




Chefs and family farming: an analysis of Instagram posts

Chefes de cozinha e agricultura familiar: uma análise de postagens no Instagram


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ABSTRACT: Instagram is a social media capable of influencing consumers, and chefs have been considered important agents in promoting family farming and small producers. In this article, our objective was to analyze content related to small farmers posted on Instagram profiles of a group of renowned chefs in the eco-gastronomy field. The content posted on these public profiles was monitored and analyzed from September 2020 to April 2021. Data analysis was inductive, with systematic classification. We identified a total of 1,248 posts, of which 46 were selected for detailed analysis. The posts are less related to the promotion and appreciation of family farming and more to the self-promotion of their work. This platform has great potential to promote family farming, but it has proven to be underexploited for this purpose.

Keywords: family farming; chefs; Instagram; social network; restaurant.

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RESUMO: O Instagram é uma rede capaz de influenciar consumidores, e os/as chefes de cozinha têm sido considerados importantes agentes na promoção da agricultura familiar e dos pequenos produtores. O objetivo deste estudo foi analisar o conteúdo publicado no perfil do Instagram de um grupo de chefes reconhecidos na ecogastronomia relacionado ao pequeno agricultor. Foi realizado o acompanhamento e a análise do conteúdo publicado em perfis públicos durante o período de setembro de 2020 até abril de 2021. A análise de dados foi realizada de forma indutiva, com classificação sistemática. No total, foram identificadas 1.248 publicações e, destas, 46 foram selecionadas para a análise detalhada. As postagens relacionam-se menos à divulgação e à valorização da agricultura familiar e mais à autopromoção do trabalho que realizam. Essa rede possui grande potencial para promover a agricultura familiar; contudo, mostrou-se pouco explorada para tal fim.

Palavras-chave: agricultura familiar; chefe; Instagram; rede social; restaurante.

Introduction

Currently, it is observed that social media significantly impact the way we communicate, consumption habits, access to information, and other social spheres (VELOSO; VARGES, 2020). Social media are established by the Internet and carry out their form of communication through it. They can be defined as a place where people with shared interests gather (VIVAR, 2009), being a phenomenon that has been increasingly growing, in such a way that Instagram is the second largest social media in terms of users in Brazil.

According to Silva (2012), social media allow users to be producers of their own content, not only by texts, photos, and videos they share, but also by the possibility of choosing what they want to see and follow. In this context, we identified the user-media, a term coined by Terra (2023, p. 5, free translation), which, according to the author, is

a heavy user both of the Internet and social media and who produces, shares, disseminates content of their own and their peers, as well as endorses them with their audiences in blogs, microblogs, online discussion forums, communities on relationship websites, chats, among others.

Based on significant developments, in the field of formulation of media visibility strategies, we are nowadays faced with the notions of aspirational work (DUFFY, 2017), visibility (ABIDIN, 2016), and digital influencers, “recently called creators,” as stated by Karhawi (2024, p. 105, free translation), which approach the discussion proposed in this study.

Food and nutrition consist in one of the subjects most posted on Instagram, and we observed that the topic has been discussed in society as a whole (PUPSITA; HENDRAYATI, 2020). Instagram posts that allude to food and nutrition allow people to influence healthier food choices. In addition, it is noteworthy that the professionals who exert the most influence are chefs and nutritionists, due to their titles of specialists, presenting credibility to users (SILVA; MEDEIROS, 2021). Corroborating

this fact, which brings chefs closer to the “digital influence” work, there is an understanding that influencers “do not only impact the consumption of goods of individuals or followers, but are also responsible for addressing agendas, amplifying discourses, or even suppressing debates” (KARHAWI, 2024, p. 105, free translation).

In this regard, we address the issue raised by Aragão Bôto Paz *et al.* (2016) on the social interaction provided by Instagram — interaction which, by the act of commenting on and liking posts, positively influences the act of consuming goods and services. We are living in the platform economy, and there is an emphasis on assessing the source of information that is consumed. Therefore, given the great potential that some profiles present to influence consumers/buyers, we consider it important to study, in the context of food security, how chefs pass on information related to food consumption, with emphasis on family farming and small producers.

