

EXPERIENCE ECONOMY APPLIED TO WEBSITES: An Analysis of the Michelin-starred Restaurants in the city of São Paulo (BR)

Pedro Henrique Drudi

Master in Food and Beverage Management
Universidade Anhembi-Morumbi (UAM)
phdrudi@anhembi.br

Mariana Silva Lopes

Master in Food and Beverage Management
Universidade Anhembi-Morumbi (UAM)
ma.slopes@uol.com.br

Maria Henriqueta Sperandio Garcia Gimenes-Minasse

PhD in History from the Universidade Federal do Paraná (UFPR)
Universidade Anhembi-Morumbi (UAM)
mariegimenes@gmail.com

77

Received: June 28th, 2017
Approved: August 22th, 2017

ABSTRACT

This article proposes an analysis of restaurant experiences through websites. To do so, the study makes a connection between the experience spheres proposed by Pine II & Gilmore (1999) from the adaptation of the script for the assessment of physical experiences in restaurants developed by Gimenes, Fraiz & Gândara (2012) to the online sphere. The application of the adapted model was tested in the thirteen restaurants in the city of São Paulo that received Michelin stars in the 2016 Michelin Guide to Brazil - São Paulo and Rio de Janeiro. Among the main results, the study found that the websites were successful in materializing the proposal of the restaurants and anticipating the clients' experience. However, the study found a few gaps in information, and some websites did not use interactive features that could enrich the clients' experience.

Keywords: Food and Beverage; Experience in websites; Experience Marketing; Restaurants; Michelin Guide.

INTRODUCTION

Food and food-related services have gained importance in Brazil in recent years, becoming a recurring theme in television shows, specialized magazines, newspaper thematic supplements, social networks and the internet (Pellerano, 2017). This movement reflects a series of sociocultural factors, ranging from the expansion of the commercial food market, especially in urban centers, to a transformation in social representations related to food and eating practices.

The city of São Paulo is Brazil's main gastronomic market. Although it is a dynamic market, making it difficult to find updated data, estimates by ABRASEL (Brazilian Association of Bars and Restaurants) indicate that there are about 60 thousand food establishments in the so-called Greater São Paulo area (Abrasel, 2016).

Clients can find a wide range of options in this contingent of commercial establishments, with different businesses dedicated to different cuisines and different customers. This study highlights the representatives of high gastronomy, understood here as a food sector aimed at a restricted public, which excels in culinary techniques, ambiance and services with higher standards and higher costs to consumers. According to Luderer (2010, p. 75), in high-gastronomy restaurants "time is different from the city life and the capitalist time, in which what prevails is the maxim 'time is money'. The service in these establishments must be exquisite and the details absorb much of the the client's time who is willing to stay".

At a national level, this segment gained more prominence with the publication of the first edition of the Michelin Guide to Brazil - São Paulo and Rio de Janeiro, in 2015. The Guide is an international reference in terms of restaurant quality and uses a scale of one to three stars to classify upscale establishments. In 2016, in its second edition, it attributed stars to thirteen restaurants, with one establishment receiving two stars and the others, one (Guia Michelin, 2016).

These restaurants stand out for many reasons, not only the quality of the delicacies offered, but also the dining experience they offer. Therefore, they become national references and the object of desire of foodies from all over the country and even the world. However, this market segment still lacks attention from the academic public.

One of the main aspects of the high-gastronomy market that deserves to be studied is the use of differentiation as a strategy for creating value. When analyzing the maximization of value in São Paulo's high gastronomy, Zanoni (2013) identified three instruments used for the differentiation of these high-standard restaurants: innovation/creativity; image/experience; and influence management. Zanoni (2013) points out that, in gourmet restaurants, innovation and creativity are deeply linked to the chef's figure: the more creativity and innovation this professional shows, the more clients are willing to pay. In the same study, the author summarizes influence management as the management of social capital, economic capital and cultural capital with the purpose of generating value to the restaurant, acting internally and externally in the company environment and not only focusing on the target audience, but creating value for other audiences, influencing the clients' decision to pay more for premium services.

Image and experience, highlighted by Zanoni (2013) as a development of the senses, are also mentioned by Hetzel (2004), who presents restaurant images as semiotics: images that correspond to the clients' expectations and interpretations; and experience as stimuli to the five senses with the purpose of enchanting. This author illustrates the process of sensory stimulation and highlights its importance for high gastronomy by stating that "this process has become more intellectual and conceptual; eating became a pretext to experience something unique [...] the ephemeral art presented by the chef" (Hetzel, 2004 p. 1).

A restaurant's image is projected in different ways, either through paid advertising in different medias, such as mentions in print, television and digital media, and indications from guides such as the Michelin Guide. With the advancement of technology, smartphones and largescale use of the Internet, it became possible to access and interact with consumers,

free from geographical barriers (Burlamaqui & Santos, 2004). As a result, company websites became interactive marketing tools designed not only to inform about the restaurant's characteristics but also to translate the proposal of the restaurant and anticipate the clients dining experience.

Considering different modern paradigms for the consumption of goods and services, this study explores the perspective of the Experience Economy (Pine II & Gilmore, 1999) in the context of restaurants, seeking to better understand the elements involved in the experience of dining at a commercial establishment. The article focuses on a specific analysis of the websites of Michelin-starred restaurants in the city of São Paulo. From an adaptation of the model developed by Gimenes, Fraiz & Gândara (2012), it intends to identify which of the four experience spheres proposed by Pine II & Gilmore (1999) – educational, escapist, entertainment and aesthetic – are present on the restaurants' websites and how.

