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Digital Gastronomy Tourism Influence Based on Clay Video Consumption Interest in Traditional Batak Toba Lapet Food

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Abstract

Traditional Indonesian food, particularly *Lapet Batak Toba*, is experiencing a decline in consumption interest among younger generations due to the dominance of fast food and the accelerating influence of globalization. At the same time, more than 82% of Generation Z and millennials use social media as their primary source of culinary inspiration, creating strategic opportunities to digitalize traditional cuisine through creative content. This study aims to analyze the influence of Digital Gastronomy Tourism Influence (DGTI) based on clay video on consumption interest in *Lapet Batak Toba* among Generation Z and millennials, using the Stimulus–Organism–Response (S–O–R) framework. An explanatory quantitative approach was employed through a survey of 100 respondents aged 18–45 years who were active users of short-video platforms, including TikTok, Instagram Reels, and YouTube Shorts, in Jakarta, Medan, and surrounding areas of North Sumatra. Respondents were selected using purposive sampling, and the data were analyzed using simple linear regression with IBM SPSS Statistics 29. The findings indicate that clay video-based DGTI has a positive and significant influence on consumption interest in *Lapet Batak Toba*, with an R^2 value of 0.593, indicating that the model explains 59.3% of the

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variation in consumption interest. Descriptive analysis by dimension shows that digital marketing, consumer motivation, and consumer behavior contribute most dominantly to the formation of consumption interest, whereas the digital platform dimension functions as a supporting element within the content distribution ecosystem. This study concludes that clay video content is an effective promotional medium for traditional cuisine within the digital gastronomy framework. The findings contribute to the literature on digital gastronomy tourism and provide practical implications for culinary SMEs, content creators, and government stakeholders in optimizing culturally oriented digital marketing strategies for Indonesian culinary heritage preservation.

Keywords: Clay Video; Consumption Interest; Digital Gastronomy Tourism; Generation Z; *Lapet Batak Toba*

INTRODUCTION

Traditional food represents a significant component of Indonesia's cultural heritage, encompassing iconic dishes such as rendang, gudeg, sate, nasi liwet, and numerous regional culinary specialties. However, in the contemporary era of digitalization and globalization, younger generations have demonstrated a declining interest in consuming traditional foods (Ali, 2025). According to a survey conducted by Jakpat (2025a), 49% of Generation Z respondents consume fast food one to two times per week, while 12% report consuming it on a daily basis. The same survey further revealed that fast food dominates lunch and dinner preferences among young consumers. Conversely, findings from GoodStats Insight (2022) indicate that although 71.4% of young people express a preference for traditional foods, practical considerations and social media trends often lead them to choose contemporary or fast-food alternatives more frequently. Factors such as the widespread availability of fast food, the practicality-oriented nature of urban lifestyles, and the influence of international trends disseminated through social media have contributed to a decline in the appreciation of local culinary traditions. This phenomenon poses a substantial challenge to the preservation of Indonesia's national culinary identity (Mau et al., 2024).

Digitalization has become an urgent necessity for the preservation and promotion of traditional foods, particularly as younger generations spend a considerable proportion of their time on digital platforms (Putri, 2025). Survey findings indicate that more than 82% of Generation Z and millennials seek culinary inspiration through social media before deciding to purchase or try a particular food product. In the absence of a strong digital presence,

traditional cuisine risks becoming increasingly marginalized and less capable of reaching broader audiences. Digitalization, particularly through video-based digital gastronomy utilizing clay animation, offers a strategic solution by integrating authentic cultural values with modern visual appeal that is both engaging and highly shareable across digital platforms (Sarina et al., 2025).

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Digital gastronomy has emerged as an innovative approach to reversing this trend. One of its emerging forms is clay video–based digital gastronomy, which utilizes clay

animation techniques (claymation or stop-motion animation employing clay or polymer clay materials) to creatively represent traditional foods. These videos feature visually distinctive clay replicas of traditional dishes that are animated to appear dynamic and lifelike, often accompanied by storytelling elements highlighting their preparation processes, historical backgrounds, cultural significance, or sensory appeal. This format is particularly well suited to short-video platforms such as TikTok, Instagram Reels, and YouTube Shorts due to its visually engaging, aesthetically appealing, and highly shareable nature. Moreover, it has the potential to evoke nostalgia and stimulate curiosity among viewers, thereby enhancing audience engagement with traditional culinary heritage.

Recent studies have demonstrated that digital gastronomy content, particularly short-form video content, exerts a significant positive influence on consumers' intentions to consume traditional foods. Wu et al. (2025), employing Structural Equation Modeling (SEM) with 413 respondents in China, found that the perceived value of traditional food short videos including cognitive, functional, aesthetic, emotional, social, and self-actualization dimensions stimulates consumer inspiration, which subsequently enhances co-creation value and purchase intention. Furthermore, this mediating mechanism was moderated by consumer ethnocentrism, suggesting that short-form video content can effectively encourage traditional food consumption.

Similarly, Rashidin et al. (2026), using the Stimulus–Organism–Response (S–O–R) framework with 665 users of food-related short videos, emphasized the critical roles of content quality, enjoyment, and telepresence in social media short videos (SMSVs). Their findings indicate that food-related short videos foster cultural curiosity, which subsequently encourages behaviors that support the preservation of culinary heritage, including engagement with authentic culinary experiences and advocacy for cultural preservation. The moderating effect of cultural intelligence further strengthened these relationships, underscoring the potential of short-video content to promote gastronomic sustainability.