According to Zaneti and Dorigon (2015), issues related to the agro-industrial production and the impacts of the use of pesticides on human health, as well as on the environment, allied to the search for health, quality of life, and pleasure in eating, are producing changes in the perception of food quality, linking foods to conditions such as fair trade and local organic production. Thus, family farming began to be seen as important not only for the supply of basic foods, which ensure food sovereignty and security, but also as a provider of products with unique qualities. The same applies to gastronomy, as the use of local, typical, and organic products has gained even more prominence among chefs from all over the world, as can be observed in the statement by Xavier (2019, p. 2, free translation):

Aligned with this discussion, chefs around the world, aware of their role as opinion makers and the link between food production and consumption, are organizing themselves in movements that propose to rethink the way food is produced, consumed, and distributed. It is worth highlighting the Slow Food movement, which was one of the precursors and source of inspiration for the creation of several groups of activist chefs.

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Family farming is the main model responsible for the production of food that is consumed by Brazilians. The model, which differs in many aspects from the reality of large monocultures, is carried out in small land properties managed by a household, in which labor is supplied by family members themselves. It produces about 87% of cassava, 70% of beans, 58% of milk, 50% of poultry, 59% of swine, 46% of corn, 38% of coffee, 34% of rice, among others (BRASIL, 2022).

In addition to being directly related to the population's food and nutritional security, family farming also assists local economy and sustainable rural development by promoting a strong link between families and their place of residence and production (BITTENCOURT, 2018).

In major centers of Brazil, it is possible to perceive a growing search on the part of restaurants for distinct products, and many prefer to directly purchase it from the producer (BRAGA; LORENZI, 2014). The search for food from producers is related to product quality, origin, and form of ecological or organic production, as these characteristics attribute great symbolic value and media visibility to the food (ABIDIN, 2016). Thus, such products are inserted in gastronomy as unique ingredients (ZANETI; SCHNEIDER, 2016).

Given this scenario, when considering the social media Instagram as an important communication channel, we intend to understand how chefs use it to disseminate the work of family farming. We believe that the study is relevant to the understanding of the use of Instagram by chefs, aiming at promoting the consumption of family farming products in a sustainable way and the communication between producers and consumers.

Hence, we focus on content related to small farmers posted on the Instagram profile of a group of chefs in the eco-gastronomy field. We emphasize that eco-gastronomy, in this study, is understood as a gastronomy capable of comprising all the actors involved in the supply chain of food production and consumption with socioenvironmental responsibility, valuing small farmers who adopt agroecological practices (INSTITUTO MANIVA, 2019).

Therefore, we question: What does a group of chefs who advocate eco-gastronomy post in terms of family farming on their Instagram profiles? Do these chefs use their Instagram profiles to disclose and promote family farming?

Methods

This exploratory, descriptive, and qualitative study was carried out based on the monitoring and analysis of content (images, subtitles, and hashtags), in Brazilian Portuguese, posted on public profiles on Instagram by a group of renowned chefs in Brazil, through projects involving the promotion of traditional foods from family farming and food education areas. The group consists of 17 chefs, of which 15 have public profiles on Instagram, one has a private account, and the other has not had their account found.

The choice of this group of chefs was motivated by them being part of a group whose main objective is promoting the approximation between family farming and the consumer, encompassing issues concerning short food supply chains. As aforementioned, these chefs are seen as cooks who have socioenvironmental responsibility and who aim at building a bridge between the small producer and the consumer (GARSON; TORQUATO, 2018).

Data analysis was inductively carried out. A careful reading of the chefs' posts was performed, followed by the process of systematic classification and codification and identification of topics or patterns (CRESWELL, 2014). Data were manually extracted, adopting as inclusion criteria posts that referred to family farming, small producers, or food originating from this form of production. All pieces of information (texts, images, videos) have been manually processed and refined to organize the material in the Microsoft Excel software.

After data processing, the next step was to compile a table of frequency of hashtags. Subsequently, a word cloud was generated. The word cloud is a graphic form that allows the immediate perception of the most frequent words by size, which helps in categorization.

The selected posts were published from September 2020 to April 2021. This period was chosen considering the beginning of the COVID-19 pandemic. In Brazil, the adoption of social distancing measures was vital for controlling the virus. Thus, social media, which already played a significant role in communication channels, became even more relevant. Therefore, the period was chosen because it was understood that there would be a greater number of posts related to the chefs' performance in their respective social media.

Regarding the ethical procedures of the research, ethical care was taken in all stages, such as the non-identification of the chefs by name and changes in subtitle texts used as reference in the article, in such a way that, when searching for it, they could not be found.