Thus, this article presents a theoretical discussion about experience economy and contemporary consumption, as well as about hospitality and marketing experiences in websites; a description of the methodology of the study, an analysis and discussion of the results besides a conclusion.

REFERENCE

EXPERIENCE ECONOMY AND CONTEMPORARY CONSUMPTION IN RESTAURANTS AND SIMILAR ESTABLISHMENTS

In addition to being a physiological act, eating is also a cultural practice with many meanings and representations, able to demarcate identities and social status (Alvarez, 2002). According to Barthes (2013), when modern humans buy food, eat it or serve it, they are not only manipulating an object, but also creating information and building meanings: food decisions become, therefore, a form of communication. In this process, a series of elements related to the social distinction and cultural capital carried by clients (Bourdieu, 2011)

become visible, which is even more evident in some consumer segments, like those related to products and services directed to a select public with high purchasing power.

In high-gastronomy, the value is not only in what will be eaten, but also in the restaurant experience, which covers tangible factors (such as chair comfort, decoration aesthetics and cutlery quality), but mainly intangible ones that depend on the clients' senses and emotions (like the service and the preconceptions of previous experiences). The concept of symbolic consumption, described by Baudrillard (1991) as that in which an object (in this case, also a service) is consumed not only by its utilitarian characteristics, but mainly by the social meanings attributed to it.

In this context, the experience of consumption – whether of a product or service – can be a differential for a company or brand. For Pine II & Gilmore (1999), "when a consumer buys a service, he acquires a series of intangible activities [...] but when he buys an experience, he pays to spend time taking advantage of several memorable events" (Pine II & Gilmore, 1999, p.3). These authors believe that an experience consists of a situation experienced by the subject that is striking, to the point of being unforgettable.

In order to better understand what constitutes an unforgettable experience, Pine II & Gilmore (1999) identified four spheres necessary for a memorable experience: (1) the entertainment sphere, which is more passive, considers the individual and directly relates to the senses; (2) the educational sphere, where the individual actively absorbs the contents offered, with his mind and body; (3) the escapist sphere, which is the active immersion of the individual in the environment; (4) the aesthetic sphere, passive and contemplative immersion in the environment.

Eating has a great potential for constructing experiences – personal, social and sensorial, and is often a hedonic practice. Heck (2004) observes that there is currently a clear association between food and leisure, either because of the great number of media products that adopt it as a subject, or because of the increasingly diverse supply of restaurants and

similar establishments. A phenomenon that illustrates this process is the emergence of foodies, considered to be the second generation of gastronomy consumers (Richards, 2015), who seek the pleasure of eating and consuming products, media and services related to food and beverages (Baumann & Johnston, 2008).

Richards (2015, p.6) highlights the existence of a "third generation of gastronomic experiences", marked by a more holistic consumption and the connection of people around the shared consumption of products that involve all senses. The way these third-generation consumers act in the gastronomic culture is extremely connected to technology: the consumption experience must be sought and shared not only in the environment where it takes place, but also in the virtual environment, through blogs, social networks and apps, and by writing texts, rating the experience, and taking photos and videos.

These contemporary phenomena illustrate the deep connection of the new generations of consumers with technology and with experiences linked to it. According to a survey by the National Restaurant Association – NRA (2017), 30% of the adult consumers who were interviewed had, at some point, chosen between dining out or ordering in based on technology, which points to a need to keep up with the relationship of the new generations with technologies in their daily consumption habits.

HOSPITALITY AND MARKETING EXPERIENCE ON WEBSITES

The beginning of the 1990s marked the beginning of the commercial use of the Internet, which was quickly adopted as a tourism marketing tool (Law et al., 2009). With the popularization of technology and the expansion of Internet access, other members of the hospitality industry – such as restaurants – also adopted this trend (Gregory et al., 2010).

The use of websites by restaurants has already been the subject of a few studies, with emphasis to the contributions by Kasavana (2001), Namkung et al. (2007), Stockdale & Borovicka (2007), and Gregory et al. (2010). All these authors mention the importance of

using the internet and websites as restaurant marketing tools, a fact proven in the United States by data published by the NRA (2014), which states that 59% of adults interviewed in a national survey visited restaurant websites for information.

Technologies and online tools facilitated consumer access to restaurants and similar establishments and brought companies closer to consumers. Similarly, new communication channels have emerged, bringing consumers closer to other consumers (especially after the advent of blogs and social networks), causing consumers to "have control over how and where to seek information" (Funcia, 2010, p. 15). With new sources of information about their products and services, many food and beverage companies realized the need to be present in social networks, which are important marketing tools (Nunes, 2014), and also to invest in websites with consumer-friendly design, concepts and tools (Kasavana, 2001).

One important point when developing websites is making the online environment hospitable, since the contact between consumer and company takes place "before access to the actual service and herein lies the great challenge, to receive guests before the service is consumed or even produced" (Soares, 2013, p.215). The concept of hospitality in virtual environments is a recent topic in the academic discussion and, according to Camargo (2004), it is necessary to maintain communication between host and guest from a hospitable perspective, just as in face-to-face relationships.

In their study about the elements of success in a restaurant website, Kasavana (2001) points out that the hospitality properties of these virtual spaces can be materialized in readable texts, graphic presentations, sound, video streaming or animations. Allowing customers to interact with the website in real time can influence the selection of the product or service by a customer. These properties can be related to experience marketing, which aims to create positive customer experiences by stimulating the senses.

