

# Indonesian Gastrodiplomacy: Analyzing Visual Representation, Narratives, and Customer Perceptions of Restaurant Djakarta Bali

Lingga Antakusuma Putra<sup>1</sup>, Dimas Bayu Pinandoyo<sup>2</sup>

Fakultas Pariwisata, Politeknik Negeri Media Kreatif, Jakarta, Indonesia

Author Email: [antakusumalingga95@gmail.com](mailto:antakusumalingga95@gmail.com)<sup>1</sup>,  
[dimas.pinandoyo@polimedia.ac.id](mailto:dimas.pinandoyo@polimedia.ac.id)<sup>2</sup>

**Abstract.** This study examines the structural operationalization of Indonesian gastrodiplomacy in France at Djakarta Bali Restaurant in Paris. Used a mixed-methods design, it combines qualitative semiotic observations and management interviews with a quantitative digital sentiment analysis (Random Forest, Neural Network, Logistic Regression, and k-Nearest Neighbors (kNN) algorithms) using the tri-component attitude framework (Cognitive, Affective, Conative). Empirical findings show that visual variables (authentic architecture, contemporary plating) and textual glocalization (bilingual menus, staff storytelling) positively align host-country expectations with national narratives. Digital sentiment tracking mathematically supports this, revealing a dominant cognitive appreciation for authenticity (36.5%) and robust conative behavioral intentions toward repeat patronage (34.5%). The findings suggest that the interaction of visual representation, culinary storytelling, and customer responses provides a provisional visual–narrative–CAC framework for understanding restaurant-level gastrodiplomatic representation. Rather than demonstrating direct changes in national attitudes or soft power, the study shows how an Indonesian restaurant can function as a cultural encounter space in which Indonesian identity is represented and interpreted by international diners. Given the single-case design, the proposed framework requires further testing through comparative studies of Indonesian restaurants in other French and international cities.

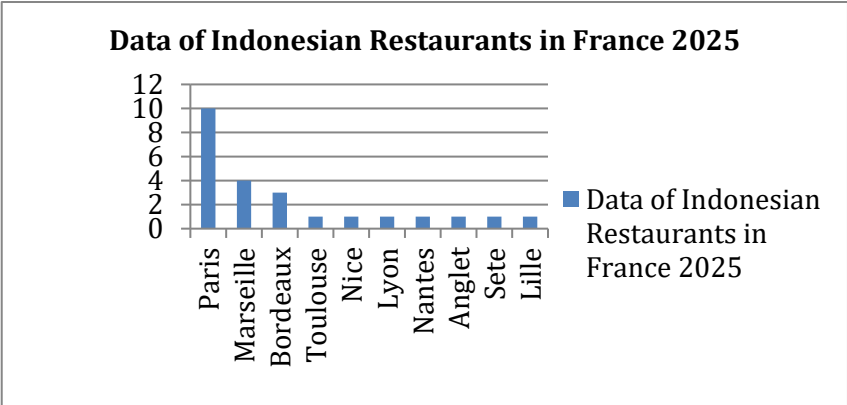
**Keywords:** Gastrodiplomacy, Restaurant, Machine Learning Sentiment Analysis, Cognitive-Affective-Conative Model, Nation Branding

## 1 Introduction

The representation of Indonesian gastronomy on the international stage is currently flourishing as a manifestation of cultural existence and a result of collaboration between the diaspora and the government. The transformation of food, which has now become an identity and a collective memory, makes it a strategic soft power instrument. Through gastronomy, Indonesia can build emotional proximity while reducing social distance with the global community, serving as a form of everyday culinary diplomacy

that functions as a space for cross-cultural dialogue [1]. In a competitive global context, the success of gastrodiploacy relies heavily on a country's ability to package its culinary traditions into a cultural experience that is relevant to the local community in the destination country [2].

A systematic study of gastronomic representation at the global level is essential to strengthen the justification of national identity, especially in markets with high gastronomic standards like France, where visual aesthetics serve as the primary filter for cultural acceptance [3]. There is a critical need to understand how visual sensory elements and sophisticated arrangements influence customer psychology and purchasing decisions in the world's culinary centers [4]. In France, major cities such as Paris, Lyon, and La Rochelle have become hubs for implementing culinary programs like Les Papilles du Monde. The Indonesia Spice Up the World (ISUTW) initiative brought this campaign to the Salon de l'Alimentation (SIAL) Paris in 2022, followed by the "1er Edition Festival Des EpicesIndonesiennes" at La Maison de l'Indonesie in 2023 [5].



**Fig. 1.** Data of Indonesian Restaurants in France 2025  
Source: KBRI Paris, 2024 & Verified Google Maps, processed by the author, 2025

Based on the geographical distribution illustrated in Figure 1, 24 established Indonesian restaurants operate across France, with the highest concentration in Paris (10 establishments). Although gastronomic influence is expanding into provincial regions such as Marseille, Bordeaux, Nice, and Lille, preliminary observations reveal a significant implementation gap: many restaurants outside Paris struggle to translate visual and narrative elements into a coherent gastrodiploacy identity due to limited resources, structured regulations, and collaborative networks. Government-led initiatives such as Indonesia Spice Up the World (ISUTW) reflect a broader policy ambition to bridge traditional culinary heritage with modern marketing targets, including restaurant expansion and spice exports [6]. Previous scholarship on Indonesian gastrodiploacy has extensively explored these dynamics; Ariwibowoet al.[6] evaluated the impact of the ISUTW program in the Netherlands and France through strategic restaurant segmentation (ethnic, fusion, or colonial) and entrepreneurial networks, Adinda et al.[5] highlighted the diaspora's strategic role as primary actors promoting cultural identity

through festivals and restaurants, and Kusnaediet al.[18] emphasized a proportional "Glocalization" strategy alongside a Personal-to-Policy (P2P) model to address psycho-social barriers in public diplomacy.

While these studies offer valuable insights into program-level strategies and diaspora roles, a critical literature gap remains: none directly examines visual impact and culinary narratives as perceived by local French consumers at the point of contact. This study addresses that gap by conceptualizing visual representation and narrative as two interrelated theoretical constructs: first, as antecedent (input) variables shaping consumer responses within a Cognitive-Affective-Conative (CAC) framework; and second, as instruments through which cultural identity is negotiated and communicated to an international audience.

To operationalize this inquiry, this study adopts a single-case design centered exclusively on Djakarta Bali Restaurant in Paris. Selected not for comparison but as a deliberate benchmark case, its four-decade presence offers an institutional narrative, visual identity, and rich digital footprint unmatched by newer or provincial establishments. Through a CAC analysis of Google Reviews, this study captures how authentic traditional dishes create spaces for cross-cultural dialogue, allowing customers to experience historical depth through spice and technique [7], consistent with contemporary digital footprint methodologies in cultural diplomacy [8]. By examining how visual representation, culinary narratives, government programs, and diaspora contributions intersect at Djakarta Bali, this study aims to formulate an optimal, replicable model of gastrodiploamacy for restaurants operating beyond the capital. Theoretically, it enriches cultural diplomacy literature through consumer-actor interaction; practically, it offers benchmark-informed recommendations for Kemenparekraf and the Indonesian Embassy in Paris.