Results and discussion

Of the public profiles analyzed, seven were from men and eight from women. Among them, five did not publish posts related to family farming in the analyzed period. Thus, a total of 1,248 images/videos were identified and, of this amount, 46 were selected to compose the research corpus, namely 37 images and nine videos.

In the description of their profiles, most chefs present themselves as professional chefs and cooks. As for these descriptions, most of them describe their professional experiences, highlighting their own restaurants, titles, awards, courses offered by them, as well as disclosing their professional contacts, i.e., emails and websites. Only one chef has a more personal life-related description.

Bourdieu (2008) helps us in understanding this emphasis given to awards received when discussing the effect of the title. Chefs seem to want to stand out from competitors, showing, through their "diplomas," a specific competence, the possession of a "general culture" legitimized by the certificate, which will be wider the more prestigious the diploma. A similar competence would not be necessarily acquired in practice. Thus, the guarantee of the skill to adopt the aesthetic disposition would

be based on awards and titles. According to Bourdieu (2008), nothing determines the class more and is more distinctive than the ability to aesthetically constitute any object, in such a way that, based on this author, we can say that the school capital guaranteed to the chefs by the titles determines a distinct position in gastronomy, in terms of aesthetic creation of foods, from those with lower capital. Acknowledging this acquired disposition on social media can be interpreted by their followers' likes.

In Table 1, we present the chefs whose profiles were selected for this study, as well as their sex, total posts, total posts selected in the study period, and the number of followers.

Table 1 – Chefs' profiles on Instagram according to some characteristics, 2020/2021.

Chef	Sex	No. of followers	No. of posts	Selected posts	
				N	%
Chef 1	Man	3,975	110	1	0.9
Chef 2	Man	23,800	35	0	0
Chef 3	Man	898,000	389	2	0.5
Chef 4	Man	5,170	19	1	5.3
Chef 5	Man	11,000	164	6	3.7
Chef 6	Man	1,463	23	0	0
Chef 7	Man	101,000	132	13	9.8
Chef 8	Woman	4,652	14	6	42.9
Chef 9	Woman	41,400	54	5	9.3
Chef 10	Woman	3,380	20	0	0
Chef 11	Woman	2,275	135	5	3.7
Chef 12	Woman	2,061	0	0	0
Chef 13	Woman	1,706	49	3	6.5
Chef 14	Woman	760	1	0	0
Chef 15	Woman	29,300	103	4	3.9
Total	–	–	1,248	46	3.7

Source: Prepared by the authors, 2023.

We observed that some chefs have more posts related to family farming or small producers than others, and that most (96.32%) of the posts do not mention family farming, but rather content related to self-promotion, by promoting restaurants and dishes produced by them, as well as photos of moments of leisure and time spent with their family.

These personal posts on profiles that are focused on professional content can bring their followers closer, so that they become more intimate to their everyday life, in addition to helping to build a positive image. According to Tascin and Servidoni (2005), in today's society, for a greater prominence in the labor market, personal promotion tends to be increasingly evidenced, so that it helps people in building and consolidating a positive image, being able to highlight and value their personal and professional attributes.

The tactics adopted by digital influencers to remain in evidence on digital platforms are part of the visibility work proposed by Abidin (2016). Abidin (2016) points out that, in addition to relying on algorithms, this visibility results from conscious efforts made by influencers to reinforce their own exposure (self-conspicuousness) both in the online and offline environment. These actions are carefully designed to increase their notoriety, ensuring continuous and effective self-promotion in the different spaces in which they perform.

In this study, we observed the use of visibility strategies that emphasize the so-called "positive visibility." According to Karhawi (2024, p. 108, free translation), "this refers, for instance, to the choices of posts, topics, and debates that influencers engage on a daily basis, as well as to the places or events selected for taking photos."

Regarding posts related to family farming/small producers, Chef 8 is the one with the highest number of posts in relation to the others; almost half (42.86%) of his/her posts in the analyzed period have mentions to family farming/small producers, being more involved with the topic. This result would be expected, as this chef is a renowned leadership in gastronomy regarding actions aimed at strengthening family farming.

Chart 1 – Categories and codes created from the images/videos, hashtags, and captions of the selected posts.