However, the use of marketing experience on websites has not been explored further in academic studies. Novak, Hoffman & Yung (2000) carried out one of the first studies on the

subject, presenting a structural model to measure website experiences. The subject was also addressed by Schmitt (2000) and later again by the same author (2011), which can be explained by the constant evolution of online media. In both works, the concept of quality of the experience in websites is composed of three factors: (1) navigation challenges, which correspond to the presentation of the website and its content; (2) abilities to deal with these challenges, since the website should be accessible to its public and; (3) consumer perception because of sensory stimuli.

These factors are in line with the experience economy theory by Pine II & Gilmore (1999), which present, within the dimensions of the consumption experience, four experience spheres: aesthetic, entertainment, escapist and educational. In a virtual environment, with the advances of technology, there is a vast field of application for these spheres, not only with the use of semiotic or graphical elements, but also interactive elements. However, as already noted, experience marketing applied to virtual environments is still little explored, especially when it comes to the construction and analysis of restaurant websites. Regarding restaurants and similar market, Burlamaqui & Santos (2004, p.5) state: The Internet can change a communication, interaction, or transaction experience completely, but most companies use their websites to provide information rather than seeing them as an opportunity to entertain and relate to customers.

Gimenes et al. (2012) use the experience spheres as the basis for proposing an analysis methodology for restaurants, whose results point out the fundamental elements for building a consumption experience. However, these elements apply to the physical environment and, as reported above, there is a shortage of material that measures experience in a virtual environment. Given the intangibility of experience, each element must be interpreted according to perception through technology and use of tools, content and services available on restaurant websites.

METHODOLOGY

The main objective of this work was to analyze the experience on the websites of restaurants present in the 2016 Michelin Guide, in the city of São Paulo. Therefore, in the first stage of this work, a research was carried out using the Multiple Case Studies method, justified by the contemporaneity of the theme.

The Case Study is an instrument for analyzing and organizing the relevant data of a study object to characterize it while maintaining its integrity in a unique and singular manner (YIN, 2001; VENTURA, 2007). When there is one research goal with more than one object to be analyzed, the study fits into the Multiple Cases design, in which the focus is dissipated to similar objects conducted simultaneously (FILHO, 2002) to broaden the understanding or theorization of a phenomenon repeated in a set of cases (VENTURA, 2007).

At first, a preliminary consultation was made to the websites of thirteen restaurants with at least one Michelin star: Attimo, Dalva & Dito, D.O.M, Esquina Mocotó, Fasano, Huto, Jun Sakamoto, Kan Suke, Kinoshita, Maní, Tête a Tête e Tuju. In this stage, which aimed to get to know the general characteristics of each website, it was found that two restaurants – Jun Sakamoto and Kan Suke – do not have a webpage.

In the next stage, the instrument for the analysis of experience proposed by Gimenes et al. (2012) was analyzed. In this instrument, which focuses on the face-to-face analysis of restaurants, the aesthetic, entertainment, escapist and educational spheres are analyzed from different elements, as shown in Table 1:

Table 01 – Summary of the elements of the restaurant experience analysis script – Gimenes *et al.*, 2012

Sphere	Analyzed elements
Aesthetic	Location Marketing Facade Entrance
Escapist	Ambience Menu Service

Educational	Menu Service Ambience Palate During the meal
Entertainment	Ambience Vibe Decoration Menu Service

Source: Gimenes *et al.* (2012)

Considering the elements applicable to a virtual analysis, some adaptations were made to create the analysis script that would be effectively applied. Tables 2, 3, 4 and 5, presented below, show this adaptation, organized from the different experience spheres:

Table 02 - Analysis script – Aesthetic Sphere (based on Gimenes *et al.*, 2012)

Aesthetic
The restaurant has a website
The restaurant website is informative and attractive
The website is available in more than one language
The website provides the restaurant address
The website features a location map for the restaurant
If there is a map, it is possible to check if the restaurant is close to tourist attractions
If there is a map, it is possible to check if the restaurant is close to hotels
If there is a map, it is possible to check if the tourist attractions and establishments that surround the restaurant make the area attractive
If there is a map, it is possible to check if it is easy to get to the restaurant
The website features the public transportation available to get to the restaurant
The website indicates if the restaurant has its own parking lot or if there any nearby
The website discloses the days and hours of operation
The website discloses accepted payment methods
The website features infrastructure information for people with special needs
The website shows the travel guides in which the restaurant is featured
The website indicates newspapers and other media in which the restaurant is advertised
The website announces the participation of the restaurant in gastronomic festivals and other events
The website announces if the restaurant participates in any tourism association in the city
The website indicates quality seals/awards for the restaurant
The website highlights the Michelin star
The website announces the restaurant chef
The website advertises the restaurant social networks
The website has a link to the restaurant social networks
The website is mobile-friendly
The website offers photos of the restaurant's physical structure

From the photos, it is possible to see that the physical structure is attractive and attracts people's attention
From the photos, it is possible to verify that the state of conservation of the physical structure is good
From the photos, it is possible to check if the physical structure is consistent with the style of the restaurant
The name of the restaurant instigates curiosity and draws attention
The slogan indicates the restaurant style
The website has an opening page
The opening page induces people to enter the website
The first impression when accessing the website is that the restaurant is a nice place

Source: the authors (2017)

Table 03 – Analysis script – Escapist Sphere (based on Gimenes *et al.*, 2012)

