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What's on the menu?: How celebrity chef brands create happiness

Abstract

Purpose: This research sought, first, to understand consumers' perception of chefs as human brands (i.e. study one). Second, tests were run to assess the validity of a new conceptual model of the relationships between the factors of chef image, luxury restaurant image, both images' congruity and consumers' hedonic and novelty experiences, and happiness and well-being (i.e. study two).

Design/methodology/approach: The first, qualitative study involved using Leximancer software to analyse the data drawn from 43 interviews with luxury restaurant clients. In the second, quantitative study, 993 valid survey questionnaires were collected, and the proposed model was tested using structural equation modelling.

Findings: The results reveal that consumers perceive chefs as human brands, and the associated narratives include both performance- and popularity-based characteristics. The findings support the conclusion that individuals give great importance to chefs' image and the congruence between chefs and their restaurant's image. In addition, luxury restaurant image only affects novelty experiences, and both hedonic and novelty experiences have a positive effect on customers' happiness and well-being.

Research limitations: This research focused on Portuguese luxury restaurants. The consumers' happiness and well-being needs to be replaced by other outcomes to confirm if the model produces consistent results.

Practical implications: The results should help luxury restaurant managers understand more fully which pull factors are valued by their clients and which aspects contribute the most to their pleasure and welfare.

Originality: This study adds to the extant literature by exploring consumers' perceptions of chefs as human brands and the role these chefs' image play in customers' luxury restaurant experiences and perceived happiness and well-being.

Keywords: Brands; Human brand; Luxury restaurant; Experience

Introduction

Chefs and restaurants can create unique moments through meaningful dining experiences that contribute to generating happiness and well-being for clients. These experiences stimulate greater curiosity about chefs' human brand, cuisine and the environment built around them. Multiple studies have focused on celebrity chefs' influence, which has been categorised as a form of human brand (Thomson, 2006), due to their effect on individuals' eating and cooking habits (Henderson, 2011; Lane and Fisher, 2015; Giousmpasoglou *et al.*, 2020; Guèvremont, 2021). The phenomenon of celebrity chefs became more prominent in the early twenty-first century because of their presence on cooking shows (Scholes, 2011). Gordon Ramsey, Jamie Oliver, Nigella Lawson, Ljubomir Stanisic, Henrique Sá Pessoa, Matt Preston and Eric Jacquin are good examples of celebrity chefs who have grown in popularity through television (TV) food programmes (Giousmpasoglou *et al.*, 2020). Their exceptional talents have made these individuals' fame grow and given them a distinctive identity that translates into competitive advantages for their restaurants and ensures their success in the market (Ruhlman, 2006). The rise of chefs as human brands is often associated with improvements in people's eating habits (Brambila-Macias *et al.*, 2011) and their visits to restaurants that provide pleasurable experiences. The brand management literature, however, shows that few researchers have assessed whether consumers perceive chefs as human brands (Osorio *et al.*, 2020). The present study sought to contribute to the fields of human branding and experiential marketing by applying the human brand concept to celebrity chefs and providing a fuller understanding of human brand management (Osório *et al.*, 2020). The current research thus focused on determining in what ways consumers perceive chefs as human brands. This study additionally tested a conceptual model in which chefs seen as human brands are promoters of luxurious gastronomic experiences that contribute to clients' happiness and well-being.

Providing memorable experiences is crucial for success in the service sector, which is related to the ability to offer hedonic and novel experiences that foster customers' happiness and well-being (Hwang and Hyun, 2012; Hwang and Lyu, 2015). To create these new epicurean experiences, luxury restaurants must develop a sophisticated image and deliver a luxurious atmosphere and authentic cuisine (Liu and Jang, 2009; Kim, 2018; Kiatkawsin and Han, 2019). Recent studies of experiential consumption have also highlighted pleasure and emotion as important success factors (Atwal and Williams,

2017; Batat, 2020; Holmqvist *et al.*, 2020), making emotional appeal and in-depth hedonistic events key components of this kind of consumption (Kim, 2018; de Kerviler and Rodriguez, 2019) that can ensure customers are happy with products (Giuntoli *et al.*, 2020). Many academic fields are investigating the value of well-known individuals' brands that appear in marketing communications. The studies conducted so far have, nonetheless, not yet examined the simultaneous impacts of chef and luxury restaurants' image and chef-restaurant fit on individuals' perceptions of hedonic and novelty experiences or the extent to which these variables contribute to these consumers' happiness and well-being. The present research conducted two studies to address these gaps from the perspective of experiential marketing (Zarantonello and Schmitt, 2010) and human brand theories (Thomson, 2006). Both studies' main objectives were to fill the lacuna in the literature by exploring how consumers perceive chefs as human brands and to examine the antecedents and consequences of experiences with these gastronomy stars. According to Osorio *et al.*'s (2020) review of the existing literature on human brands, these brands have already been substantially investigated. However, prior studies' coverage has been fragmented in nature as they focus on only one topic. Specific aspects have been researched such as the value given to co-creation, transgression and evolution, as well as human brands' decline, but many other features need to be investigated.

Thomson's (2006) study of human brands found that consumers' need for autonomy, competence and relatedness influence their attachment to celebrity brands. The present empirical research took the cited findings further and clarified how human brands can lead to happiness and well-being. The results contribute on a theoretical level to the human brand concept by applying it to chefs and explaining consumers' happiness and well-being arising from novel hedonic experiences associated with chef human brands and luxury restaurants. On a management level, this study's findings can help managers of luxury restaurants with famous chefs gather the most important information needed to make their customers happier (i.e., the chef and restaurant's images and their congruence). The results thus include which antecedents can deliver extraordinary experiences that increase consumers' happiness and well-being, which should help managers make better decisions regarding strategies to improve restaurants' performance.

The next section reviews the literature on human brand, luxury experience and consumer happiness and well-being to provide a deeper understanding of these topics and previous investigations' contributions to the two studies conducted as part of the current research.

Literature Review

Human Brand

The extant taxonomies of human brands have also emerged from different spheres of operation, such as politics (Speed *et al.*, 2015; Pich *et al.*, 2020), art (Moulard *et al.*, 2014; Hofmann *et al.*, 2021), and entertainment (Hoffmann *et al.*, 2021). In addition to these more traditional contexts, celebrity brands have arisen out of more unusual contexts, such as chief executive officers (Scheidt *et al.*, 2018), chefs (Jones, 2009; Dion and Arnould, 2016), and digital influencers (Djafarova and Trofimenko, 2019; Jin *et al.*, 2019), who are also called 'micro-celebrities' (Khamis *et al.*, 2017; Djafarova and Trofimenko, 2019). Social media has had a tremendous impact on marketing research on influencers and micro-celebrities given that these platforms have become important communication channels between brands and consumers (Kolo and Haumer, 2018; Jin *et al.*, 2019). Many times, human brands have been associated with luxury brands in marketing campaigns to build customer relationships.

Theories about human brands have been formulated relatively recently (Osorio *et al.*, 2020), growing out of the literature on branding and thus extending the theory about products to people (Thomson, 2006). Human brand theory (Thomson, 2006) provides the conceptual framework for the current research in terms of how chefs can develop into human brands that provide extraordinary experiences to consumers and yield positive results by fulfilling their need for happiness and well-being. Previous studies have relied on a changeable set of terms that refer to most high-profile individuals: human brand, celebrity brand, personal brand and, more recently, persona brand (Fournier and Eckhardt, 2019).