## **2 Literature Review**

### **2.1 Gastrodiploamacy Theory**

Gastrodiploamacy represents a strategic methodology within the field of international relations that articulates culinary richness as a fundamental instrument for strengthening international cohesion. Etymologically, this concept integrates the discipline of gastronomy with diplomatic practice to transform flavors into a persuasive medium of cultural communication on the global stage. Modern gastrodiploamacy is no longer viewed merely as food promotion, but as a strategic soft power instrument aimed at massively influencing international public perception. By leveraging culinary richness, a nation can build cultural bridges with foreign audiences that are more intimate than those of conventional political diplomacy [9]. Ariwibowo et al.[6] emphasizes that the effectiveness of this diplomacy in Europe highly depends on strengthening diaspora entrepreneurial networks and implementing strategies segmented by restaurant categories. The Indonesian diaspora in France serves as key actors promoting cultural identity through the establishment of restaurants and participation in cultural festivals such as Les Papilles du Monde. The success of this gastrodiploamacy relies heavily on how

national values are elegantly packaged through sensory experiences that meet global standards without losing their authenticity.

Brulotte and Parasecoli[10], cited in a study on migrant cuisine and gastrodiplo-macy in global cities, identify an increasingly visible gap between the discourse of authentic-ity idealized by home countries and the adaptive reality occurring on the ground; this paradox is not a weakness but a reflection of the dynamic identity negotiation process between diaspora restaurants and local customer expectations. In the specific context of Indonesian gastrodiplo-macy, Yayusmanet al.[11], who examined Indonesian restau-rants in Australia, found that restaurant owners actively negotiate the boundary between adaptation and authenticity adjusting presentation to meet local market expectations while strategically maintaining distinctive elements.

## **2.2 Gastronomy Concept**

Gastronomy is viewed not merely as the art of processing food ingredients, but as the result of a complex "social orchestration" [12]. This concept is rooted in earlier thought by Poulain [13] in the book *Histoire De La Cuisine Et Des Cuisiniers*, which states that culinary techniques and dining table practices are manifestations of social contracts and cultural identities. In this context, every dish served in a public space, such as a restau-rant, represents a manifestation of organized cultural rules, traditions, and social inter-actions that transcend purely functional nutritional aspects. Poulain [13] reaffirms that the act of eating is a social event influenced by an individual's position within the social structure. This reinforces the fundamental theory in *Histoire de la cuisine et des cui-siniers* that positions the restaurant as a public space where national identity is codified through technique and presentation; for ethnic restaurants abroad, this culinary orches-tration functions as a strategic cultural communication tool, where every visual and technical element is used to build a specific perception in the eyes of an international audience [13].

While Poulain [13] documents the history of advancing cooking techniques in France, Poulain [13] reminds us that modern gastronomy now faces challenges of ac-cessibility and social inequality. This theory provides a critical perspective that promot-ing culture through cuisine depends not only on the aesthetic quality of the dish but is also influenced by sociological factors such as social class and the purchasing power of the local community. The application of gastronomic concepts in global culinary hubs like Paris requires a very specific approach in terms of plating techniques. Local com-munities in such regions possess a high sensitivity to artistic detail; therefore, innova-tions in the presentation of Indonesian cuisine must still adhere to international aesthetic principles without sacrificing authentic flavors. This visual role acts as the initial stim-ulus that triggers customer curiosity about the story behind the dish, which is then so-lidified through the narrative of national identity [11]

## **2.3 The Concept of Visual Role and Customer Psychology**

The significance of visual aesthetics in food plating has become a determining variable in attracting customer interest in a competitive market like France. Aesthetics are not

merely about beauty on a plate but represent a form of non-verbal communication that conveys sensory dimensions and messages about overall culinary quality [14]. Modern presentation techniques that still adopt traditional Indonesian elements have proven capable of increasing the perceived value of a dish in the eyes of the local community, which in turn strengthens the positive image of the cuisine's country of origin [15]. The integration of visuals and storytelling creates a coherent identity for Indonesian restaurants operating abroad. A strong narrative provides context to the aesthetics presented; without a story, a dish is merely an object of consumption, but with a narrative, it becomes a cultural artifact [16].

In the context of the international culinary industry, especially in a gastronomic hub like Paris, the visual elements of the plate including color, shape, layout, and proportion work like a semiotic system that simultaneously communicates quality, exclusivity, and cultural identity. Zhang *et al.* [4] proved through a series of experiments that customers consistently perceive food presented with higher aesthetic quality as tastier and healthier compared to the same food presented in an ordinary manner; positive emotional patterns also form more strongly when the plate design is expressive and artistic. These findings confirm that in the context of ethnic restaurants such as Djakarta Bali in Paris, aesthetic decisions in plating are not merely decorative choices but strategic instruments for perception formation. Furthermore, Głuchowski *et al.*, in quantitative research based on CAWI with 1,005 respondents, emphasized that the color and shape of the plate significantly ( $p \leq 0,001$ ) influence the perception of appearance, expected monetary value, and the customer's sensory-hedonic impression of the served dish evidence that the visual elements of the vessel function as a signifier that directly modifies customer expectations regarding the value and price of the meal.

#### **2.4 Culinary Narrative Theory as a Mechanism for Cultural Identity Transmission**

Beyond the visual dimension, memorable dining experiences in the contemporary era are increasingly determined by the narratives or storytelling surrounding a dish. The storytelling approach in the culinary context refers to the practice of communicating the history, philosophy, and cultural values inherent in a dish to the customer, such that food no longer functions merely as a commodity, but transforms into a meaningful cultural artifact. Michael and Fusté-Forné [17], in their study on visual storytelling in luxury hotels, revealed that the most successful culinary content in building a prestigious image is that which successfully communicates the discovery of cultures, authenticity, and the uniqueness of the gastronomic experience that distinguishes itself from conventional restaurants three elements that are truly at the core of the storytelling power of Indonesian cuisine in the international gastronomic arena.

Indonesian restaurants abroad must be able to synergize visual strategies with the power of storytelling to ensure that every dish served is not just a commercial commodity, but a representation of competitive national pride [15]. By conveying stories about the origins of raw materials or the symbolic meaning of specific processing techniques, a restaurant can transform itself into an effective "mini-embassy" that carries out public diplomacy functions independently [18]. Analysis of gastrodiploamacy effectiveness

shows a linear relationship between visual sensory satisfaction and the audience's interest in learning more deeply about a country's culture; when the visual aesthetics of food meet the expectations of the audience in the destination country, it opens the door for the acceptance of more complex cultural narratives [4]. Therefore, the synchronization between plate visualization and narrative content becomes the primary key to ensuring that the intended diplomatic message is well-received by foreign communities. These three elements complement each other in forming a positive and sustainable international public perception.

