen through other sources of information.

Interviewer: Okay, then once your experience in the restaurant is over, how will you react? I mean, will you leave evaluations? talk about them around you?

Participant : No, if it's all right, I will tip (laughs) and then talk about it around me. But I'm not registered on rating sites, I'm not going to write articles about my experience... Even if it's bad, it's not something I do. I will talk about it especially around me, tell people who love cooking... and those who don't necessarily like it.

Interviewer: Okay, so this is where our interview ends. Thank you very much for your answers.

Participant : Thank you.