Osorio *et al.* (2020) suggest that persona and human brands are contrasting ideas, while celebrity brands are understood as a type of human brand. Persona brands refer to individuals who apply marketing strategies to themselves in search of professional development (Gorbatov *et al.*, 2018), while human brands refer to brands that are also people (Fournier and Eckhard, 2019). The transformation process that eventually links

these two concepts leads to individuals becoming human brands (Erz and Heeris Christensen, 2018).

Thomson (2006) was the first to define human brands as well-known people who can influence others through communication and marketing activities. Later, Close *et al.* (2011) expanded the definition to any person – emerging or well-known – strongly affected by interpersonal and inter-organisational communication. More recently, Fournier and Eckhardt (2019) conceptualised these entities' dual nature as people and brands that are inevitably united. Thus, a person-brand is 'an entity that is at once a person and a commercialised brand offering, wherein both the person and the brand are referenced using the same naming convention' (Fournier and Eckhardt, 2019, p.2).

Various authors have argued that celebrities are human brands (Lunardo *et al.*, 2015; Centeno and Wang, 2017), so celebrity brands are a particular case of human brands and the terms can often be used interchangeably. Holmes and Redmond (2014) classify celebrities as human brands because their performance (i.e. on-stage and/or off-stage and online and/or offline) allows them to monetise their human brand identities through endorsements (Burgess and Green, 2009; Boffard, 2014). The latter persuades consumers to purchase brands by connecting five personality traits to inanimate products (Beverland and Farrelly, 2010).

The first trait is being original so that the brand in question differentiates itself from competitors through brand positioning (Freling *et al.*, 2011). The second trait is ethical, namely, becoming a measure of honesty, responsibility, and accountability and the extent to which, the brand stays true to its promises (Wang *et al.*, 2020). The third feature is genuine or being authentic, true, real, natural, and, consequently, not an imitation of any other brand (Perse and Rubin, 1989; Cole and Letts, 1999). The fourth is warmth, that is, the brand has good intentions and acts according to consumers' best interests (Liu and Jang, 2009; Tsaur *et al.*, 2015). The fifth trait is competence or the degree to which consumers believe that the brand has the skills and knowledge needed (Deci and Ryan, 2000). The last is trust, namely, the brand will act in customers' best interest and fulfil the promises made (Kennedy *et al.*, 2001; Roberts *et al.*, 2003).

Guèvremont (2021) suggests that, besides the emotional attachment human brands can generate, they may influence individual habits, such as increasing interest in reading

(Hall, 2003), playing sports (Dix *et al.*, 2010) or eating more healthily (Guèvremont, 2019). Each chef's image is aligned with his or her restaurants where luxury experiences occur, which influence consumers' perception of these hedonic and novelty events. If the experiences provided are consistent and meet clients' expectations, they can contribute to these individuals' happiness and well-being.

Luxury Experience

Luxury brands are renowned for their ability to establish special, unique (Brewer, 1991; Baloglu *et al.*, 2019) and long-term relationships with consumers (Ramkissoon, 2022). The experience of going to restaurants associated with a well-known chef's signature work is perceived as unique and memorable and frequently considered a luxury experience. Experiential marketing theory (Schmitt, 2011) states that the value offered goes beyond the services or products to include utilitarian and functional benefits. These experiences' value is further linked to hedonic and experiential elements that include novelty and to restaurant meals' unique characteristics.

In a marketing context, experience is understood as a holistic (Verhoef *et al.*, 2009; Lemke *et al.*, 2011) and multi-dimensional construct (Gentile *et al.*, 2007; Lemke *et al.*, 2011; McColl-Kennedy *et al.*, 2015; Lemon and Verhoef, 2016) that has sensory (Henderson, 2009; Chang *et al.*, 2011), affective, physical, cognitive and social-identity dimensions (Schmitt, 1999; Schmitt, 2000; Gentile *et al.*, 2007; Walls *et al.*, 2011; Nysveen *et al.*, 2013).

Experiences occur when customers encounter, undergo or live through an event or series of events that provide relational, emotional, sensory, behavioural and cognitive value (Schmitt, 1999; Gerhard *et al.*, 2020). Some early studies on this topic took a different approach (Abbott, 1955; Hirschman and Holbrook, 1982; Holbrook and Hirschman, 1982; Thompson *et al.*, 1989; Pine and Gilmore, 1998), applying a broader understanding of experiences by affirming that consumers desire memorable, engaging experiences instead of purely physical and material products. More recently, multiple researchers (Gentile *et al.*, 2007; Brakus *et al.*, 2009; Verhoef *et al.*, 2009; Lemke *et al.*, 2011; Schmitt *et al.*, 2015) have adopted the proposal that customer experiences are the outcome of every service exchange and interaction with brands or companies. This on-going process includes what happens when consumers decide to have a meal in luxury restaurants with a celebrity chef.

Overall, researchers have found that consumers should be provided with experiential offers that are personal, engaging, compelling, and memorable and that create overall positive outcomes (Bharwani and Jauhari, 2013; Manthiou *et al.*, 2014; McColl-Kennedy *et al.*, 2015) – for both customers and companies. These experiential offers benefit the experience providers by increasing customer satisfaction, affective commitment (Kumar *et al.*, 1995; Mattila, 2001; Iun and Huang, 2007), loyalty, and positive word-of-mouth (Manthiou *et al.*, 2014; McColl-Kennedy *et al.*, 2015; Lemon and Verhoef, 2016). Emotional experiences are more easily remembered, producing positive feelings such as happiness, excitement, hedonism, and refreshment that form the core essence of memorable events (Tung and Ritchie, 2011; Zhong *et al.*, 2017).

The evaluations and perceptions of experiences are subjective and personal, and consumers have to interpret each event actively to attach their personalised meaning (Battarbee, 2004; Mossberg, 2007). Positive experiences are thus based on the act of engaging with activities and/or experiences (Robinson, 2012), their surrounding physical environment (Peng *et al.*, 2020) and the social meanings and learning opportunities embedded in the activities that make up these experiences (Ramkissoon, 2020). Consumers who visit luxury restaurants often have the opportunity to meet the celebrity chef, and they enjoy the sophisticated ambience, unique menu and trendy place, which they can share on social media as a memorable experience of seeing a famous person up close (Guèvremont, 2021).

Perhaps the most important and demanding challenge for experience providers is paying attention to customers' internal emotional and psychological states and shifts (Howard and Gengler, 2001; Arnould and Thompson, 2005; Ooi, 2005; Branch, 2007; Volo, 2009; Tung and Ritchie, 2011; Hosany *et al.*, 2015). Ensuring a fit between the chef's image and the restaurant's luxury image is extremely important as this aspect may influence the clients' evaluation of their experience and feeling of happiness and well-being.

Happiness and Well-Being

The terms 'happiness' and 'subjective well-being' are commonly used interchangeably (Yu *et al.*, 2016; Aknin *et al.*, 2018). According to Baudrillard (2011), happiness is the result of fortuitous circumstances that can be measured using visible, predictable, and comparable parameters (Diener, 1984; Diener *et al.*, 1999; Gilbert, 2006) to evaluate overall life satisfaction (Pavot *et al.*, 1993), favourable situations (Meyers, 1992) and

emotions (Lyubomirsky *et al.*, 2005; Ahuvia, 2008). Subjective well-being, in this sense, is characterised as a higher positive affect and thus a lower negative affect, as well as greater life satisfaction (Diener, 1984; Frey and Stutzer, 2000; Hagerty, 2000; Diener and Seligman, 2002). In addition, a strong correlation exists between perceived well-being and quality of life as the relevant needs are satisfied through a higher quality of life (Lee and Sirgy, 2004; Hwang and Hyun, 2012; Hwang and Han, 2014).