Empirical category	Codes
Cooking	1. Appreciation of the Indigenous culture; 2. Shared knowledge; 3. Women and cooking; 4. Fresh foods; 5. Real food; 6. Vegetarian food.
Appreciation of the product	1. Gratitude; 2. Appreciation of the producer; 3. Appreciation of the farmer's/fisherman's product; 4. Short food supply chain; 5. Biodiversity; 6. Sustainability; 7. Local product.
Partnership between chefs and producers	1. Appreciation of the work of the group of chefs who use family farming products; 2. Engagement; 3. Dissemination of the work; 4. Support for family farming.
Social Practices	1. Satisfaction; 2. Food education; 3. Social engagement; 4. Solidarity; 5. Support for families in food insecurity; 6. Support for food delivery; 7. Support for small establishments.

Source: Prepared by the authors, 2023.

By identifying what each chef posts in their profile, we noticed that there is a predominance of posts related to “product valorization,” this being a topic present in 21 posts; “cooking,” in 17 posts; and “partnership between chefs and producers,” in 13 posts. Moreover, we observed that chefs post less about “social practices,” this being a topic addressed in eight posts mostly related to solidarity actions carried out during the pandemic. It is worth noting that some posts have been included in more than one category.

Cooking: perfect local products and women's kitchen

“Cooking concerns the procedures [...] that aim to adapt nature to human food. It is the basic matter of gastronomy, which is the set of knowledge of the development of pleasure in eating” (DÓRIA, 2006, p. 16, free translation). By the chefs' interpretation, food is deconstructed, modified, and rebuilt in many technical dimensions, coining what is expressed nowadays as contemporary cuisine (BENEMANN; MENASCHE, 2017).

In this culinary process, the centrality of the ingredients for the chefs is noteworthy, who highlight, when preparing their dishes, the use of in

natura, fresh foods produced in nearby locations, associating them with the forms of food production less harmful to the environment. Likewise, they use the term “real food” when referring to these preparations, defined by the Brazilian Council of Food and Nutritional Security (*Conselho Nacional de Segurança Alimentar e Nutricional – Consea*) (BRASIL, 2015) as food based on fresh and minimally-processed foods, unlike ultra-processed products. It is the food produced by family farming and that presents an adequate management of natural resources, being healthy for human beings and contributing to the preservation of the environment.

The chefs, thus, contribute to the production of meanings of healthy food, a food that is good to eat and that does not harm the health of people, nor nature, associated with the use of ingredients derived from family farming/small producers. By disclosing that they adopt culinary practices with these ingredients, they are, through their work, valuing this form of food production, and are able to influence their followers in their food choices. Silva and Medeiros (2021) state that food-related posts have an influence on food choices and on people’s trying out foods and recipes. Thus, the chefs’ accounts greatly influence users for their credibility and the food appearance.

According to Jacob (2006), the images of posts related to cooking are able to sharpen the viewer’s palate through visual mediation. The elements of the image can involve the amount of light and shadow, textures, colors, and choice of the composition of objects. The author emphasizes that advertising photography aims to make people consume the photographed food such as a restaurant dish. We noticed the use of these resources in the images posted by the chefs. The images of the preparations or ingredients “invite us” to consume these foods and the dishes produced with them by the chefs.

The defense of the diversity of Indigenous peoples and women’s protagonism, in relation to culinary knowledge, can be observed in some chefs’ posts, through images — such as those of Indigenous women preparing foods in a village —, in addition to texts that highlight the

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strength of women and the importance of their work. This takes place, for instance, with the emphasis on sharing traditional knowledge and the role of women in nutrition. On one video, a chef talks about what he/she has learned from an Indigenous community concerning sustainable fishing and forest conservation.

According to Silva *et al.* (2021, p. 2, free translation),

Women produce and have knowledge that is materialized in everyday practices, in the processes of agroecological transition, in their productive backyards, in the management of fauna and flora, in the cultivation of plant species, in the cultivation and use of medicinal plants, or in the creation of certain animal species. They know their differences in uses, they try out recipes, and apply this knowledge of food and health to their families, neighbors in the communities and territories that experience and reproduce their ways of living and existing.

The authors also highlight that women have considerable knowledge, which is passed from generation to generation and brings a series of benefits to production, increasing soil fertility, plant diversity, and the preservation of agrobiodiversity; therefore, they play an important role in food and nutritional sovereignty and security.