## **2.5 The CAC (Cognitive-Affective-Conative) Model and Digital Sentiment as Customer Perception Data**

Understanding the complexity of French customer psychological responses to the culinary experience at Djakarta Bali Restaurant requires a systematic analytical framework through the Cognitive-Affective-Conative (CAC) model. The tri-component attitude theory comprehensively reviewed by García-Gómez *et al.* [19], this model maps three sequentially interrelated dimensions: cognitive, affective, and conative. The validity of this causal chain is reinforced by Ahn [20], who proved that social-function attitudes drive positive emotions and loyalty, while Alzbounet *al.* demonstrated that the model remains highly productive when integrated with machine learning-based digital sentiment analysis. Furthermore, Filieriet *al.* [21] emphasized the urgency of online data as an unparalleled source of emotional specific and relevant data, which Oğuz and Çiçek [22] showed to reveal rich traces of cultural association that structured questionnaires often fail to capture. This technical and empirical legitimacy is strongly supported by studies establishing that online user-generated content (UGC) offers rich, spontaneous customer insights and a scalable framework for destination image analysis [14], complementing broader long-tail digital marketing patterns [14].

To translate this attitude theory into a computationally tractable text-mining procedure, this study operationalizes the CAC model into explicit linguistic boundaries using a standardized semantic dictionary combined with rule-based sentiment vectorization [14]. The cognitive dimension is classified through rational evaluations of tangible attributes (e.g., authenticity, decoration, plating); the affective through visceral emotional expressions (e.g., nostalgia, warmth, comfort); and the conative through future behavioral commitments (e.g., revisit intention, advocacy, recommendation). By utilizing this explicit dictionary-based mapping rather than unsupervised keyword extraction, the study ensures that machine learning classifiers assign text vectors to each dimension based on theoretically grounded conceptual rules [14], thereby fully preserving the structural integrity of the CAC framework within the computational pipeline.

Crucially, while relying on Google Reviews introduces an inherent limitation regarding spontaneous distribution bias, where customers are disproportionately inclined to post during extremely positive or negative experiences this trait is acknowledged as a natural characteristic of organic public feedback rather than an unaddressed flaw [14]. To mitigate the class skewness resulting from these extreme reviews, this study incorporates advanced imbalanced data handling procedures and cost-sensitive evaluation metrics [23], [24]. Rather than viewing Google Reviews as a flawed substitute for

structured surveys, this study leverages its massive scale and unprompted spontaneity as a complementary data source exceptionally suited for capturing emotionally salient cultural and identity negotiations. Positioned this way, the integrated CAC framework serves as a robust methodological bridge to systematically measure how the visual aesthetics and culinary narratives of Djakarta Bali Restaurant operate as instruments of gastrodiploamacy.

### **3 Methodology**

#### **3.1 Research design**

This study employs a Mixed Methods approach with an exploratory sequential design to analyze how visual elements and narratives at the Djakarta Bali restaurant influence public perception in Paris. This design was chosen to explore gastrodiploamacy phenomena contextually before being validated through broader numerical data. The qualitative phase at the beginning of this study follows Creswell [25] to provide a foundational understanding of the context. This utilization of field data aligns with Dixit [26], who emphasizes that contemporary gastronomic tourism studies are shifting toward a micro-based, bottom-up approach through field studies on diaspora agents to generate sharper and more contextual insights.

The exploratory sequential design was implemented through an explicit qualitative-to-quantitative linkage. The initial qualitative phase was not treated merely as contextual background, but as the basis for identifying the visual and narrative attributes subsequently operationalized in the CAC annotation framework. Interviews with the restaurant owner and manager identified recurring strategic elements, including authenticity, traditional culinary practices, ethnic interior design, plating presentation, cultural storytelling, and customers' anticipated behavioral responses. These findings were cross-checked against field observations of the restaurant interior, food presentation, menu descriptions, and narrative practices.

The qualitative findings were then mapped onto the three CAC dimensions. Observed and narrated attributes concerning authenticity, traditionality, atmosphere, decoration, and educational value informed the Cognitive category; expressions associated with emotional resonance, nostalgia, warmth, appreciation, and enjoyment informed the Affective category; while statements indicating recommendation, revisiting, returning, bringing family, or future patronage informed the Conative category. This qualitative mapping provided the conceptual basis for adapting the keyword indicators from Alzboun et al. [14] before their application to the 200-review ground-truth corpus.

Thus, the quantitative stage was not intended simply to reproduce the qualitative findings. Rather, it operationalized the qualitative insights into explicit linguistic categories that could subsequently be tested through supervised machine-learning classification. The relationship between the two phases was therefore sequential: qualitative findings informed category construction and interpretation, while the quantitative analysis examined whether these dimensions could be systematically identified in customer-generated review data.

### 3.2 Population and sample

The data in this study consists of systematically integrated primary and secondary data. Key informants were selected using purposive sampling, consisting of 2 individuals (the restaurant owner and the restaurant manager) who possess authority regarding plating aesthetics and narrative strategies. For the quantitative phase, the population includes global consumers who provided reviews on the Google Review platform. Integration of this digital data allows the study to reach a broader and more objective database in observing satisfaction trends and global consumer perceptions of Indonesian gastrodiploacy [27].

### 3.3 Measurement and instruments

Primary data were collected via in-depth interviews with key informants regarding plating aesthetics and decoration, supplemented by visual field notes and photographic documentation of food presentation. As noted by Yin [28], in-depth interviews are essential in qualitative research to capture the "how" and "why" of a phenomenon through direct interaction. Secondary data were sourced from official policy documents such as gastrodiploacy reports from the Indonesian Embassy (KBRI) in Paris, and relevant scientific journal articles.

### 3.4 Data collection procedure

Data collection combined qualitative fieldwork participant observation and semi-structured interviews at Djakarta Bali Restaurant (9 Rue Vauvilliers, 75001 Paris) with quantitative-specific and relevant data crawling on Google Maps, capturing the restaurant's full available review corpus (4.4/5 rating, 2,542 reviews as of April 2025). To minimize the spontaneous distribution bias common to online platforms, where reviews tend to skew toward extremely satisfied or extremely disappointed customers, the crawling script retrieved all 2,542 reviews indiscriminately, without filtering by rating, length, or sentiment at the point of collection, so that the raw dataset preserved the platform's natural distribution, including moderate and neutral entries, before any selection was applied. From this full corpus, purposive filtering narrowed the dataset to 200 representative reviews that substantively engaged with visual, aesthetic, or narrative elements of the dining experience the specific focus of this study excluding generic ratings or comments unrelated to those dimensions (e.g., pricing or wait times) that made up a large share of the raw data but would add noise rather than signal to CAC classification; this content-based criterion, rather than sentiment polarity, was the sole basis for inclusion, preserving the bias mitigation established during crawling. Each retained review was annotated using the three-dimensional CAC model based on a Ground Truth keyword dictionary adapted from Alzbounet *al.*[14] for ethnic restaurants, then classified via four machine learning algorithms (KNN, Random Forest, Neural Network, and Logistic Regression) with TF-IDF vectorization (1–2 n-grams, max 500 features) using an 80/20 train-test split; as many reviews were originally in French,

these were translated into English via Google Translate prior to preprocessing and vectorization to align with the English-based CAC dictionary.