Although much about happiness remains under-researched and unclear, various studies have underlined the importance of having extraordinary experiences. Dating back to Hume (1975), Scitovsky (1976) and Frank (1985), theories of happiness have asserted that consumers will be happier if they spend their money on experiences rather than seeking happiness (Lipovetsky, 2007; Baudrillard, 2011) through material acquisitions (Nicolao *et al.*, 2009; Bhattacharjee and Mogilner, 2014; Gilovich *et al.*, 2014). This finding is known as experience recommendation.

People are more likely to discuss and share their sensations, emotions (Kivela and Crotts, 2006; Um *et al.*, 2006; Chen and Tsai, 2007; Ali *et al.*, 2016) and feelings associated with experiential products (Cooney *et al.*, 2014; Kim and Fesenmaier, 2017). Happiness and well-being are frequently a result of individuals' pursuit of a better life (Diener, 2009). The relationship between emotions and food, in particular, is receiving more attention due to changes in eating patterns and wider recognition of the benefits of a greater awareness of clients' eating habits. This tendency has fostered a greater predisposition among consumers to visit luxury restaurants with celebrity chefs whose food can affect guests' happiness and well-being (Schnettler *et al.*, 2013), which translates into a psychological, physical, emotional and social relationship with these chefs. Therefore, enjoyable, positive and memorable experiences are a motivation to revisit these establishments (Barroso *et al.*, 2007; Chen and Tsai, 2007).

Study One

To explore how consumers perceive chefs when they become human brands, the first study started by conducting 43 structured interviews of Portuguese individuals. The interviews were held in various malls in Oporto and Lisbon, the two Portuguese cities with the most Michelin-starred restaurants, with clients who had already enjoyed at least one meal in a luxury restaurant with a well-known chef. The interviewer first gave detailed information about the research topic (i.e. an explanation of the human brand

concept) and then asked the interviewees if they would be willing to participate in the study. The interviews were between 30 and 45 minutes long, and the transcripts were 5 to 7 pages in length. The data collected were analysed using Leximancer software.

Respondents and Procedures

Study one comprised two stages. In the first, the research team used convenience sampling (i.e. mall intercept) to select individuals and invited them to participate in the survey based on pre-established selection criteria (Saunders *et al.*, 2019). To qualify for a study one interview, the respondents had to (1) be older than 18, (2) have previous knowledge of chefs and their luxury restaurants and (3) be informed that their survey responses would be kept completely anonymous. In addition, the selection process ensured the interviewees' gender was balanced.

This study followed the American Psychological Association's Ethical Guidelines, so all participants were informed of the research's full scope and their informed consent was required. To avoid bias due to, for example, time and place, the interviews were conducted in different malls and at different times of the day. The data collection stopped as soon as saturation was achieved in respondents' answers. No compensation was offered for participation.

The qualitative data were collected from individual consumers in 43 separate mall-intercept interviews conducted in December 2019. The interview guide comprised the following three main questions:

Question 1. Do you know what a human brand is? Could you please give some examples?

Question 2. Do you see any chef as a human brand? Who and why?

Question 3. What is the main image that you associate with that chef?

Qualitative Data Analysis

In study one's second stage, the interview transcripts were subjected to semantic content analysis using Leximancer software. This programme's main advantage is its ability to use inductive reasoning to identify key themes present in natural language texts with minimal intervention from the researcher (Brochado *et al.*, 2019). Leximancer's functions include both conceptual analysis that isolates the most frequent concepts in the transcripts

and relational analysis that highlights how these concepts are interrelated (i.e. relational analysis).

This software's main output is a heatmap or concept map in which ideas are arranged according to the frequency and co-occurrence with which they appear together in interview transcripts. The identified concepts are also organised by importance within the dataset based on their connectivity rates, which indicate the strength of the relationships between these ideas based on how often they occur together. The most important theme has a 100% connectivity rate. Leximancer uses this rate to identify key concepts and themes and generate the concept map or visual representation of the ideas' connections. Following the example of previous studies, each cluster of concepts (i.e. theme) is described below based on extracts from the interviews (Brochado *et al.*, 2019).

Results

Semantic content analysis was conducted to determine whether consumers perceive chefs as human brands. The Leximancer concept map confirmed that chefs are branded individuals (i.e. human brands) and that both performance- and popularity-based criteria explain their brand image development. Based on these findings, study two evaluated the antecedents and consequences of customers' experiences with chefs as human brands.

The digital analysis of the interview transcripts revealed 10 themes. Two tags were added to the concept map. The first was human brand, which reflects the narratives associated with interview Question 1 (i.e. the human brand concept in general). The second tag was chef-human brand, which mirrored the transcript excerpts connected to Questions 2 and 3 (i.e. the human brand concept applied to chefs).

The themes were then grouped by the researchers into two clusters – performance-based and popularity-based – to reflect the theoretical framework developed by Hofmann *et al.* (2021). The performance-based group includes the themes of dishes (count = 13, connectivity rate = 13%), leader (7, 9%) and quality (14, 13%). The popularity-based themes comprise restaurant (25, 30%), [famous] people (54, 81%), networks (8, 10%), human [brand influence] (87, 100%), others (8, 9%), importance (20, 28%) and popularity (9, 10%). Human [brand influence] is thus the most connected (i.e. important) theme (see Figure 1).

Insert Figure 1 near here

The themes of chef, dishes and leader were drawn from narratives related to consumers' perception of chefs as human brands. The theme of chef includes the concepts of chef, restaurant, world and promotion. The latter theme highlights that the demand for upscale restaurants is driven by the chef's name.

One respondent shared, 'we can go to a restaurant just because of the chef's name, which makes me consider it a human brand' (Interview 1 [I1]; age = 32 years old; gender = female). Another respondent asserted that 'his [the chef's] restaurants have Michelin stars and that allows him to maintain a special position in the culinary world' (I35, 28, male). Two other participants asserted, respectively, that, 'after all, a chef sells his product ... [and] he promotes his restaurant by promoting his food' (I2, 52, male) and that 'a highly awarded chef ends up attracting more customers to the restaurant' (I25, 22, female).

The theme of dishes incorporates the concepts of dishes, artist, experience and creativity. Narratives connected with this theme describe the unique experience of tasting innovative food. The interviewees variously perceive chefs as '[a]rtists inside a kitchen, promoting unique experiences' (I10, 32, male) and professionals 'who create ... different dishes and promote ... new customer experiences' (I10, 32, male). Chefs also 'promote new dishes [and] new taste experiences' (I32, 45, female) 'with authentic flavours' (I39, 31, male) and 'a good dose of creativity' (I30, 22, female).

The theme and concept of leader cover chefs' main psychological characteristics, such as 'perfection, control [and] leadership' (I18, 25, male). The same participant said, a chef is 'someone who is in control of the kitchen ... [and] concentrates on obtaining the best result' (I18, 25, male). Still another interviewee stated, chefs 'must have more knowledge than any employee' (I43, 26, female).

The theme of quality comprises the concepts of quality, association, image and performance. Human brands are associated with consistently extraordinary levels of performance, and chefs are perceived as being perfectionists who deliver high quality enjoyable food with unique flavours. According to the consumers interviewed, chefs are human brands because 'their name is associated with the quality of a particular type of product' (I39, 31, male) and 'people associate their restaurants with good quality dishes with authentic flavours' (I39, 31, male). Other participants maintained that 'a chef must work hard to offer quality dishes, must be creative to invent new ones [and] must have an

image associated with perfectionism' (I34, 29, male) and that chefs create 'what everyone wants, that is, to eat well and [enjoy] quality food' (I13, 43). Regarding human brands in general, an interviewee commented that chefs are similar to 'Michael Jordan[, who] is an athlete with a high level of performance, so people associate this quality with the AJ [Air Jordan] brand, which allows athletes also to achieve good performance and good results' (I34, 29, male).