Regarding the atmosphere:
The website has music or navigation sounds
If the website has music or navigation sounds, they are appropriate to the restaurant style
If the website has music or navigation sounds, they are pleasant and do not disturb the user
The color chart used on the website is consistent with the restaurant style
The font used in the texts is consistent with the restaurant style
Text font size is adequate
The images are appropriate to the restaurant style
The items are arranged adequately
The items are signaled adequately
The layout is clean
Regarding the menu:
The menu is available on the website
The menu is available in more than one language
The graphic representation of the menu is compatible with the environment shown in the photos of the physical structure of the restaurant
The variety of dishes on the menu is in line with the restaurant proposal
The website publishes photos of the dishes/drinks
The website publishes photos of the dishes/drinks and they are presented attractively
The dishes/drinks characteristic to the style of the cuisine are easily identified in the menu or in the photos
The presence of ingredients characteristic to the style of the cuisine is easily identified in the menu or in the photos
Local ingredients and products are valued on the menu or in the photos
The website announces if the restaurant has a seasonal menu
The website announces if the restaurant offers a menu of the day
It is possible to check if the menu of the day has dishes typical of the cuisine
The website publishes the menu and prices
The website advertises the bar menu
If the website advertises the bar menu, the prices are published
There are indications regarding the restriction of sales of alcoholic beverages
From the menu or photos, it is possible to see that food is of good quality
From the menu or photos, it is possible to see that drinks are of good quality
Regarding the service:

Reservations can be made through the website
The reservation system is automatic
If the system is not automatic, the reservation response is quick
If the website does not have an online reservation system, it has a phone number for this purpose
The website offers reservation options for events
The website offers exclusive press contact
The website provides contact channels for suggestions or complaints (direct messages or e-mail)
The website offers the possibility of registering e-mail for newsletters
The website provides contact for job opportunities
The website advertises partners and suppliers
It is possible to buy products or souvenirs from the restaurant through the website

Source: the authors (2017)

Table 04 – Analysis script – Educational Sphere (based on Gimenes *et al.*, 2012)

The website disseminates information about the city/region
The website publishes photos of the city/region
The website publishes information about the history of the restaurant
There is information on the cuisine proposed by the restaurant
There is information about the ingredients or products characteristic of the cuisine proposed by the restaurant
There is information on the preparation techniques characteristic of the cuisine proposed by the restaurant
If the menu is available on the website, it offers suggestions for harmonizing between drinks and dishes
If the menu is available on the website, it offers suggestions for harmonizing between the dishes
From reading the menu and photos, it is possible to see that the menu offers flavors that stimulate the palate and other senses
From the set of images and texts, it is possible to state that the restaurant offers an authentic experience of the local/regional cuisine

Source: the authors (2017)

Table 05 – Analysis scripts – Entertainment Sphere (based on Gimenes *et al.*, 2012)

The items on the website create an environment compatible with the restaurant proposal
The website adds value to the restaurant
From the items on the website, the client feels safe regarding the quality of the food and other services offered by the restaurant
The website instigates clients to visit the restaurant
Using the website is pleasant and instigates the user to want to continue browsing
Clients are entertained and do not notice time passed while browsing
From the items on the website, it is possible to notice if the cost/benefit ratio of food prices is adequate

Source: the authors (2017)

The websites of the selected restaurants were analyzed according to the scripts regarding each sphere, and the results are described in the next item.

PRESENTATION AND DISCUSSION OF THE RESULTS

The first observation of the analysis of the thirteen restaurants in this sample was that two of them, Jun Sakamoto e Kan Suke, do not have a website, which can be considered unexpected, considering that in the contemporary world the virtual world extends or complements commercial establishments (KASAVANA, 2001). The analysis found that all websites were mobile-friendly, that is, adapted to be seen on smartphones, and seven of them – Attimo, Fasano, Kosushi, Maní, Tête à Tête, Huto and Tuju – have information about the social networks or links to them that give continuity to the website virtual experience. Table 06 presents the synthesis of the results referring to the Aesthetic sphere, excluding the two restaurants that do not have a website:

Table 06 – Results – Aesthetic sphere

	Attimo	Dalva & Dito	D.O.M	Esquina Mocotó	Fasano	Huto	Kinoshita	Kosushi	Maní	Tête à Tête	Tuju
The website has an opening page	X	X	X	X	X	X	X	X	X	X	X
The opening page induces people to enter the website	X	X	X	X	X	X	X	X	X	X	X
The first impression when accessing the website is that the restaurant is a nice place	X	X	X	X	X	X	X	X	X	X	X
The restaurant website is informative and attractive	X	X	X	X	X	X	X	X	X	X	X
The website is available in more than one language	X	X	X	X	X	X	X	-	X	X	X
The website provides the restaurant address	X	X	X	X	X	X	X	X	X	X	X
The website features a location map for the restaurant	X	-	X	X	X	X	X	-	-	X	X
If there is a map, it is possible to check if the restaurant is close to tourist attractions	X	-	X	X	X	X	X	-	-	X	X
If there is a map, it is possible to check if the restaurant is close to hotels	X	-	X	X	X	X	X	-	-	X	X
If there is a map, it is possible to check if the tourist attractions and establishments that surround the restaurant make the area attractive	X	-	X	X	X	X	X	-	-	X	X