By these initiatives, chefs attribute women with a key role in nutrition and give visibility to the Indigenous cuisine, its ingredients, and traditions, thus participating in the relations of maintenance, negotiation, and reconfiguration of the tradition, as cooking can act as a mediator of the food culture of a people and their transformations (BENEMANN; MENASCHE, 2017).

Products in the foreground

Products from family farming/small producers are also associated with the intrinsic quality of the product, which is of great importance for gastronomy.

According to Zaneti (2017), chefs are increasingly searching for traditional, local products that are produced in an ecological way and that refer to their trajectory. These products meet the demand of gastronomy

related to the search for flavor, freshness, quality assurance, and origin of the products. Within this context, the author highlights that family farming is now seen as important both for the supply of most Brazilian food products and for products that have unique characteristics regarding their provenance and mode of production.

For Zaneti and Schneider (2016, p. 13), unique products are those that have qualities and singularities, being local products and those originating from short food supply chains. They also consider that

the singular product is a hybrid concept that covers the following dimensions: product trajectory; origin/place where it is produced; relationship/knowledge of the producer; how and where it is presented/consumed; product quality; flavor/freshness/seasonality; small scale; traditional/artisanal/organic production (ZANETI; SCHNEIDER, 2016, p. 13, free translation).

Zaneti (2017) also points out that this relationship between chefs and producers can be understood as a social relationship based on exchanges. It allows chefs to empower producers to meet their demands. Therefore, at the same time that chefs have high-standard products — presenting origin, recognized quality, and exclusivity —, the producer gains the recognition of being a supplier of high-quality products. In addition, by disclosing information on different media outlets, it is possible to resignify the understanding of quality, in addition to transforming consumption patterns.

However, although chefs highlight in their posts the quality of food from producers and to seek for the flavor and freshness of these products, Pereira (2022) ponders on the limit of this practice, considering that, if these products do not meet certain parameters (size, appearance), the chefs search for other suppliers outside the short food supply chain: “When choosing what scallops to buy, it will not be those produced in the region by known fishermen, because even if the scallops have the intended sensory characteristics, they are small. Thus, frozen scallops imported from Canada are bought” (PEREIRA, 2022, p. 114, free translation).

We can also observe that there is a predominance of posts of the isolated product, without the presence of the person who produces it, which leads us to think of a certain hegemony of the chefs and the products they use for their creations, undermining the producer (PEREIRA, 2022).

Considering the notion of “aspirational work” proposed by Duffy (2017), we observe how chefs build their professional identities on platforms such as Instagram. They use their posts to promote not only their gastronomic creations, but also an ideal of life aligned with ecological and social values such as sustainability and the promotion of family farming. Aspirational work refers to the construction of a career that projects values and lifestyle desired by the followers, and chefs clearly illustrated that.

By promoting high-quality products and sustainable practices, chefs are simultaneously cultivating their personal brands and aiming for a high social status in the field of eco-gastronomy. The audience is invited not only to consume food, but also to adhere to a lifestyle that values authenticity, social responsibility, and care for the environment.

Relationship between chefs and producers

Gastronomy has been presented as an important field for the creation of new spaces for trade and dissemination of local products, evidenced by the chefs’ growing search for products of known origin, unique, and with outstanding quality (ZANETTI, 2017).

Small producers have great difficulty in distributing their products, and chefs are attentive to the need to promote this trade and encourage an adequate and nutritious diet. To this end, in their posts, they encourage the purchase through the so-called short food supply chains.

Food supply via alternative networks is primarily carried out by short food supply chains (SFSC). The most important characteristic of a short food supply chain is that consumers have access to the product with information that allows them to know where the product was produced (place), by whom (producer), and how (production system), unlike food with standardized, impersonal, and anonymous information from global chains (DAROLT, 2020, p. 19, free translation).

In this model, producers have greater possibilities of interaction with consumers, which favors producers' autonomy, who can establish networks with both chefs and customers directly (ZANETI, 2017).

For Garson and Torquato (2018), issues concerning food consumption and its mode of production are increasingly present in society, from what we have been eating to how we purchase it; issues that are related to debates involving food and nutritional security, combating hunger, use of pesticides, food risks, among others. The authors also highlight a criticism of global food supply chains, which create a gap between producers and consumers, leading to the production of food without much information about its provenance. Conversely, they point to the emergence of the attempt to obtain "food from anywhere" and "real food," by appreciating social, cultural, economic, geographical, and environmental contexts related to food. Therefore, they mention the establishment of the so-called short food supply chains, which enable bringing producers closer to consumers.