The theme of [famous] people includes the concepts of people, famous [chef], TV, shows and products. This theme describes chef brand awareness as these celebrities are active in both traditional and social media. Chefs are considered to be human brands because 'the reputation they have motivates people to go to the restaurant even if they often don't know the product because they know the chef from TV or magazines' (I25, 22, female). An additional interviewee observed that, 'nowadays, the most respected chefs in the world use social networks to promote themselves and advertise their work, and many of them have TV shows that give them greater visibility' (I36, 26, female).

The theme of [social] networks combines the concepts of networks, social [network], today, media and society. An interviewee pointed out that:

Today, with social networks, we see more and more celebrities who have a large number of followers and are able to influence their society. ... Bearing in mind the digital age, ... I think that human brands are important today. More and more people are influencing their society mainly through social networks. (I4, 21, male)

Another participant said, 'nowadays, with social networks like Instagram, we see more and more human brands having an effect on consumers' decision-making power' (I3, 28, female).

The theme of human [brand influence] comprises the concepts of human, influence, example, person, type and life. According to the respondents, human brands have social power and a capacity to alter other individuals' actions. A participant stated:

[A] human brand is someone who, due to his qualities as a person, way of dressing or way of life, influences a large group of people who identify with that person. Without a doubt, Cristiano Ronaldo is the best example since any product he sponsors is generally a sales success. (I36, 26, female)

Other interviewees underlined human brands' ability to promote behavioural change given that, 'through their image and their position in society, they can influence or set an example regarding certain attitudes ... for example, solidarity actions or humanitarian actions' (I35, 28, male). A further participant said, 'there are many human brands connected with the topics of ecology and green footprints' (I8, 45, male).

The theme of importance includes the concepts of important [brand], things, lives and dreams. According to one interviewee, human brands 'are great influences in our daily lives. They ultimately add something important to our life – from the way we think to how we deal with everyday problems and how we dress' (I3, 31, female). Another participant shared that human brands 'are very important because they have the general public's attention and [they] are followed by the same people that hear them [human brands], see them and, above all, associate themselves [fans] with what they [human brands] represent' (I18, 25, male). Thus, a human brand, as an interviewee stated, 'can be an important way for a company to sell more, just as it [a human brand] can be important for an idea to proliferate' (I18, 25, male).

The theme of others covers the concepts of others and follow[er]. A typical narrative related by the participants is that 'people today are dreaming of having others' lives. Soon they dream of having the same things as the people whom they follow and idolise' (I41, 27, female). Human brands are admired by consumers who emulate the relevant celebrities' behaviour.

The last theme of popularity combines the concepts of popularity and life. According to an interviewee, 'the popularity and media [attention] that these people generate [and] that focus on them influences people's choices, and, today, society is more influenced [by celebrities] than ever' (I2, 52, male). Consumers voluntarily modify what they do and buy to feel closer to human brands' life.

Study Two

Based on the first study's findings, a conceptual framework was constructed that reflects the way that chefs as human brands can deliver luxury food experiences that contribute to consumers' happiness and well-being. The central arguments put forth were that chef image, luxury restaurant image and the fit between both these images affect customers'

hedonic and novelty experiences in luxury restaurants and that these consumers' happiness and well-being improve as a result.

Hypothesis Development

Chef Image

Pratten (2003a, 2003b), Kuroshima (2010) and Zopiatia (2010) assert that chefs are crucial to their restaurants' performance. Some of the existing literature also highlights service quality and atmosphere as crucial, but the latter two dimensions still need further research. Chefs' image, in this context, is the outcome of clients' overall perception of these professionals' interpersonal skills, leadership, technical skills, authenticity (Antón *et al.*, 2019), and creativity (Nakagawa *et al.*, 2007; Horng *et al.*, 2009; Hye Lee and Hwang, 2011). Chefs' perceived image is thus considered a key determining factor in consumers' future behavioural intentions (Assaker *et al.*, 2011; Qu *et al.*, 2011; Prayag and Ryan, 2012; Miao *et al.*, 2014) regarding returning to restaurants (Kim *et al.*, 2010), repeating the experience and spreading positive word-of-mouth (Evanschitzky and Wunderlich, 2006) to their inner social circle (e.g. close friends and family) (Ryu *et al.*, 2008; Han *et al.*, 2009; Soudien and Pons, 2009; Kim *et al.*, 2013).

In addition, celebrities – in this case, chefs – can use their personal brand to persuade and encourage other individuals to make buying decisions and adjust their consumption patterns. Celebrity chefs do this by being an idealised consumer and commodity conduit (Holmes and Redmond, 2014). Based on the above findings, the present investigation included the following hypotheses:

H1: Chef image positively affects consumers' hedonic experiences.

H2: Chef image positively affects consumers' novelty experiences.

Luxury Restaurant Image

Luxury restaurants are defined as full-service establishments whose environment and products are prepared and presented in unique ways and imbued with superior quality (Chen *et al.*, 2015). These restaurants are considered top tier not only in terms of price (Hwang and Hyun, 2012; Anselmsson *et al.*, 2014; Kiatkawsin and Han, 2019) but also in quality (Hye Lee and Hwang, 2011), diversity (i.e. the food, beverage and menu offered), location (Ryu *et al.*, 2012; Yang *et al.*, 2017; Ramkissoon *et al.*, 2018; Ramkissoon, 2020), decoration (Ramkissoon *et al.*, 2013), style, parking availability

(Fisher, 1997), lighting, and music (Broniarczyk *et al.*, 1998; Baker *et al.*, 2002) and the overall effect of these attributes in combination. In particular, diversity in food consumption – especially non-staple food item consumption – is unrelated to quantitative variables (e.g. offers' scarcity or abundance). Luxury restaurants are instead linked to the quality they offer (Garnsey, 1999) through the way their products are served and consumed and the experiences in which customers are immersed.

In addition, first-time consumers rely heavily on subjective norms since they do not have a previously formed opinion and/or attitude towards each restaurant's brand (Anselmsson *et al.*, 2014). The current research thus formulated two more hypotheses:

H3: Luxury restaurant image positively affects consumers' hedonic experiences.

H4: Luxury restaurant image positively affects consumers' novelty experiences.

Fit between Chef Image and Luxury Restaurant Image

In recent years, a growing number of luxury restaurants have recruited guest chefs to provide a greater variety of extraordinary dishes on the menu for a specific limited period (Cheshes, 2015). According to Cheshes (2015), these culinary exchanges have positive results that include chefs learning new techniques and food combinations from other chefs. In addition, restaurants can offer a wider variety of cuisines (Lai *et al.*, 2017) without inconveniencing clients or requiring them to make a special effort and can experiment and explore new opportunities without risky financial investments (Duriez *et al.*, 2005; Curet and Pestle, 2010; Pine and Gilmore, 2011).

Prior research has determined that chefs' image has a considerable and noticeable impact on luxury restaurants' image (Pratten, 2003a, 2003b; Lin and Lin, 2006; Zopiatis, 2010). Chefs with a good, unique image and skill set (Pratten, 2003a, 2003b; Lin and Lin, 2006) will increase consumers' confidence that their experiential purchase will pay off and lower the perceived risks associated with decision-making processes regarding luxury restaurants (Tam, 2008; Lin, 2013).