If there is a map, it is possible to check if it is easy to get to the restaurant	X	-	X	X	X	X	X	-	-	X	X
The website features the public transportation available to get to the restaurant	-	-	-	X	-	-	-	-	-	-	-
The website indicates if the restaurant has its own parking lot or if there is any nearby	-	-	-	-	-	-	-	-	X	X	X
The website discloses the days and hours of operation	X	X	-	X	X	X	-	X	X	X	X
The website discloses accepted payment methods	-	X	-	-	-	X	-	-	X	X	-
The website features infrastructure information for people with special needs	-	-	-	-	-	-	-	-	-	X	-
The website shows the travel guides in which the restaurant is featured	X	-	-	X	-	-	-	-	-	X	-
The website indicates newspapers and other media in which the restaurant is advertised	X	-	-	X	-	X	-	-	-	-	-
The website announces the participation of the restaurant in gastronomic festivals and other events	X	-	-	-	-	-	-	-	-	X	-
The website announces if the restaurant participates in any tourism association in the city	-	-	-	-	-	-	-	-	-	-	-
The website indicates quality seals/awards for the restaurant	X	-	X	X	-	X	-	-	X	-	-
The website highlights the Michelin star	X	X	X	X	-	-	X	X	X	X	-
The website announces the restaurant chef	-	-	X	X	X	X	X	X	X	X	X
The website advertises the restaurant social networks	X	-	-	-	X	X	-	X	X	X	X
The website has a link to the restaurant social networks	X	-	-	-	X	X	-	X	X	X	X
The website is mobile-friendly	X	X	X	X	X	X	X	X	X	X	X
The website offers photos of the restaurant's physical structure	X	X	X	X	X	X	-	X	X	X	X
From the photos, it is possible to see that the physical structure is attractive and attracts people's attention	X	X	X	X	X	X	-	X	X	X	X
From the photos, it is possible to verify that the state of	X	X	X	X	X	X	-	X	X	X	X

conservation of the physical structure is good											
From the photos, it is possible to check if the physical structure is consistent with the style of the restaurant	X	X	X	X	X	X	-	X	X	X	X
The name of the restaurant instigates curiosity and draws attention	X	X	X	X	X	X	X	X	X	X	X
The slogan indicates the restaurant style	X	X	X	X	X	X	X	X	X	X	X

Source: The authors (2017)

All the available websites are informative and attractive, inducing users to continue to browse them and transmitting the idea that the restaurant is a nice place.

Except for Kosushi, all websites are available in other languages, making them more accessible for foreign tourists, who are quite common in a cosmopolitan city like São Paulo. In the case of the restaurant D.O.M., the international fame achieved by chef Alex Atala alone would justify the website being translated.

Eight websites offer maps, three indicate the existence of private or nearby parking, and only one, restaurant Esquina Mocotó, located in Vila Medeiros, informs about access through public transportation.

Regarding basic information about the restaurant, there were some unexpected gaps: two restaurants do not indicate their opening hours, seven do not report on payment methods and only one restaurant informs about accessibility for people with special needs.

Regarding elements that relate to the visibility and credibility of the restaurant, despite the fact that indicating other information vehicles or awards that highlight the restaurant increases credibility and add value to the establishment, not all websites value this. Few restaurants report on their mention in tourist guides (only three), in newspapers or other communication vehicles (only three) and in gastronomic events (only two). In terms of

social networks, seven restaurants advertise their profiles in different social networks, even indicating links to access these profiles.

Regarding the elements of distinction, five restaurants indicate the awards and quality stamps obtained, eight mention the stars granted by the Michelin Guide (Fasano, Huto and Tuju do not), and nine restaurants give special attention to the restaurant chef (Attimo, which recently lost its chef Jefferson Rueda; and Alex Atala's Dalva e Dito, did not highlight their chefs).

Only one of the restaurants does not have photos evidencing the physical structure of the establishment; the others make them available, and it is possible to see the alignment between architecture, virtual aesthetics and the restaurant concept, showing that the overall proposal of the restaurant is coherent. This evidences the importance of the website opening page to give the first impression about the environment, and to stimulate those clients to keep browsing. Also, in a general analysis, it was considered that all the analyzed websites are attractive and informative. Table 07 presents the synthesis of the results related to the Escapist sphere:

Table 07 – Results - Escapist sphere

	Attimo	Dalva & Dito	D.O.M	Esquina Mocoló	Fasano	Huto	Kinoshita	Kosushi	Maní	Tête à Tête	Tuju
The website has music or navigation sounds	-	-	-	-	-	X	X	-	-	-	-
If the website has music or navigation sounds, they are appropriate to the restaurant style	-	-	-	-	-	X	X	-	-	-	-
If the website has music or navigation sounds, they are pleasant and do not disturb the user	-	-	-	-	-	X	X	-	-	-	-
The color chart used on the website is consistent with the restaurant style	X	X	X	X	X	X	X	X	X	X	X
The font used in the texts is consistent with the restaurant style	X	X	X	X	X	X	X	X	X	X	X
Text font size is adequate	X	X	X	X	X	X	X	X	X	X	X
The images are appropriate to the restaurant style	X	X	X	X	X	X	X	X	X	X	X

The items are arranged adequately	-	X	X	X	-	X	X	X	X	X	X
The items are signaled adequately	X	X	X	X	-	X	X	X	X	X	X
The layout is clean	X	X	X	X	X	X	X	X	X	X	X
The menu is available on the website	X	-	-	-	-	X	-	-	X	X	X
The menu is available in more than one language	-	-	-	-	-	-	-	-	-	-	-
The graphic representation of the menu is compatible with the environment shown in the photos of the physical structure of the restaurant	X	-	-	-	-	X	-	-	X	X	X
The variety of dishes on the menu is in line with the restaurant proposal	X	-	-	-	-	X	-	-	X	X	X
The website publishes photos of the dishes/drinks	X	X	X	X	X	X	X	X	X	X	X
The website publishes photos of the dishes/drinks and they are presented attractively	X	X	X	X	X	X	X	X	X	X	X
The dishes/drinks characteristic to the style of the cuisine are easily identified in the menu or in the photos	X	X	X	X	-	X	X	X	X	X	X
The presence of ingredients characteristic to the style of the cuisine is easily identified in the menu or in the photos	X	X	X	X	-	X	X	X	X	X	X
Local ingredients and products are valued on the menu or in the photos	X	X	X	X	X	X	X	X	X	X	X
The website announces if the restaurant has a seasonal menu	X	X	X	-	-	X	-	-	X	X	X
The website announces if the restaurant offers a menu of the day	X	-	-	-	-	-	-	-	X	-	X
It is possible to check if the menu of the day has dishes typical of the cuisine	X	-	-	-	-	-	-	-	X	-	X
The website publishes the menu and prices	X	-	-ADVERTISE MENU	.	ADVERTISE MENU	.	.	ADVERTISE MENU	X	X	X
The website advertises the bar menu	X	-	-	X	-	X	-	-	X	X	X
If the website advertises the bar menu, the prices are published	X	-	-	-	-	-	-	-	X	X	X
There are indications regarding the restriction of sales of alcoholic beverages	-	-	-	-	-	-	-	-	-	-	-