The purposive filtering was based exclusively on thematic relevance rather than positive or negative sentiment. Reviews were retained when they contained substantive references to visual, aesthetic, cultural, or narrative aspects of the dining experience, regardless of whether the expressed evaluation was positive, neutral, or negative. Reviews primarily concerning price, waiting time, service speed, or other non-relevant operational issues were excluded because they did not directly address the constructs investigated in this study.

Nevertheless, this selection criterion limits the interpretation of the CAC distribution. The resulting percentages should be understood as the distribution of Cognitive, Affective, and Conative responses among reviews relevant to the study's visual-narrative research focus, rather than as the prevalence of these responses across all customer reviews. Accordingly, the filtering procedure improves construct relevance but does not eliminate selection bias.

**Table 1.** Criteria or Annotating Review Based on Customers Reviews in Dictionary-Based Annotation Data

| Thematic Analysis | Description (Keywords and Indicators)                                                              |
|-------------------|----------------------------------------------------------------------------------------------------|
| Cognitive         | Authentic, Traditional, Atmosphere, Clean, Aesthetic, Drink, Place, Decoration, Visual, Educative. |
| Affective         | Nostalgic, Romantic, Memories, Great, Wonderful, Warm, Adore, Nice.                                |
| Conative          | Revisit, Recommended, Like, Usually, Return, Will, Bring, Advise, Plan.                            |

Sources: Adapted from Alzboun et al. 2023, Data collected by the author

The CAC labels used in this study were generated through a theoretically informed keyword-based annotation procedure rather than independent human coding. The annotation dictionary was adapted from Alzboun and organized according to the conceptual boundaries of Cognitive, Affective, and Conative responses. Cognitive indicators captured evaluations of authenticity, traditionality, atmosphere, decoration, and visual characteristics; Affective indicators captured emotional expressions such as nostalgia, warmth, appreciation, and enjoyment; and Conative indicators captured behavioral intentions such as recommendation, revisiting, returning, and bringing family members.

Because independent human annotation and inter-rater agreement were not conducted, these labels should be interpreted as dictionary-based or weakly supervised annotations rather than fully human-validated ground-truth labels. This limitation is acknowledged because lexical matching may not fully capture context, negation, irony, metaphor, or culturally specific meanings. The machine-learning models therefore learn patterns from theoretically informed dictionary-based labels rather than from an independently human-validated gold-standard corpus.

**Table 2.** Thematic Analysis and the Corresponding Number of Reviews in Dictionary-Based Annotation Data

| TDI       | Classification | Count      | N%          |
|-----------|----------------|------------|-------------|
| Cognitive | Exclude        | 96         | 48.0%       |
|           | Include        | 104        | 52.0%       |
|           | <b>Total</b>   | <b>200</b> | <b>100%</b> |
| Affective | Exclude        | 161        | 80.5%       |
|           | Include        | 39         | 19.5%       |
|           | <b>Total</b>   | <b>200</b> | <b>100%</b> |
| Conative  | Exclude        | 143        | 71.5%       |
|           | Include        | 57         | 28.5%       |
|           | <b>Total</b>   | <b>200</b> | <b>100%</b> |

Sources: Adapted from Alzboun et al. 2023, Data collected by the author

### 3.5 Data analysis techniques

All qualitative data were processed through three iterative stages data reduction, data display, and conclusion drawing/verification following Miles et al.[29], with thematic analysis used to identify key patterns in the representation of Indonesian cuisine in Paris [30]. Method and source triangulation was applied to cross-verify physically observed visual dimensions against the narrative dimensions conveyed by informants and customer reviews, following the trustworthiness practices emphasized by Morgan [31], ensuring conclusions did not rely on a single data source. This framework generated a comprehensive understanding of how visual narratives strengthen Indonesia's cultural image internationally[32].

For the quantitative component, review text was vectorized using a Bag of Words (BOW) representation weighted by Inverse Document Frequency (IDF), extracting unigrams and balancing term weights by frequency and corpus-wide importance. To classify reviews of Djakarta Bali Restaurant into the three CAC dimensions Cognitive, Affective, and Conative in alignment with the multidimensional consumer-attitude framework of Sanz et al.[33], this study followed a two-step analytical procedure: algorithmic benchmarking followed by final model deployment. First, four supervised machine learning algorithms with distinct mathematical characteristics were benchmarked against one another: (1) a Neural Network structured as a multi-layer perceptron (MLP) with backpropagation, (2) Logistic Regression with LASSO (L1) or Ridge (L2) regularization, (3) k-Nearest Neighbors (kNN) based on the k closest training instances, and (4) Random Forest ensemble learning [4]. These four models were comparatively evaluated using standardized performance metrics Area Under the ROC Curve (AUC), Classification Accuracy (CA), F1-score, Precision, and Recall computed on an 80% training / 20% testing split. Second, upon identifying Random Forest as the best-performing architecture in the benchmarking phase, this model was selected and deployed

to classify the remaining unlabeled reviews across the full corpus, which is why Section [3.4] refers specifically to Random Forest as the applied classification algorithm, while this section documents the full benchmarking process from which it was selected.

To address class imbalance across the three CAC dimensions, a random under-sampling technique was applied to the majority class of each dimension following Brownlee [6], reducing it to match the minority class and achieve a balanced 1:1 (50.0%/50.0%) distribution. For the Cognitive dimension, the majority class (Include, originally 104 of 200 reviews) was reduced to 96 to match the minority class (Exclude, 96), yielding a balanced total of 192 reviews. For the Affective dimension, the majority class (Exclude, originally 161 of 200) was reduced to 39 to match the minority class (Include, 39), yielding a balanced total of 78 reviews. For the Conative dimension, the majority class (Exclude, originally 143 of 200) was reduced to 57 to match the minority class (Include, 57), yielding a balanced total of 114 reviews. This class-specific balancing, summarized in Table 3, ensured that no single TDI dimension's classifier was biased toward the majority label.

**Table 3.** Number of reviews for TDI dimensions before and after balancing the training set

| <b>TDI Dimension</b> | <b>Classification</b> | <b>Raw Count (Table 2)</b> | <b>Post-Under-sampling Count</b> | <b>N%</b> |
|----------------------|-----------------------|----------------------------|----------------------------------|-----------|
| Cognitive            | Exclude               | 96                         | 96                               | 50%       |
|                      | Include               | 104                        | 96                               | 50%       |
|                      | Total                 | 200                        | 192                              | 100%      |
| Affective            | Exclude               | 161                        | 39                               | 50%       |
|                      | Include               | 39                         | 39                               | 50%       |
|                      | Total                 | 200                        | 78                               | 100%      |
| Conative             | Exclude               | 143                        | 57                               | 50%       |
|                      | Include               | 57                         | 57                               | 50%       |
|                      | Total                 | 200                        | 114                              | 100%      |

Note: Percentages (N%) reflect the balanced 1:1 distribution across each TDI dimension achieved after the algorithmic under-sampling process.