The existing literature also reports further analyses of customers' perception of the consistency between and compatibility (Fournier and Eckhardt, 2018) of chefs and their luxury restaurants (Uggla, 2004; Helmig *et al.*, 2007; Chen *et al.*, 2016). Scholars have found that a good fit between both parties strengthens consumers' positive opinions and improves their attitudes towards both brands (Boo and Mattila, 2002; Ashton and Scott,

2011; Lin, 2013). A better perceived fit between luxury restaurants and their chefs thus enhances both these entities' perceived image (Lin, 2013; Chen *et al.*, 2016).

This positive effect has an impact on customers' perceptions and expectations of luxury restaurants and their overall image (Wu and Liang, 2009; Chen *et al.*, 2015). Conversely, a poor fit between the two parties causes chefs' image to have a weaker, less significant influence on their luxury restaurant's image. The present investigation, therefore, included a fifth and sixth hypotheses as follows:

H5: The fit between chef image and luxury restaurant image positively affects consumers' hedonic experiences.

H6: The fit between chef image and luxury restaurant image positively affects consumers' novelty experiences.

Hedonic and Novelty Experiences

Experiential purchases are more self-defining (Trope and Liberman, 2003; Carter and Gilovich, 2012), interpersonally binding and attaching (Chan and Mogilner, 2013), and unique (Rosenzweig and Gilovich, 2012). Tse and Crotts (2005, p.966) report that 'curiosity is one of the strongest inner forces which drives people to learn, do experiment, explore and experience'. Experiences are also prone to producing a continued sense of happiness as consumers later enjoy their experience again through memories (Frederick and Loewenstein, 1999; Van Boven and Gilovich, 2003; Miao *et al.*, 2014; Baloglu *et al.*, 2019), mementos (i.e. pictures and videos) and the experience's behavioural impacts (i.e. changes in single behaviours or a series of behaviours).

Previous studies have shown that experiences can be classified into two categories (Bhattacharjee and Mogilner, 2014): ordinary and extraordinary. Ordinary experiences comprise small, mundane, common, and frequent everyday life experiences (Tugade and Fredrickson, 2007; Quoidbach *et al.*, 2010). Extraordinary experiences are those uncommon, memorable (Quan and Wang, 2004), non-ordinary and unique encounters that go beyond the sphere of everyday life (Bhattacharjee and Mogilner, 2014).

Experiences can further be categorised as hedonic or eudaimonic. Hedonic experiences are defined by their positive affect (Kashdan *et al.*, 2008; Diener, 2009) and an enjoyment of moments of psychological well-being (Waterman, 1993; Deci and Ryan, 2008), whereas eudaimonic experiences are related to a feeling that the activities involved are

meaningful and valuable. In other words, hedonic experiences (Sirgy *et al.*, 2011; Dolnicar *et al.*, 2012) are associated with pleasure (i.e. feeling good while engaging in and with the activities) (Turner, 2017), but eudaimonic experiences are linked with being inspired, enriched, full of awe and wonder, aware and in harmony. These feelings may result from activities that have delayed positive effects that become noticeable when the hoped for results are achieved (Waterman, 1993; Huta and Ryan, 2010; Huta, 2013).

The concepts of originality and novelty have been frequently misunderstood in gastronomic research. Some scholars have called them synonyms, while other researchers, such as Beaugé (2012), apply novelty only to universally accepted gastronomic creations. Originality can thus be defined as a relatively recent novelty (Otero, 2018). In other words, novelty entails being widely acknowledged, while originality refers only to local and restricted environments (Gorny, 2007).

Sthapit *et al.* (2019) highlight that the desire for novelty is a significant motivator when individuals consider participating in food consumption experiences. Kim *et al.* (2012), in turn, suggest that novelty is a key determinant of consumers' memories of extraordinary experiences. The opportunity to eat at luxury restaurants with a chef perceived as a human brand can be considered an extraordinary experience by consumers. To reflect these findings, the current research included two final hypotheses:

H7: Hedonic experiences positively affect consumers' happiness and well-being.

H8: Novelty experiences positively affect consumers' happiness and well-being.

Figure 2 presents the theoretical model developed for study two based on the posited relationships.

Insert Figure 2 near here

Methods

Respondents and Procedures

Study two's proposed framework included consumers of Portuguese chefs' luxury restaurants. After the questionnaire was developed, all the survey questions were pre-tested with a group of 24 students. The pre-test was conducted with undergraduate students and researchers to ensure each item would be accurately interpreted and to assess their answers' variability.

A sample of 1,148 consumers filled out the survey, and a quantitative analysis was conducted of the data using Statistical Package for Social Sciences (SPSS) 27.0 and Analysis of Moments Structure (AMOS) 27.0 software. The quantitative data were collected in February 2020 using convenience sampling and an online questionnaire. The participants' anonymity was guaranteed.

The questionnaire comprised two sections. The first part collected data on the respondents' sociodemographic characteristics and asked if they knew any celebrity chef, the name of that chef and if they had ever eaten a meal in a restaurant with a celebrity chef. Out of the total sample, 155 respondents were eliminated because they gave a negative answer to one of these three questions. The second section was made up of items measuring the relevant chef's image, luxury restaurant's image, the fit between the chef and restaurant's image, the hedonism and novelty of the recalled experience and the happiness and well-being associated with it.

Regarding the survey participants' demographic profile, 57% are female, and 67% were less than 35 years old. The largest segment of the respondents (56.6%) had completed at least a bachelor's degree. The most frequently selected chefs were José Avillez (19.1%) and Rui Paula (14.9%) – both awarded Michelin stars (see Table I).

Insert Table I near here

Table I. Respondents' Profile

Gender		Age		Tertiary	
Female	56.6%	<18	4.2%	Basic	8.9%
Male	43.4%	18–24	35.6%	Secondary	34.5%
		25–35	27.5%	Tertiary	56.6%
		>35	32.6%		
<i>Identify a chef you experienced a meal at the restaurant</i>					
Gordon Ramsay	9.6%				
Henrique Sá Pessoa	6.2%				
Jamie Oliver	8.2%				
José Avillez	19.1%				
Ljubomir Stanisic	8.7%				
Rui Paula	14.9%				
Others (responses whose frequency is less than 5%)	33.3%				

Measures

The theoretical model's variables were operationalised using measures adopted from the existing literature, which Podsakoff *et al.* (2003) suggest helps to reduce common method bias. The responses to all construct items were quantified using a five-point Likert-type scale ranging from 'strongly disagree' to 'strongly agree'.

Lin and Lin's (2006) scale was used to measure chef image. Luxury restaurant image was assessed with three items adapted from Ryu *et al.*'s (2012) scale, which had been tested in previous research (Chen *et al.*, 2016). Restaurant-chef fit was measured using three items from Lin's (2013) scale. To assess consumers' experiences with meals at a chef's luxury restaurant, three items were added for hedonic experience and three items for novelty experience, all of which were taken from Kim *et al.*'s (2012) memorable tourism experience scale. Finally, five items were adopted from Diener *et al.*'s (1984) scale to evaluate the surveyed customers' happiness and well-being. All the scale items had been originally written in English, so they were translated into Portuguese through a translation and back-translation process (Sekaran, 1983).