From the menu or photos, it is possible to see that food is of good quality	X	X	X	X	X	X	X	X	X	X	X
From the menu or photos, it is possible to see that drinks are of good quality	X	X	X	X	X	X	X	X	X	X	X
Reservations can be made through the website	X	-	-	X	-	-	X	-	-	X	X
If the system is not automatic, the reservation response is quick	X	-	-	X	-	-	X	-	-	X	X
If the website does not have an online reservation system, it has a phone number for this purpose	*	X	X	*	X	X	*	X	X	*	*
The website offers reservation options for events	X	X	X	X	X	-	-	-	-	X	X
The website offers exclusive press contact	X	-	-	-	X	-	X	X	-	X	-
The website provides contact channels for suggestions or complaints (direct messages or e-mail)	X	X	-	X	X	X	X	X	X	X	X
The website offers the possibility of registering e-mail for newsletters	X	-	-	-	-	-	-	-	-	-	-
The website provides contact for job opportunities	-	-	X	-	X	-	-	X	X	-	-
The website advertises partners and suppliers	-	-	-	-	-	-	-	-	X	-	-
It is possible to buy products or souvenirs from the restaurant through the website	-	-	-	-	-	-	-	-	X	-	-

Source: the authors (2017)

*: It doesn't apply

The general analysis shows that the color chart, the font used in the texts and the images displayed are adequate and consistent with the proposals of each establishment, proposing a virtual environment that represents an extension of the physical environment. The perceived presentation pattern is clean, without overloading the users' senses. Sound resources are not used often, and only two establishments have musical ambience.

All websites publish photos of their dishes and drinks, but only five provide the menu, effectively disclosing what is offered by the establishment. Of these, only four indicate the prices. All menus are presented in a single language, Portuguese. The menu is the main form of materialization of the restaurant proposal, presenting a rigorous and planned

selection of dishes that not only have the potential to please the palates of the clients, but also the ability to display the chefs' technical and creative expertise. A general analysis evidences that all photos used are of good quality and highlight the visual characteristics of the delicacies served, conveying the ideas of taste and quality.

Regarding the possibilities of interaction with customers, five websites provide an automatic reservation system and the others indicate a telephone number for that. Only one website does not offer a direct contact route for customers, and only one website offers the possibility of receiving newsletters – an important device to constantly remind users about the establishment. Four websites also offer contact for job opportunities.

In relation to navigability, the layout of the items and their respective signaling, two websites were not evaluated positively: Attimo and Fasano, considering that the information unfolds in tabs in an uncoordinated manner, overlapping the information and requiring more time to search for information. Table 08 presents the synthesis of the results of the Educational sphere:

Table 08 – Results – Educacional sphere

	Attimo	Dalva & Dito	D.O.M	Esquina Mocotó	Fasano	Huto	Kinoshita	Kosushi	Maní	Tête à Tête	Tuiju
The website disseminates information about the city/region	-	-	-	-	-	X	-	-	-	-	-
The website publishes photos of the city/region	-	-	-	-	-	X	-	X	-	-	-
The website publishes information about the history of the restaurant	-	-	X	X	-	X	-	X	X	X	-
There is information on the cuisine proposed by the restaurant	X	-	X	X	-	X	-	X	X	X	X
There is information about the ingredients or products characteristic of the cuisine proposed by the restaurant	-	-	X	-	-	-	-	-	X	X	X
There is information on the preparation techniques characteristic of the cuisine proposed by the restaurant	-	-	-	-	-	X	X	X	X	X	X

If the menu is available on the website, it offers suggestions for harmonizing between drinks and dishes	-	-	-	-	-	-	-	-	-	X	-
If the menu is available on the website, it offers suggestions for harmonizing between the dishes	-	-	-	-	-	-	-	-	-	-	-
From reading the menu and photos, it is possible to see that the menu offers flavors that stimulate the palate and other senses	X	X	X	X	X	X	X	X	X	X	X
From the set of images and texts, it is possible to state that the restaurant offers an authentic experience of the local/regional cuisine	X	X	X	X	X	X	X	X	X	X	X

Source: the authors (2017)

Regarding the Educational sphere, there is no concern in contextualizing the city or region where the restaurant is located, nor publishing characteristics of the cuisine. Only four of the restaurants – D.O.M, Maní, Tête à Tête and Tuju – offer information about the ingredients and how they are used in the proposed cuisine. The same restaurants and one more – Kinoshita – offer information about the preparation techniques, with the objective of better characterizing the base and style of the cuisine.