Sources: Adapted from Alzboun et al. 2023, Data collected by the author

To tackle the class imbalance in the training data, under-sampling was implemented via the imbalanced-learn v0.8.0 package [24]. Prior to balancing, the minority class constituted only a limited share of the raw 200-review corpus for each dimension: Cognitive (N=96, 48.0% of 200), Affective (N=39, 19.5% of 200), and Conative (N=57, 28.5% of 200), indicating that the Affective and Conative dimensions in particular were substantially imbalanced. The majority class for each dimension was then reduced to match these minority counts, as detailed in Table 3, yielding a strict 1:1 class ratio

(50.0%/50.0%) across all three TDI dimensions after balancing. This equalization ensures that the baseline probability of binary classification stands at approximately 50% for each dimension, preventing ML classifiers from favoring the majority class and helping guarantee more reliable and equitable predictions across all three CAC dimensions.

### **3.6 Triangulation and Validation**

To ensure the integrity and "trustworthiness" of the findings, this study employs a rigorous validation framework. Following Morgan [31], triangulation is utilized not merely to seek consensus between data sources but to capture a more complex and multifaceted understanding of gastrodiploacy. This study applies two types of triangulation:

1. Methodological Triangulation: Cross-verifying the qualitative findings obtained from in-depth interviews and field observations with the quantitative results derived from specific and relevant data crawling on Google Review [34]. This ensures that the subjective aesthetic intent of the management aligns with the objective perceptions of the global consumers.
2. Source Triangulation: Comparing information across different levels of stakeholders ranging from the strategic perspectives of restaurant owner, official government data (KBRI Paris) [35], and relevant journal to the direct experiences of international diners.

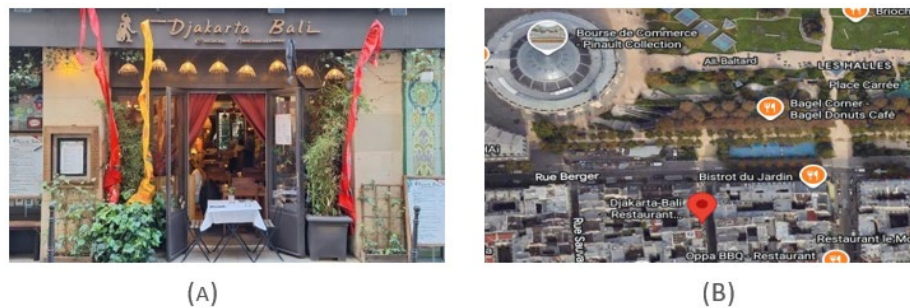
Furthermore, to ensure qualitative validity, the researcher applied member checking, where interview transcripts and preliminary themes were shared back with the key informants to confirm accuracy and prevent researcher bias Creswell [25] By integrating these validation steps, the study minimizes the risk of a single-perspective bias and strengthens the credibility of the conclusions regarding the effectiveness of Indonesian culinary diplomacy in France [32].

## **4 Result And Discussion**

### **4.1 Position of Djakarta Bali Restaurant as an Actor in Indonesian Gastrodiploacy in Paris**

The implementation of Indonesian gastrodiploacy in France represents a strategic component of nation-branding efforts aimed at strengthening cultural penetration and bilateral relations within Western Europe. As a country with a deeply entrenched culinary tradition (*haute cuisine*), France serves as both a highly competitive and potential market for food-based cultural diplomacy [32]. Through global government-led programs such as "Indonesia Spice Up the World," culinary initiatives no longer function merely as a means of consumption; instead, they transform into effective cultural communication instruments designed to build a positive national image, stimulate tourism interest, and shape the affective perception of the local public[36], [37]. Amidst the

dominance of Western culinary narratives in Paris, the presence of non-state gastrodiplomacy actors particularly authentic diaspora restaurants acts as a vital bridge connecting traditional archipelago narratives with the taste preferences of modern French consumers.



**Fig. 2.** Djakarta Bali Restaurant  
 Source: Author's personal collection

As shown by Fig. 2(b), Djakarta Bali Restaurant, located at 9 Rue Vauvilliers, 75001, occupies a strategic position within the 1st arrondissement of Paris. This location is situated in the Les Halles district, historically renowned as the "belly of Paris." Its highly central location, in close proximity to the Louvre Museum and major centers of public activity. Established in 1984, seen from Fig. 2(a), Djakarta Bali represents an authentic showcase of Indonesian cuisine. It was founded by A.M. Hanafi, a prominent political figure and former Indonesian Ambassador to Cuba during the President Sukarno era, who subsequently settled in France as a political exile. The establishment is currently operated by the second generation, Ninah Hanafi, who serves as the key informant in this study. As a family-run culinary business passed down through generations, the restaurant positions itself not merely as a dining venue, but as a cultural window introducing the rich heritage of the Indonesian archipelago to the heart of the French capital.

Its operational identity is built upon the consistent presentation of a traditional menu that preserves original recipes, establishing the restaurant as one of the oldest gateways for Indonesian cuisine with a strong legitimacy within the Parisian gastronomic ecosystem. Ninah Hanafi stated that the primary vision of her father, A. M. Hanafi, and her mother, Sukendah, when founding this establishment was not merely to create a family restaurant, but a "House of Indonesia" that introduces Indonesian gastronomy and culture to France: "My parents' vision in establishing this restaurant was certainly not just to be a restaurant or a place to eat Indonesian food, but rather to introduce Indonesian cuisine in France, and to make Djakarta Bali a 'House of Indonesia' that also introduces Indonesian culture." (Ninah Hanafi, interview, April 14, 2026). This demonstrates that gastronomic experience can serve as a direct tool for diplomacy through the role of an Indonesian restaurant, providing local consumers in France with a relevant, accessible, and tangible cultural entryway.

The name "Djakarta Bali" represents a branding strategy that integrates two core dimensions of Indonesian national identity for an international audience. The choice of "Djakarta" reflects the representation of the country's government center, modernity, and politics, while "Bali" serves as a tourism magnet that already holds strong brand equity in the global market, particularly in France. "At Djakarta Bali, we introduce Balinese dance every Friday at the beginning of the month, which has become a unique and signature attraction of Indonesian culture." (Ninah Hanafi, interview, April 14, 2026). By synthesizing these two aspects, the role of Djakarta Bali extends beyond a culinary business unit; it functions as an instrument of gastrodplomacy that articulates the cultural diversity of the Indonesian archipelago within a single space of representation in central Paris.