Measurement Model Evaluation

SPSS 27.0 software was used to generate descriptive and inferential statistics, while AMOS 27.0 software facilitated the structural equation modelling (SEM). SEM was used to determine whether enough empirical support exists for the proposed factor structure and causal relationships between the measurement model's variables, as well as to test the hypotheses. Before evaluating the measurement model, exploratory factor analysis was conducted to confirm the variables' underlying structure using principal component analysis. The findings show that a six-factor solution (e.g. Chef Image = 17.41%; Hedonic = 15.75%; Happiness and Well-being = 15.52%; Restaurant Guest-Chef Fit = 11.64%; Luxury Restaurant Image = 9.50%; and Novelty = 5.20%) explains approximately 74.92% of the total variance. However, due to low communality (i.e. 0.60) and insignificant factor loading (< 0.50), one item of the hedonic scale (i.e. H3) was deleted as recommended by Hair *et al.* (2010) (see the appendix).

The proposed research model was subjected to confirmatory factor analysis using the maximum likelihood estimation method in order to establish construct reliability and validity and empirically robust results with regard to possible violations of normality assumptions (Chou and Bentler, 1993). To assess multicollinearity, a series of regression

models were constructed with various combinations of the constructs in order to calculate the variance inflation factor values. The values range from 1.477 to 2.169, which is considered acceptable (Kleinbaum *et al.*, 1988).

The internal consistency of the present study's five-item chef image scale was confirmed by estimating Cronbach's alpha ($\alpha = 0.885$), which exceeds the suggested minimum of 0.70 (Hair *et al.*, 2010). The results for luxury restaurant image scale similarly provide evidence of internal consistency for the three items adopted ($\alpha = 0.872$). The restaurant-chef fit scale's α value also confirms internal consistency for the three items selected ($\alpha = 0.907$). Another measure used to confirm the items' internal consistency was composite reliability, whose values vary between 0.864 and 0.907. These scores exceed the recommended cut-off point of 0.7 (Hair *et al.*, 2010). The two measures applied are both crucial tools for developing and validating psychometric instruments as these indicators ensure that scale items are reliable and assess what they are supposed to measure.

Analysis of the initial measurement model showed that the hedonic experience item 'the food was tasty' presented a standardised regression weight below 0.50 (Hair *et al.*, 2018), so this item was eliminated. This deletion improved the model's goodness of fit (chi-squared [χ^2]/degrees of freedom [df] = 4.402; root mean square error of approximation [RMSEA] = 0.059; comparative fit index [CFI] = 0.957; goodness of fit index = 0.929; Tucker-Lewis index [TLI] = 0.948), so the adjustment was considered acceptable (Nunnally and Bernstein, 1994; Hu and Bentler, 1999; Bryman and Cramer, 2009; Hair *et al.*, 2010).

All the remaining items are significantly linked to their corresponding latent factor, with standardised regression weights ranging from 0.605 to 0.899. Their average variance extracted (AVE) is above 0.50, suggesting adequate convergent validity (Fornell and Larcker, 1981; Hair *et al.*, 2018). All the standardised regression weights are significant at $p < 0.01$ (see Table II).

Insert Table II near here

Discriminant validity was assessed using the criterion proposed by Fornell and Larcker (1981). The criterion was met as the constructs' AVE exceeds the square root of their inter-construct correlations (see Table III). The squares of the variables' correlation coefficients do not exceed the AVE, indicating that the model meets the criterion for

discriminant validity regarding latent variables. Thus, the results support the conclusion that all the latent variables have convergent and discriminant validity.

Insert Table III near here

Results

Structural Model Estimation

SEM was conducted using the maximum likelihood estimation and bootstrapping methods to test the model and hypotheses' validity. The structural model's psychometric values are as follows: $\chi^2/df = 5.691$; RMSEA = 0.069; CFI = 0.940; TLI = 0.928; and IFI = 0.940. These values confirm that the model's fit is good. Table IV presents the results for the proposed structural model with regard to the hypotheses with regard to the paths between each factor's independent and dependent variables.

Insert Table IV near here

The three outcome variables have acceptable coefficient of determination (i.e. R^2) values (food hedonic experience = 0.457; food novelty experience = 0.363; and happiness and well-being = 0.230). These values show that the model's explanatory power is high for hedonic and novelty food experiences and medium for consumers' happiness and well-being.

All the hypotheses, except H3, are supported by the data. The results reveal that chef image has a significant positive effect on food experiences (hedonic: beta [β] = 0.502; $p < 0.001$ and novelty: $\beta = 0.305$; $p < 0.05$), thereby confirming H1 and H2. Luxury restaurant image, however, has a significant positive impact only on novelty food experiences, providing support for H4 ($\beta = 0.248$; $p < 0.001$) but not H3. The results for H4 reinforce Anselmsson *et al.* (2014) and Skylark *et al.*'s (2020) findings.

Restaurant-chef fit image also has a significant positive effect on food experiences (hedonic: $\beta = 0.312$; $p < 0.001$ and novelty: $\beta = 0.315$; $p < 0.001$), confirming H5 and H6. The present results thus corroborate Lin and Lin (2006), Tam (2008), Zopiatis (2010) and Lin's (2013) findings. Finally, the current results include hedonic and novelty food experiences' significant positive effect on customers' happiness and well-being, thereby supporting H7 and H8 (see Table IV above). These findings are in line with Huta and Ryan (2010), Huta (2013) and Turner's (2017) research.

Discussion

In the qualitative study, the data were analysed to ascertain whether consumers perceive chefs as human brands. The results facilitated the identification of two chef human brand dimensions. The first is performance-based aspects characterised by chefs' leadership ability and their dishes' presentation and quality. The second dimension is popularity-based factors exemplified by the chefs' restaurant, the possibility of seeing famous people and socialising with other people with similar interests and the recognition of human brands' influence on and importance to others' behaviour (i.e., others' ability to follow the chefs). Besides confirming the predefined hypotheses, the quantitative study provided evidence that this kind of experience affects consumers' happiness and well-being. The model's predictive power indicates that hedonic experiences most strongly contribute to customers' happiness and well-being. This finding reinforces previous research indicating that hedonic experiences are associated with pleasure and feeling good while engaging with chefs as human brands (Turner, 2017). An especially interesting result is the difference detected between chef image and restaurant image's effects on hedonic and novelty experiences. While the former is a significant factor in clients' hedonic experience, restaurant image only affects novelty experience. This finding corroborates Kiatkawsin and Sutherland's (2020) results regarding the importance of products and consumption experiences in luxury restaurants. Thus, customers' happiness and well-being is based on the simultaneous presence of hedonic and novelty experiences and a congruent chef-luxury restaurant image.

Theoretical Contributions

This study's findings contribute to brand management and experiential marketing research by providing empirical support for human brand theory. Despite the growing academic literature on different conceptualisations and applications of brands, human brands are still underexplored (Osorio *et al.*, 2020), and studies of these brands with reference to chefs are non-existent. The present research addressed this gap by analysing consumers' perceptions of chefs as a human brand. The results contribute to a new conceptualisation of human brand that adds performance-based (e.g. dishes, quality and leadership) and popularity-based (e.g. famous people, networks, human brand influence, importance and popularity) customer-generated themes. These factors are extremely important during chefs' transformation from personal brand to human brand (Erz and Heeris Christensen, 2018).

The present research comprised the development and testing of an innovative model based on the assumption that human brands can provide remarkable experiences that affect consumers' happiness and well-being. The analyses verified that customers feel that their happiness and well-being are enhanced by the relevant chef's image, luxury restaurant's image and chef-restaurant fit as they enjoy hedonic and novelty experiences. Chefs' human brand also have a positive influence on consumers' hedonic and novelty experience in their luxury restaurants. The various constructs' operationalisation should facilitate applying the model to different contexts. An additional theoretical contribution was the use of a Portuguese version of the selected scales for the first time, after the items underwent translation and back-translation (Sekaran, 1983).