The main elements of this sphere are disseminating the history of the restaurant (to show the establishment is traditional or to value the chef's trajectory) and the characterizing of the restaurant's cuisine, not only by text, but also by images presented on the website. Table 09 presents the results of the last sphere, Entertainment:

Table 09 – Results – Entertainment sphere

	Atimó	Dalva & Dito	D.O.M	Esquina Mocotó	Esano	Huto	Kinoshita	Kosushi	Maní	Tête à Tête	Tuju
The items on the website create an environment compatible with the restaurant proposal	X	X	X	X	X	X	X	X	X	X	X
The website adds value to the restaurant	X	X	X	X	X	X	X	X	X	X	X

From the items on the website, client feels safe regarding the quality of the food and other services offered by the restaurant	X	X	X	X	X	X	X	X	X	X	X
The website instigates clients to visit the restaurant	X	X	X	X	X	X	X	X	X	X	X
Using the website is pleasant and instigates the user to want to continue browsing	X	-	X	X	-	X	X	X	X	X	X
Clients are entertained and do not notice time passed while browsing	X	-	X	X	-	X	X	X	X	X	X
From the items on the website, it is possible to notice if the cost/benefit ratio of food prices is adequate	X	-	-	X	-	-	-	-	X	X	X

Source: the authors (2017)

In relation to the Entertainment sphere, the analysis found that all websites offer a pleasant virtual experience that reinforces the restaurant proposal, creating a desire to know the actual physical space and acting as an efficient communication and marketing tool.

FINAL CONSIDERATIONS

An increasing number of consumers use technology in their consumption processes, and businesses related to food, especially food consumed outside the home, do not escape this trend. In the specific context of restaurants and similar establishments, the maintenance of an attractive and informative website and the constant presence in social networks is an indispensable marketing strategy, capable of reaching different publics.

Among the aspects that stood out in this study is the fact that two restaurants do not have a website. Regarding the others, because they were refined restaurants, there was an expectation that their websites would extrapolate the informative aspect and seek to translate their proposals – and even the atmosphere that would be experienced in the physical space. It should be noted that some basic information (like forms of payment) could not be found on all websites. Similarly, though it can be said that websites are successful in presenting the proposal of the restaurants, some more interactive features (like sound resources) are still under-explored. There is, of course, a great potential to be explored, which could make the browsing experience more attractive and engaging.

However, the photos of the delicacies are of quality and express the idea of quality associated with the taste, color and texture of food.

The objective of this article was reached, and the data collection instrument is valid and can be applied in other research initiatives, and even by entrepreneurs who wish to assess their restaurants' websites. It should be noted, however, that this instrument does not result in a quantitative analysis that could be translated into a score or index, but proposes analysis elements that may be considered more or less relevant, in view of the profile and proposal of each establishment.

REFERENCES

- Abrasel. (2016). *Associação Brasileira de Bares e Restaurantes*. Disponível em <http://www.sp.abrasel.com.br> Recuperado em: 26.04.2017
- Alvarez, M. (2005). La cocina como patrimônio (in)tangible. Maronese, L. (Org.). *Primeras jornadas de patrimonio gastronômico*. Buenos Aires: CPPHC-CABA, p. 1-20.
- Barthes, R.(2008). Toward a psychosociology of contemporary food consumption. Counihan, C.& Van Esterik, P. *Food and culture*, pp. 28-35. New York, New York.
- Baudrillard, J. (1991). *A sociedade de consumo*. São Paulo: Edições 70.
- Baumann, S; & Johnston, J. (2009). How to be a Foodie. *Contexts*, 8 (1), p. 62-64.
- Bourdieu, P.(2011). *A distinção – crítica social do julgamento*. São Paulo: Zouk.
- Burlamaqui, P; & Santos, A. (2004). Marketing de experiência na internet: um estudo sobre a percepção dos estímulos sensoriais em portais turísticos na web brasileira. *Anais XXVIII Enanpad*, Curitiba.
- Camargo, L. O. (2008). A pesquisa em hospitalidade. *Revista Hospitalidade*, 5 (2), p. 15-51. Disponível em: <https://www.rev Hosp.org/hospitalidade/article/view/151> Recuperado em: 20.04.2017.
- Emplasa. (2016). *Região metropolitana de São Paulo*. Disponível em: <https://www.emplasa.sp.gov.br/RMSP> Recuperado em: 27.10.2017.
- Funcia, T. (2010). *O uso da tecnologia digital em turismo e em hospitalidade no com consumidores*. Programa de Pós Graduação em Hospitalidade (Dissertação de Mestrado, Universidade Anhembi Morumbi).