Regarding market dynamics, the target audience focus of Djakarta Bali has undergone a strategic market evolution from a diplomatic circle in its early era to a broader market segment, encompassing local French residents as well as international tourists with a high interest in cultural exoticism. Based on observation data and guest records from the last three months, the analysis reveals that the customer percentage is heavily dominated by local French citizens at 90%, indicating a successful penetration of Indonesian culture into the culinary palate of Parisian society. The remaining segment consists of international tourists at 5%, and the diaspora as well as corporate clientele at 5% (Guest Visit Data over the last 3 months, processed by the author, 2026). This is further clarified by informant 1, who stated, "Indeed, from the beginning, the target market for Djakarta Bali was to introduce Indonesian cuisine and culture to the French public, and currently, the percentage is perhaps 90% local citizens, although diaspora friends certainly still visit." (Ninah Hanafi, interview, April 14, 2026). Furthermore, this is reinforced by Adinda et al. [5] who highlights the effectiveness of strategic collaboration between the Ministry of Tourism through Co-Branding initiatives and culinary entities of the diaspora, including Djakarta Bali. The results of that study revealed a significant achievement where local French citizens dominated the customer base with a percentage exceeding 95%. These data indicate that the implementation of this strategy has successfully served as a powerful instrument to attract the interest of the local population in recognizing cultural identity through cuisine. Based on data indicating a highly consistent percentage, it is reinforced that this restaurant has become a premier destination within the cross-cultural culinary preferences of the French public.



**Fig. 3.** Visual Interior Djakarta Bali Restaurant  
Source: Djakarta Bali Website dan Author's personal collection

Based on visual analysis, the identity of Djakarta Bali Restaurant is a manifestation of a narrative strategy that adopts Javanese and Balinese aesthetic elements to create an immersive atmosphere for visitors in the center of Paris. As shown in Fig. 3(a), the dominant use of teak wood material in the furniture, combined with traditional artifacts such as wayang (shadow puppets) in Fig. 3(b), as well as distinctive decorative accents from Balinese temples such as incense and Balinese batik, effectively builds an authentic and exotic visual texture. As explained in the concept of visual role, this integration of visuals and storytelling creates a coherent identity that transforms dishes from mere objects of consumption into cultural artifacts [16]. As illustrated in Fig. 3(c), the dim lighting paired with these ethnic elements functions not only as a decorative aspect but also as an instrument to construct an ambiance that evokes the collective memory of visitors regarding the tropical atmosphere of the Indonesian archipelago. Discussing the visual elements in the restaurant, Ninah emphasized, "Indeed, regarding the elements, this restaurant has adopted the Jakarta and Bali concepts as the primary aspect of identity through umbul-umbul, batik, wayang, as well as gamelan music and incense placed near the customer entrance." (Ninah Hanafi, interview, April 14, 2026). From a consumer psychology perspective, these interior visual elements and physical presentation play a crucial role in shaping customer perceptions of quality and professionalism. The visual aesthetics displayed through the layout and interior decoration operate as a semiotic system that communicates messages of exclusivity and cultural identity [4]. The sensory-hedonic experience generated by this physical environment is proven to enhance the perceived value of a dish in the eyes of the local community, which in turn reinforces a positive image of the country of origin [34]. Consequently, the visual aspect at Djakarta Bali serves as a signifier that directly modifies customer expectations regarding the experiential value of the culinary presentation they receive, while simultaneously strengthening a space narrative and cultural.



**Fig. 4.** Visual Presentation of Dishes at Djakarta Bali Restaurant  
 Sources: Djakarta Bali Website dan Author's personal collection

The presentation of dishes at Djakarta Bali Restaurant reflects a strategic glocalisation between the aesthetic standards of French fine dining and the traditional Indonesian philosophy of communal serving. As illustrated in Fig. 4(a), signature menus such as Rijsttafel as a rice table accompanied by a wide variety of side dishes are presented in a systematic arrangement while preserving traditional elements. These include rice baskets, teapots, bamboo chili paste (sambal) bowls, and the utilization of banana leaves. As shown in Fig. 4(b), it displays one of the best-selling main dishes, nasi goreng special with sate ayam, while Fig. 4(c) presents a popular dessert among European customers, namely kolak pisang and dadargulung made from original pandan extract for natural aroma and color, where each side dish component features contrasting textural

and color details to enhance sensory appeal. The use of traditional serving vessels, along with plating techniques that meticulously consider visual proportions, demonstrates a professional effort to align Indonesian cuisine with international culinary standards without diminishing the essence of tradition. This adaptation in dish presentation and plating is directly explained as a synthesis of modern plating standards and traditional markers: "Regarding the adjustment of presentation, Djakarta Bali Restaurant certainly employs modern presentation standards, yet we consistently utilize traditional equipment as a marker of identity within this restaurant." (Ninah Hanafi, interview, April 14, 2026). As posited by Agapito et al., aesthetics in food presentation extend beyond mere visual appeal; rather, it constitutes a key sensory dimension that conveys a profound message regarding culinary quality and authenticity to the customers.

According to Zhang et al.[4], from a consumer psychology perspective, visual elements on a plate encompassing color, shape, layout, and proportion operate as a system of signifiers that directly communicate quality, exclusivity, and cultural identity. The integration of visual aspects and cultural narratives at Djakarta Bali constructs a coherent identity for an Indonesian restaurant abroad, ensuring that the served dishes are no longer perceived merely as objects of consumption, but rather as cultural artifacts. This finding is further reinforced by the quantitative research of Głuchowski et al. [38], which emphasizes that the color and shape of a plate significantly influence the perception of appearance as well as customers' monetary value expectations. Consequently, aesthetic decisions in dish presentation at Djakarta Bali function as a strategic instrument that modifies consumer expectations regarding the value and pricing of the culinary experience, while simultaneously strengthening the success of gastrodiploacy strategies within a competitive market like Paris. All these elements refocus on the gastrodiploacy narrative consciously constructed by the restaurant to fortify the nation branding of Indonesian gastronomy and culture in the eyes of the international public. The restaurant serves as a non-governmental public diplomacy agent through the sensory experiences offered, spanning from flavor and visuals to the historical narratives behind each dish. By integrating cultural values into a commercial service, Djakarta Bali Restaurant successfully establishes an effective cross-cultural dialogue, repositioning cuisine as a soft power instrument capable of altering perceptions and increasing global citizens' interest in Indonesian cultural identity.

#### **4.2 The Power of Narrative at Djakarta Bali Restaurant in Constructing Cultural Image**

In the context of this study, culinary narrative is defined as a comprehensive system of verbal and non-verbal communication that conveys history, philosophy, and cultural values through the medium of food. This narrative is not merely a complement to the dining experience, but a strategic instrument that actively constructs consumer perception of Indonesia as a cultural entity. Contemporary research on the role of storytelling in restaurant experiences asserts that establishments utilize various narrative techniques to create immersive stories. Within these practices, menus frequently feature descriptions highlighting the origins of ingredients, cultural heritage, or personal inspirations

from the chef, while dish presentation techniques also serve as a storytelling medium reflecting artistic expressions or historical references. Within Djakarta Bali, this narrative system manifests in multiple layers: ranging from spatial architecture adorned with wayangkult (leather shadow puppets), batik cloths, and Balinese statues, to the playing of gamelan music that creates a characteristically immersive atmosphere of the Indonesian archipelago. The observational analysis conducted in this study indicates that the restaurant consciously designs every spatial element as part of a grand narrative about Indonesia an approach that aligns with the argument of Kusnaedi et al. [1] that cuisine functions as a space for cross-cultural dialogue that builds organic emotional proximity. With an operational history spanning over four decades, Djakarta Bali Restaurant has successfully built a narrative reputation that not only maintains the loyalty of the Indonesian diaspora but also attracts French consumers seeking authenticgastronomic experiences beyond the boundaries of Europeanculinary conventions.