The present study thus addressed two significant gaps in human brand research. The first was the absence of investigations applying this concept to chefs. The qualitative research included an assessment of consumers' perceptions of chefs as human brands. The results show that chefs are seen as human brands because of their notable popularity and performance. This finding means the knowledge dimension needs to be added to human brand theory since performance and popularity are characteristics also linked to other cases of human brands (e.g. sport and entertainment stars) (Dion and Arnould, 2016; Osorio *et al.*, 2020).

The second gap was the lack of conceptual models that explain consumer happiness and well-being in relation to human brands, luxury restaurants and the associated novel hedonic experiences. The present quantitative study's results reveal that customers who enjoy luxury dining with the chef present perceive these meals as unique, self-defining, pleasurable and hedonic experiences (Carter and Gilovich, 2012). Consumers also identify these events as rewarding on an interpersonal level when they share the moment with peers and create memories based on the dishes' originality (Baloglu *et al.*, 2019).

The current research thus expanded the knowledge about individuals' happiness with luxury restaurant experiences by taking into account this construct's multidimensionality. Happiness with experiences had previously been studied more as based on ordinary versus extraordinary events (Bhattacharjee and Mogilner, 2014) or hedonic versus eudaimonic moments (Diener, 2009). The present findings contribute to a deeper understanding as the analyses revealed experiences are seen as hedonic and novel (i.e. as

opposed to merely unique), confirming that this approach is more appropriate for gastronomic contexts (Sthapit *et al.*, 2019).

Managerial Contributions

Consumers perceive luxury restaurants as fitting into the most elite market niche. This perception goes far beyond price as these establishments' high status also comes from the quality of food and drink, decoration, style, influence, and the combination of all these attributes. The current results, therefore, provide luxury restaurant managers with valuable information on enhancing their clients' happiness and well-being so that consumers will want to repeat the experience and spread positive word of mouth.

For this to happen, a set of factors need to be present, namely, having a chef with an image based on innovation and professionalism in how he or she prepares dishes. A true luxury restaurant must be sophisticated, offering a luxurious atmosphere and authentic cuisine. Above all, the chef's image must be consistent with that of the restaurant and vice versa. Once these three factors are fulfilled, consumers will be able to have hedonic (i.e. exciting and fun) and novelty (i.e. unique and different) experiences, which will contribute to clients' happiness and well-being. These findings should help luxury brand managers understand more fully which pull factors consumers value in luxury restaurants and which contribute the most to customers' pleasure and welfare.

Chefs should be aware that, to be perceived as relevant human brands, they must implement performance and popularity strategies. Notably, this study verified that the most frequently mentioned chefs have a high rating in both performance (i.e. Michelin stars) and popularity (e.g. frequent appearances on TV shows and social media).

Most luxury restaurants exert a great influence on their surrounding geographical environment as they compete with each other to be more highly regarded. That is, these restaurants seek to be included in highly reputable guides, such as the Michelin Guide, to receive destination awards or to be well positioned in varied lifestyle and travel platforms, among others. Luxury restaurants are tourist attractions that are often recognised across international borders and that have a multiplier effect on other players (e.g. hotels, infrastructure and varied stakeholders). Thus, these establishments' service must be constantly improved, and their chefs' image – as a fundamental determining factor – should be treated as a human brand to ensure the restaurants' future success.

Limitations and Future Research

This study had various limitations that constitute opportunities for future research. First, the proposed model needs to be applied in different human brand contexts, such as football players and digital influencers, to verify if the dimensions of hedonic and novel also apply to other types of human brand experiences. Second, the model's validity could be tested further through multigroup comparisons in different countries, although the sociodemographic, cultural and social contexts must be included as control variables since they affect consumer happiness and well-being.

Third, the constructs selected for the conceptual model may not fully reflect all the elements that comprise the dimensions of performance and popularity. Future research should thus include other constructs, namely, materialism (Lee *et al.*, 2021), self-image congruence (Jacob *et al.*, 2020; Guèvremont, 2021) and prestige-seeking behaviour (Vigneron and Johnson, 1999; Kiatkawsin and Han, 2019). Diverse dimensions need to be reflected more fully in analyses of the relationship between consumers' perception of luxury restaurant and chef images as novel, hedonic experiences.

Fourth, the proposed model can also be enriched by adding brand personality traits (Maehle *et al.*, 2011) to the chef image construct and assessing how customers identify with this expanded definition. Fifth, additional investigations are needed to verify whether the model works in scenarios in which happiness and well-being are substituted by other behavioural constructs such as intention to repeat (Gupta *et al.*, 2022; Ruiz-Equihua *et al.*, 2022), positive word of mouth (Allard *et al.*, 2020) or human brand love (Guèvremont, 2021).

Sixth, potentially interesting results could be obtained by investigating the results of unpleasant experiences with chefs and their luxury restaurants. The literature review conducted for the present study revealed no research focusing on this aspect. Last, scholars may want to explore whether the proposed conceptual model can be applied in virtual experience contexts, thereby considering the potential impact of Generations Z and Alpha's stronger digital and virtual reality skills.

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Appendix

	1	2	3	4	5	6
Chefs Image 1	0.731					
Chefs Image 2	0.818					
Chefs Image 3	0.832					
Chefs Image 4	0.782					
Chefs Image 5	0.596					
Luxury Restaurant Image 1					0.748	
Luxury Restaurant Image 2					0.831	
Luxury Restaurant Image 3					0.628	
Restaurant Guest Chef Image Fit 1				0.839		
Restaurant Guest Chef Image Fit 2				0.828		
Restaurant Guest Chef Image Fit 3				0.839		
Hedonic 1		0.721				
Hedonic 2		0.709				
Hedonic 3		0.148				
Novelty 1						0.786
Novelty 2						0.810
Novelty 3						0.784
Happiness and Well-being 1			0.803			
Happiness and Well-being 2			0.805			
Happiness and Well-being 3			0.818			
Happiness and Well-being 4			0.726			
Happiness and Well-being 5			0.688			
Extraction Method: Principal Component Analysis						
Rotation Method: Varimax with Kaiser Normalisation						

Note. Rotation converged in seven iterations.