This relationship between chefs and producers is particularly evidenced in the publication of a book written by chefs together with producers. In the work, farmers were interviewed by the chefs, with whom they have established a production/consumption partnership and share recipes containing the ingredients they provide to the chefs.

The book gained prominence in newspapers and social media and won the *Prêmio Jabuti* in the category Creative Economy, an important Brazilian literary award that acknowledges the authors who stood out the most during the year (VIVA MARIA, 2020). Such publications are a way to publicize the producers, giving visibility to their work, while chefs promote themselves as a distinct group within the field of eco-gastronomy.

Furthermore, the chefs also show appreciation for products from family farming through images of preparations of their restaurants, mentioning the farmers/small producers in their posts. Hence, they show not only the origin of the product, but also a close relationship with the producers.

Social practices: donation campaigns and pedagogical gardens

In some posts, we observed the involvement of chefs with social projects, both valuing food from family farming and supporting their purchase. Two groups of posts were identified in this sense: one associated with the creation of pedagogical gardens for children and the other with the mobilization for donations.

The posts related to the implementation of pedagogical gardens evidence a concern on the part of the chefs with the promotion of food education since childhood. According to S. R. M. L. Oliveira *et al.* (2018), pedagogical gardens implemented in schools have been an effective way to promote health and food education, thus enabling students to learn about food systems, healthy eating, ecology, and regional culture. The authors also highlight the great role of schools in the development of eating habits.

The mobilization of the chefs in solidarity actions is related to the initial period of the COVID-19 pandemic, a moment of social distancing, with important socioeconomic and health impacts on people's lives. Thus, the crisis aroused a participatory interest in several collective actions, with social media being a primary space for the mobilization of people.

Among the chefs, such actions were carried out by the collection and donation of food, the encouragement of food consumption of local producers, and in the dissemination of restaurants' delivery services.

These solidarity actions evidence the failure of the State in meeting the basic needs of the population and emerge as an attempt to cope with unequal conditions of access to basic goods and services. Nevertheless, some authors ponder whether these actions would be promoting effective changes in the tension of reality or merely ratifying an oppressor mode of production (Lima *et al.*, 2021).

Gracia-Arnaiz *et al.* (2021) problematize that vertical charity and uncritical solidarity alleviate the effects of impoverishment, but do not act on

its causes. Food assistance helps in meeting basic needs, but at the same time diverts social pressure on the State and makes those who receive the assistance increasingly dependent on the resources offered by organizations, which have emerged within the scope of this emergency system.

Conclusions

Our final considerations evidence that, although the investigated chefs use their platforms on Instagram to promote, in some cases, the quality of family farming products and the work of small producers, the posted content tends to focus more on the self-promotion of their individual work and their restaurants. This phenomenon is aligned with the study conducted by Abidin (2016) on media visibility, in which the author highlights how influencers often use their platforms not only to support causes, but also to strengthen their own personal brands.

In addition, by reflecting on aspirational work (DUFFY, 2017), we noticed that chefs, as public and aspirational figures, construct a narrative around their professional identities, using the appreciation of family farming as a component of this image, but not necessarily as their main goal. According to the analysis of the posts, although there are elements highlighting family farming, they are not the central focus of communication strategies.

Thus, the posts end up promoting more the figure of the chef and their culinary expertise, using family farming as a background to legitimize their practices, rather than fostering a significant engagement with the topic or actions of direct support to small producers. The guiding question of this study — what is the role of chefs in promoting family farming via Instagram? — leads us to conclude that although there is a potential for these professionals to use their platforms to expand the reach and visibility of family farming, this potential is still underutilized.

Instagram, as a tool for visual communication and fast engagement, has a vast space for promoting broader social practices such as valuing local and sustainable production. However, as also observed in studies on

digital influencers, the analyzed chefs seem to focus on more individual and commercial practices, which suggests the need for a greater deliberate effort to promote family farming more significantly and less associated with self-promotion.

In short, there is a movement toward the promotion of family farming, but it is unexpressive, especially in the digital environment. The analyzed posts, instead of fostering a robust narrative for the sake of small producers, end up prioritizing the construction of an image of personal prestige of the chefs, which points to the ambiguous character of the visibility of these influencers. The most intentional and strategic use of social media could undoubtedly increase the visibility of family farming and consolidate a stronger relationship between chefs and small producers.

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