**Fig. 5.** Menu Boards of Djakarta Bali Restaurant  
Sources: Author's personal collection

The menu of an ethnic restaurant cannot be read merely as a list of dishes and prices; instead, it must be understood as a cultural text that actively communicates a nation's identity, values, and history to international customers. As illustrated in Figure 5 (A), which displays the menu board Djakarta Bali Restaurant, menu analysis conducted through observational methods and in-depth interviews with management reveals that the restaurant implements a multi-layered and systematic menu narrative strategy. "Certainly, the narrative conveyed does not only come from staff communication to customers, but we also present it within the menu descriptions." (Violetta Suganda, interview, April 14, 2026). The Djakarta Bali menu encompasses 47 dish items categorized by their regional origins in Indonesia, including Javanese, Balinese, Sundanese, and Sumatran cuisines. Each item is equipped with a bilingual French-English description that goes beyond explaining ingredients and presentation methods to include brief cultural context annotations. For instance, rendang is described as "Élumeilleur plat au monde, par CNN Travel, Slow Food" (elected as the best dish in the world by CNN Travel, slow-cooked for 8 hours), while rijsttafel is presented with a historical narrative regarding the relationship between Indonesia and the Netherlands.

Aligned with the Culinary Narrative Theory by Michael and Fusté-Forné[17] regarding how culinary content successfully communicates cultural discovery, authenticity, and the uniqueness of gastronomic experiences, it is found that dishes with a high level of ethnic distinctiveness—namely high iconic ethnic dishes that possess strong cultural symbolism and are immediately recognized as authentic representations of a tradition consistently generate the highest perception of authenticity among consumers, regardless of restaurant location and ownership factors. In the context of Djakarta Bali Restaurant, dishes such as nasi goreng special, sate ayam with traditional peanut sauce, and gado-gado with its signature peanut dressing function precisely as high iconic ethnic dishes. "Yes, menus like gado-gado, rendang, dadargulung, and kolak serve as entry points for customers. Then, because they are curious about how they are made, what the ingredients are, and what the history is, that is where the narrative role delivered by the staff team at Djakarta Bali comes in." (Violetta Suganda, interview, April 14, 2026). When conceptualized through the approach of Sanz et al. [33], a linear relationship exists between visual sensory satisfaction and the acceptance of more complex cultural narratives, wherein synchronization between plate visualization and narrative content becomes the primary key to ensuring that this culinary diplomatic message is well-received by foreign communities. This menu strategy, which blends rich cultural narratives with legibility for French consumers, reflects a clever process of textual glocalization, wherein narrative content is preserved in its cultural depth while the delivery format is adapted to the gastronomic literacy of the host consumers.

4.3    Mechine Learning Predictors Evaluation

To prevent data leakage, the 200 annotated reviews were first divided into training and testing subsets using an 80/20 split. Random under-sampling was subsequently performed only on the training subset for each CAC dimension. The testing subset was kept completely untouched and retained its original class distribution throughout model development and evaluation. No test-set observations were removed, duplicated, or used to determine the sampling procedure. The machine-learning algorithms were trained exclusively on the balanced training data and This sequence ensured that information from the test set did not influence class balancing or model training and reduced the risk of overly optimistic performance estimates.review themes with minimal error rates evaluated on the independent, untouched test data.

**Table 4.** Performance of Classifiers Machine Learning Algorithm Predictors

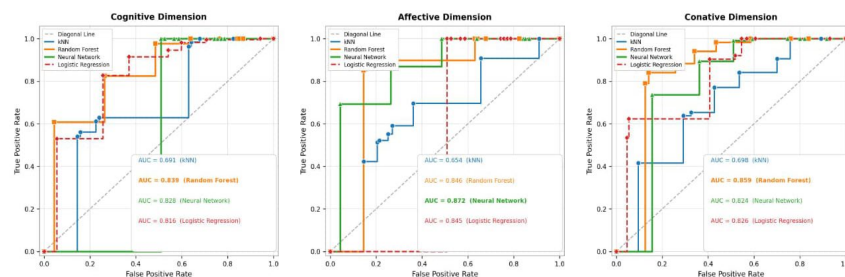
| Dimension | Best model            | AUC          | F1           |
|-----------|-----------------------|--------------|--------------|
| Cognitive | Random Forest         | 0.839        | 0.809        |
| Affective | <b>Neural Network</b> | <b>0.872</b> | <b>0.856</b> |
| Conative  | Random Forest         | 0.859        | 0.911        |

Sources: Adapted from Alzboun et al. 2023, Data collected by the author.

#### 4.4 Validity of Classifiers of TDI Components

The predictive performance evaluation of several machine learning algorithms was conducted using the Receiver Operating Characteristic (ROC) curve, which represents the True Positive Rate (TPR) on the vertical axis and the False Positive Rate (FPR) on the horizontal axis. Based on the data visualization of Google Reviews for Djakarta Bali restaurant, the optimal classification accuracy is indicated by the curve trajectory approaching the upper-left corner, yielding the highest Area Under the ROC Curve (AUC) values. In the Cognitive Dimension, the Random Forest algorithm registers the peak performance (AUC = 0.839), followed closely by the Neural Network (AUC = 0.828) and Logistic Regression (AUC = 0.816). Meanwhile, in the Affective Dimension, the Neural Network dominates with an AUC of 0.872, outperforming Random Forest (AUC = 0.846) and Logistic Regression (AUC = 0.845). Furthermore, the Conative Dimension is spearheaded by Random Forest (AUC = 0.859), followed by Logistic Regression (AUC = 0.826) and the Neural Network (AUC = 0.824), whereas the kNN model consistently occupies the lowest position across all three dimensions (0.691, 0.654, and 0.698, respectively). Overall, the Random Forest and Neural Network models demonstrate superior space coverage under the ROC curve compared to the other classifiers, where their AUC values within the 0.80 to 0.90 range classify them as excellent classifiers according to the criteria established by Mandrekar2010 in Alzbounet al.[14].

**Fig. 6.** Receiver Operating Curve (ROC) of Classifier



Sources: Author's personal collection

#### 4.5 TDI Classification

Following the validation of each classifier, the researchers applied the best-performing Random Forest model to classify the remaining unlabeled reviews across the TDI dimensions. Based on the prediction results, 36.5% of the reviews were classified as cognitive, while 29.0% and 34.5% were categorized as conative and affective, respectively. As shown in Table 5, specific culinary attributes such as traditional food items (sate ayam and rendang), authentic cooking methods, restaurant atmosphere, and educational elements had the highest probabilities of predicting the cognitive theme. Within the affective theme, emotional expressions regarding authenticity, cultural appreciation, and shared happiness were the strongest predictors. Finally, behavioral intentions, including recommending the venue to skeptical diners, plans to return with family, and

repeat patronage when passing through Paris, showed the highest probabilities of predicting the conative dimension.