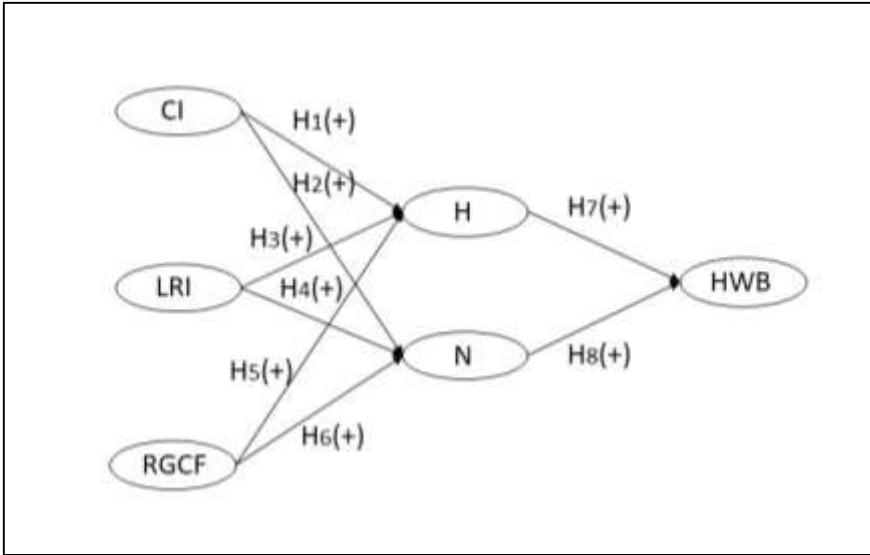


Figure 1

Figure 2 Concept map

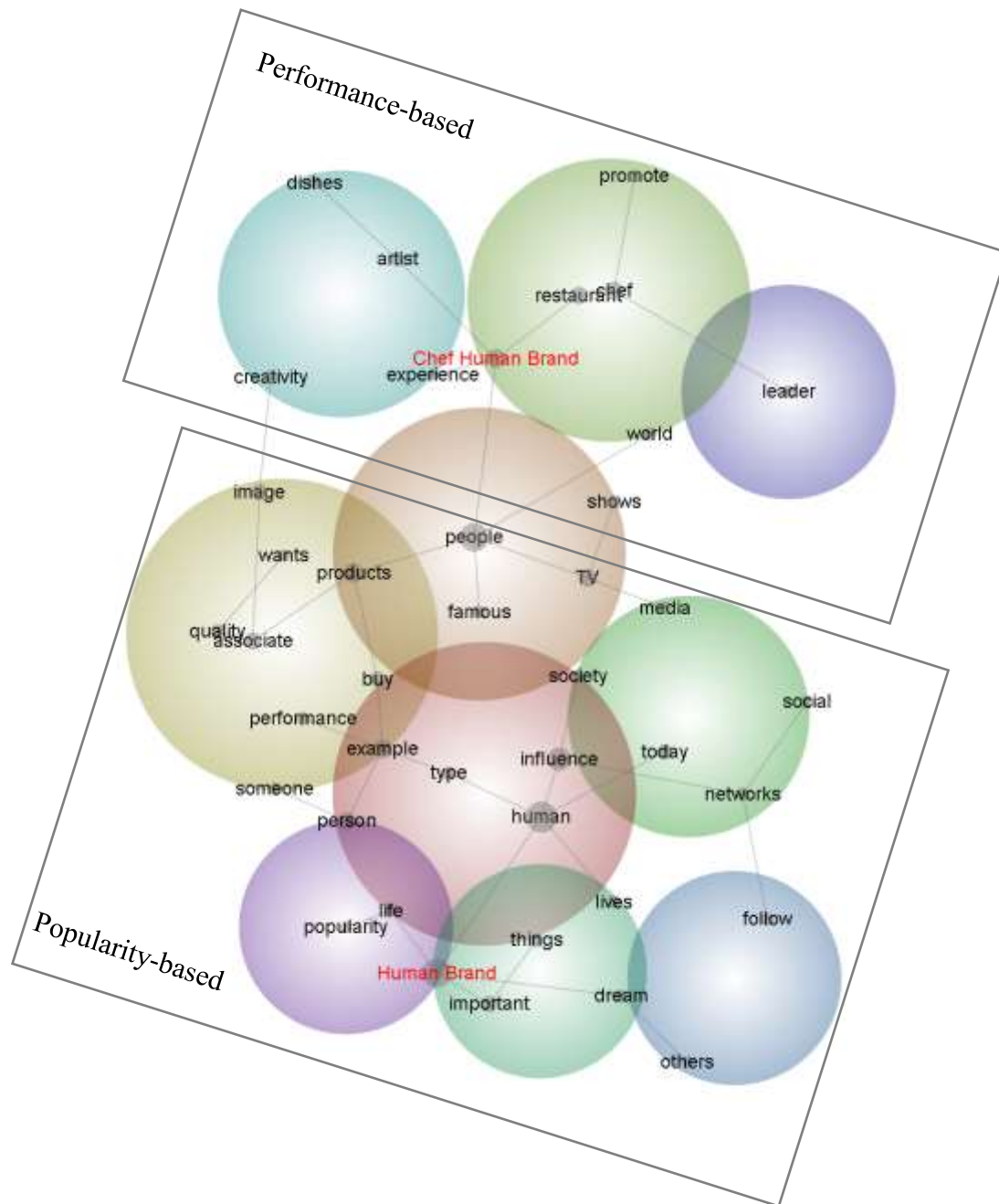


Table 1 – Sample Profile (N = 993)

Gender	Age	Education
Female	56.6%	< 18 years
Male	43.4%	18 – 24
		25 – 35
		> 35 years
		Basic
		Secondary
		Bachelor, Master or PhD

Table 2 – Evaluation of the Measurement Model

Factor	Measures	Standardized Factor Loading	CR	AVE	CB's α
	The Chef...				
Chef Image	CI1: Makes delicious dishes	0.797***	0.893	0.627	0.885
	CI2: Is professional at preparing the dishes	0.841***			
	CI3: Is innovative	0.843***			
	CI4: Has good aesthetics sense	0.817***			
	CI5: Explains his/her food preparation method and the uniqueness of each dish	0.645***			
Luxury Restaurant Image	LRI1: The restaurant is sophisticated	0.858***	0.873	0.696	0.872
	LRI2: It has a luxurious atmosphere	0.826***			
	LRI3: The restaurant has authentic cuisine	0.819***			
Restaurant Chef Fit	The image of chef and restaurant.		0.907	0.766	0.907
	RCF1: Is consistent with one another	0.887***			
	RCF2: Is complementary of one another	0.871***			
Hedonic Experience	RCF3: Fits one another	0.867***	0.871	0.771	0.870
	H1: Exciting	0.899***			
	H2: Enjoyed myself	0.857***			
Novelty Experience	N1: Once-in-a lifetime experience	0.819***	0.872	0.694	0.871
	N2: Different from previous experiences	0.877***			
	N3: Unique experience	0.802***			
Happiness and well-being	HWB1: In most ways my life is close to my ideal	0.809***	0.864	0.564	0.853
	HWB2: The conditions of my life are excellent	0.830***			
	HWB3: I am satisfied with my life	0.811***			
	HWB4: So far I have gotten the important things I want in life	0.673***			
	HWB5: If I could live my life over I would change almost nothing	0.605***			
Goodness-of-fit: χ^2 (174) = 765.784; χ^2/df = 4.402; RMSEA = 0.059, CFI = 0.957; TLI = 0.948; IFI = 0.957					

Table 3 – Discriminant Validity Assessment

	AVE	1	2	3	4	5	6
1. Novelty	0.694	0.833					
2. Chef Image	0.627	0.465	0.792				
3. Luxury Restaurant Image	0.696	0.522	0.784	0.835			
4. Restaurant Chef Fit	0.766	0.511	0.569	0.590	0.875		
5. Hedonic	0.771	0.761	0.608	0.529	0.553	0.878	
6. Happiness and well-being	0.564	0.462	0.380	0.376	0.413	0.460	0.751

Numbers on the diagonal represent the square roots of the average variances extracted

Table 4 – Results of the SEM

Hypotheses				Path Estimate	p-value
H1	Chef Image	→	Hedonic	0.502	0.000
H2	Chef Image	→	Novelty	0.305	0.022
H3	Luxury Restaurant Image	→	Hedonic	0.038	0.578
H4	Luxury Restaurant Image	→	Novelty	0.248	0.000
H5	Restaurant Chef Fit	→	Hedonic	0.312	0.000
H6	Restaurant Chef Fit	→	Novelty	0.315	0.000
H7	Hedonic	→	Happiness and Well-being	0.254	0.000
H8	Novelty	→	Happiness and Well-being	0.250	0.000

Goodness-of-fit: $\chi^2(177) = 1007.291$; $\chi^2/df = 5.691$; RMSEA = 0.069, CFI = 0.940; TLI = 0.928; IFI = 0.940