- Jimenes, M. H. S. G; Fraiz Brea, J., & Gândara, J M. (2012). Comidas inolvidables: la construcción de una metodología para analizar las experiencias de comer fuera de casa. *Estudios y perspectivas en turismo*, 21 (4), p. 802-824. Disponível em: http://www.scielo.org.ar/scielo.php?script=sci_arttext&pid=S1851-17322012000400001 Recuperado em: 10.04.2017.
- Gregory, A; Wang, Y; & DiPietro, R. B. (2010). Towards a functional model of website evaluation: a case study of casual dining restaurants. *Worldwide Hospitality and Tourism Themes*, 2 (1), p. 68-85. Disponível em: <http://www.emeraldinsight.com/doi/abs/10.1108/17554211011012603> Recuperado em: 20.04.2017.
- Guia Michelin. (2016). Restaurantes Guia Michelin Brasil. Disponível em: <http://corporativo.michelin.com.br/guia-michelin/> Recuperado em: 10.04.2017.
- Heck, M. (2004). Comer como atividade de lazer. *Revista Estudos Históricos*, 1(33), 136-146. Recuperado de <http://bibliotecadigital.fgv.br/ojs/index.php/reh/article/view/2212>
- Hetzl, P. (2004). Vers une approche expérientielle de la haute cuisine française: lorsque marketing sensoriel rime avec construction du sens. *Revue française du marketing*, 196 (1/5), p. 67-77. Disponível em: <https://dialnet.unirioja.es/servlet/articulo?codigo=2633714> Recuperado em: 20.04.2017.
- Kasavana, M. L. (2001). E- marketing: restaurant websites that click. *Journal of Hospitality & Leisure Marketing*, 9, (3-4), p. 161-178. Disponível em: http://www.tandfonline.com/doi/abs/10.1300/J150v09n03_11 Recuperado em: 10.04.2017.
- Law, R; Qi, S; & Buhalis, D. (2010). Progress in tourism management: a review of website evaluation in tourism research. *Tourism Management*, 31 (3), p. 297-313. Disponível em: https://www.researchgate.net/publication/222868816_Progress_in_tourism_management_A_review_of_website_evaluation_in_tourism_research Recuperado em: 10.04.2017.
- Luderer, C. A. F. (2010). Os restaurantes na pós-modernidade: um fetiche midiático. Anais do Congresso Internacional de Gastronomia Mesa Tendências, CD ROM, p. 70-78.
- Machado Filho, C.A.P.M. (2002). *Responsabilidade social corporativa e a criação de valor para as organizações*: um estudo multicase. Programa de Pós Graduação em Administração (Tese de Doutorado), Universidade de São Paulo.
- Moreira, A. G; Moretti, S. L.; & Carvalho, L. G. A. (2017). Práticas de hospitalidade e educação na gastronomia: um estudo em São Paulo-SP, Brasil. *Rosa dos Ventos*, 9 (2), p.216-227. Disponível em: <http://www.ucs.br/etc/revistas/index.php/rosadosventos/article/view/4726> Recuperado em: 20.04.2017.
- Namkung, Y; Shin, S; & Yang, I. (2007). A grounded theory approach to understanding the website experiences of restaurant customers. *Journal of Foodservice Business Research*, 10 (1), p. 77-99.

- NRA. (2014). *Restaurant industry forecast*. Disponível em <http://www.restaurant.org/Downloads/PDFs/News-Research/research/RestaurantIndustryForecast2014.pdf> Recuperado em: 30.04.2017.
- NRA. (2017) *Restaurant industry pocket factbook*. Disponível em <http://www.restaurant.org/Downloads/PDFs/News-Research> Recuperado em: 30.04.2017
- Nicastro, M. L. (2012). *Pesquisa em design: comida como interface de interação social*. Programa de Pós-Graduação Lato Sensu em Design, Universidade Positivo. Disponível em: https://www.academia.edu/9917449/Comida_como_interface_de_intera%C3%A7%C3%A3o_social Recuperado em: 20.04.2017.
- Novak, T. P.; Hoffman, D. L.; & Yung, Y. F. (2000). Measuring the customer experience in online environments: A structural modeling approach. *Marketing science*, 19 (1), p. 22-42. Disponível em: <http://pubsonline.informs.org/doi/abs/10.1287/mksc.19.1.22.15184> Recuperado em: 15.04.2017.
- Nunes, M. C. L; & Lucian, R. (2014). A study on the influence of word of mouth communication in the facebook audience of restaurants. *International Business Research*, 7 (11), p. 1-23, Disponível em: <http://www.ccsenet.org/journal/index.php/ibr/article/view/41582> Recuperado em: 10.24.2017.
- Pellerano, J. A. (2017). Gastronomia é cultura? Entendendo a proposta de incluir a gastronomia na Lei Rouanet, no Brasil, por meio da análise do discurso. *Razón y Palabra*, 20 (3), p. 299-311. Disponível em: <http://www.revistarazonypalabra.org/index.php/ryp/article/view/709> Recuperado em: 10.04.2017.
- Pine II, J. . & Gilmore, J. H. (1999). *The experience economy*. Harvard Business School Press: Cambridge.
- Richards, G. (2015). Evolving gastronomic experiences: from food to foodies to foodscapes. *Journal of Gastronomy and Tourism*, 1 (1), p. 5-17.
- Schmitt, B. H. (2000). *Experiential marketing: how to get customers to sense, feel, think, act, relate*. Simon and Schuster: New York.
- Schmitt, B. H. (2011). Experience marketing: concepts, frameworks and consumer insights. *Foundations and Trends in Marketing*, 5 (2), p. 55-112.
- Soares, C. M. P. (2013). Hospitalidade virtual: uma tentativa de compreensão. *Revista Hospitalidade*, 10 (2), p. 213 – 233. Disponível em: <https://www.rev Hosp.org/hospitalidade/article/view/523/542> Recuperado em: 10. 04. 2017.
- Stockdale, R; & Borovicka, M. (2007). Developing a model for supporting quality in restaurant websites: a pilot study. *Journal of Foodservice Business Research*, 10 (1), p. 51-76. Disponível em: http://www.tandfonline.com/doi/abs/10.1300/J369v10n01_04 Recuperado em: 15.04.2017.

- Ventura, M. M. (2007). O estudo de caso como modalidade de pesquisa. *Revista SOCERJ*, 20(5): 383-386. Disponível em: http://www.rbconline.org.br/wp-content/uploads/a2007_v20_n05_art10.pdf Recuperado em: 20.04.2017.
- Yin, R. K. (2001). *Estudo de caso: planejamento e métodos*. Porto Alegre: Bookman.
- Zanoni, C. R. (2013). *O mercado de gastronomia de São Paulo: maximização de valor na gastronomia: o caso de restaurantes de alto padrão em São Paulo*. Programa de Pós Graduação em Administração de Empresas (Tese de Doutorado), Fundação Getúlio Vargas. Disponível em: <http://bibliotecadigital.fgv.br/dspace/handle/10438/10450> Recuperado em: 20.04.2017.