**Table 5.** TDI classification based on best performance classifier

| Category  | Top Representative Review Instances                                                 | Frequency | %    |
|-----------|-------------------------------------------------------------------------------------|-----------|------|
| Cognitive | 1. The sate ayam and rendang dishes are prepared in authentic Indonesian Style.     | 73        | 36.5 |
|           | 2. Traditional cooking methods preserved, including use of banana leaf wrapping.    |           |      |
|           | 3. Indonesian atmosphere, aesthetic food, educative.                                |           |      |
| Affective | 1. Amazing how authentic it feels, I almost forgot I was in Paris.                  | 58        | 29.0 |
|           | 2. The beautiful Indonesian culture shines through every aspect of this restaurant. |           |      |
|           | 3. I felt genuine happiness sharing this meal with my Indonesian friends.           |           |      |
| Conative  | 1. I advise anyone sceptical about Indonesian food to start their journey here.     | 69        | 34.5 |
|           | 2. I intent to bring my whole family here next time, they will love it.             |           |      |
|           | 3. I revisit every single time I pass through Paris, never disappoints.             |           |      |

Sources: Adapted from Alzboun et al. 2023, Data collected by the author

**4.6 Integration, Triangulation, and Validation Data**

The convergence across the strategic, operational, visual, and consumer-behavioral layers suggests that Djakarta Bali can be understood as a restaurant-level site of gastrodipomatic representation. Its cultural interior, culinary narratives, and customer responses indicate that the restaurant provides a tangible setting through which Indonesian cultural references are encountered by international diners.

However, the findings should not be interpreted as direct evidence that the restaurant independently produces measurable changes in national attitudes, public opinion, or Indonesia's soft power. The present study measures restaurant-level representations and customer-generated perceptions rather than longitudinal changes in perceptions of Indonesia as a country. Accordingly, the term "mini-embassy" is used here as a conceptual metaphor for the restaurant's representational role, rather than as evidence of an institutional diplomatic function [31].

**Table 6.** Methodological Triangulation Matrix

| Qualitative Insights (In-depth Inter-views)                                          | Quantitative ML Data (Google Review Corpus)                                     |
|--------------------------------------------------------------------------------------|---------------------------------------------------------------------------------|
| Management purposefully crafts an ethnic JavaneseBalinese interior design, authentic | Natural Language Processing algorithms extract dominant cognitive and affective |

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|                                                                                      |                                                                                            |
|--------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------|
| plating, and narrative culinary storytelling to convey a specific national identity. | sentiments from customer digital footprints, focusing heavily on atmospheric authenticity. |
|--------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------|

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**Convergence Zone**

- Quantitative ML Data (Google Review Corpus) Natural Language Processing algorithms extract dominant cognitive and affective sentiments from customer digital footprints, focusing heavily on atmospheric authenticity.
- Strategic alignment between ethnic interior design elements and the 36.5% Cognitive Sentiment cluster. Textual glocalization of the traditional menu drives 34.5% Conative long-term loyalty and recommendations.
- Emotional immersion targets match the 29.0% Affective cluster ("feeling transported to Indonesia").

Sources:Data collected by the author

The validity of these findings is further solidified by cross-referencing information across three distinct administrative and behavioral layers (1) Strategic Policy Layer: Official framework targets set by the Indonesian Embassy (KBRI) Paris and the Indonesia Spice Up the World (ISUTW) campaign regarding national image construction. (2) Diaspora Operational Layer: The explicit socio-historical and culinary preservation narratives maintained by the second-generation management of Djakarta Bali. (3) Consumer Behavioral Layer: The empirical digital footprint left by 95% local French patrons and 5% international diners over a multi-decade timeline. The structural harmony across these data streams confirms that Djakarta Bali Restaurant does not merely operate as a commercial food service provider; it acts as a functional, independent "mini-embassy". The synchronization between plate visualization, textual glocalization of the menu, and positive consumer sentiments provides cross-verified proof that digital footprints serve as empirical indicators of successful cultural gastrodiploamacy in highly competitive international culinary hubs.

**5 Conclusions**

This study demonstrates how visual representation, culinary narratives, and customer-generated perceptions intersect in the context of Indonesian gastrodiploamacy at Djakarta Bali Restaurant in Paris. The qualitative findings indicate that Javanese-Balinese interior elements, traditional serving practices, contemporary plating, bilingual menu descriptions, and culinary storytelling are deliberately integrated to communicate Indonesian cultural identity. The quantitative analysis further identifies Cognitive, Affective, and Conative responses within the selected review corpus, with Cognitive responses accounting for 36.5%, Affective responses for 29.0%, and Conative responses for 34.5%.

The findings suggest a visual–narrative–CAC relationship in which visual and narrative elements provide cultural stimuli, while customer reviews reveal cognitive evaluations, affective responses, and behavioral intentions associated with the dining

experience. However, these results should not be interpreted as direct evidence of changes in national attitudes or Indonesia's soft power, because the study examines restaurant-level representation and customer-generated perceptions rather than longitudinal changes in perceptions of Indonesia as a country.

Given the single-case design and purposive selection of Djakarta Bali Restaurant, the findings should be regarded as a provisional framework rather than a universally applicable benchmark. The study therefore proposes a visual–narrative–CAC gastrodiplo-macy framework that can guide future comparative investigation. The framework suggests that Indonesian restaurants abroad may communicate cultural identity through the interaction of (1) visual representation, (2) culinary and cultural narratives, and (3) Cognitive-Affective-Conative customer responses.

Future research should test this provisional framework through comparative multi-case studies involving Indonesian restaurants in different French and international cities. Such studies could examine whether the relationships identified at Djakarta Bali are reproduced across restaurants with different ownership structures, operating histories, locations, customer compositions, and levels of digital visibility. Comparative research would provide a stronger basis for assessing the transferability of the visual–narrative–CAC framework and its relevance to Indonesian gastrodiplo-macy beyond the Parisian context.

## Author Contributions

Lingga Antakusuma Putra: Conceptualization, methodology, data collection, formal analysis, investigation, data curation, visualization, and writing—original draft. Dimas Bayu Pinandoyo: Supervision, validation, interpretation of findings, writing review and editing, and project administration. Both authors contributed to the final revision and approved the final version of the manuscript.

## Conflict Of Interest

The author declares that there is no conflict of interest with any organization, institution, or third part regarding the publication of this manuscript. This study was conducted in strict compliance with ethical research practices; no plagiarism was committed, and no human or animal testing was involved. All sources of academic and field support have been appropriately acknowledged, and there are no competing financial or personal relationships that could have influenced the work presented in this paper.

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