In the Indonesian context, Kristia et al. (2024) conducted a study involving 1,292 Generation Z adolescents and found that the presence of food influencers on social media, particularly through video-based content, increases their willingness to try traditional foods. This influence operates through two primary motivational pathways, although the overall effect remains relatively modest (Fatima, 2025; Ardiansyah et al., 2021). The first pathway involves utilitarian attitudes driven by functional and rational benefits, reflecting practical

consumption motivations. The second pathway involves hedonic attitudes associated with enjoyment, pleasure, and experiential value. Notably, both pathways are closely linked to awareness regarding the importance of preserving local food sustainability. These findings suggest that digital content can serve as an effective medium for educating younger generations about culinary heritage and food history. Nevertheless, its strongest appeal continues to stem from the tangible benefits of traditional foods and the broader significance of cultural preservation (Alawiah et al., 2024).

Numerous studies have examined how digital content can contribute to the promotion of traditional foods. However, most existing research has primarily focused on conventional formats, such as direct food recordings, food vlogs, and social media reels that merely showcase food products without incorporating creative reinterpretation or artistic reconstruction. Consequently, a significant research gap remains, particularly within the Indonesian context. To date, no quantitative study has specifically investigated the impact of clay video–based digital gastronomy on consumers' intentions to consume traditional foods.

Clay videos differ substantially from conventional food videos in several respects. First, their three-dimensional tactile visual characteristics create a sense of haptic visuality, enabling viewers to experience a psychological perception of touch through visual stimuli. Second, animated storytelling transforms traditional foods into dynamic and engaging narratives rather than static culinary objects. Third, the handcrafted artistic aesthetic associated with clay animation evokes feelings of warmth, nostalgia, authenticity, and creative craftsmanship. These distinctive features are expected to provide audiences with a deeper and more immersive viewing experience. Such characteristics may be particularly relevant for younger generations, who are increasingly detached from tactile and manual experiences amid the proliferation of fast-paced, hyper-realistic digital content that often lacks a human or handcrafted dimension. Therefore, this study seeks to address this research gap by empirically examining whether the creative and entertaining format of clay video–based digital gastronomy can serve as a more effective promotional medium for revitalizing young people's interest in Indonesia's culinary heritage while simultaneously supporting the preservation of the nation's traditional food culture in the digital era (Ristian et al., 2025).

The present study focuses on Lapet (also spelled Lampet or Lappet), a traditional food selected due to its status as an authentic culinary heritage of the Batak Toba community in the Tapanuli region of North Sumatra, Indonesia. Lapet has long constituted an integral

component of Batak cultural identity, although documented historical records concerning the food became more prominent during the twentieth century. Historically, Lapet is believed to have originated in the Tapanuli region, where Batak communities developed a variety of rice and glutinous rice based foods for daily consumption, agricultural provisions, and ceremonial purposes.

According to Lelloltery et al. (2020), the cake originally known as "Lappet Bulung Tetap Panas" was first produced by Musik Sihombing in 1940 in Siborong-borong District, North Tapanuli Regency. Musik Sihombing initiated the business from his residence located on Balige Street in the central market area of Siborong-borong. Following his death, the business was continued by his neighbor, Anggiat Siahaan, who subsequently renamed the product "Ombus-ombus." The new name derives from the Batak word ombus ("to blow"), referring to the practice of blowing on the cake before consumption because it is traditionally served hot (Lelloltery et al., 2020).

Since then, Lapet also known as Ombus-ombus has evolved beyond being a practical and durable daily snack. Its preparation method, which involves steaming and wrapping the cake in banana leaves, contributes to its distinctive characteristics and preservation. More importantly, Lapet has become an essential element in various Batak customary ceremonies, including wedding celebrations, housewarming ceremonies, child baptisms, family gatherings, and religious festivities. Within these cultural contexts, Lapet symbolizes joy, togetherness, social harmony, and gratitude to Almighty God, thereby reinforcing its significance as both a culinary product and a cultural artifact within Batak society.



Figure 1. Traditional Food "Lapet (Lampet or Lappet)

Based on Figure 1. Traditional Food Lapet (Lampet or Lappet), Lapet is prepared from simple ingredients that reflect the agrarian local wisdom of the Batak community, namely rice flour or glutinous rice flour, grated coconut, and palm sugar as a natural

sweetener. These ingredients are mixed, wrapped in banana leaves into a pyramid- or triangular-shaped package, and then steamed until fully cooked. Several variations of Lapet exist. The glutinous rice flour variant produces a chewier texture and is commonly filled with a mixture of grated coconut and palm sugar, whereas the rice flour variant tends to have a softer and denser consistency.

Beyond its culinary characteristics, the pyramid-shaped form of Lapet embodies profound philosophical meanings within Batak culture. It symbolizes aspirations for prosperity and continuous achievement, represented by the upward-pointing shape. Family harmony is reflected through the combination of diverse ingredients unified by grated coconut and palm sugar, while the banana leaf wrapper symbolizes cohesion and unity among extended family members. Furthermore, Lapet does not easily disintegrate when consumed, representing the ideal of family resilience and solidarity through both joyful and challenging circumstances. Its sweet flavor signifies happiness and gratitude; consequently, Lapet is traditionally served during celebratory and thanksgiving occasions rather than during mourning or funeral ceremonies.

In the era of globalization and the growing dominance of modern food products, Lapet faces significant challenges related to declining interest among younger generations. The increasing popularity of fast food, urban lifestyles, and global culinary trends has contributed to the marginalization of many traditional foods. Nevertheless, as a symbol of togetherness and Batak cultural identity, Lapet possesses substantial potential for revitalization through digital gastronomy, particularly through innovative formats such as clay-based videos that are aesthetically appealing, visually satisfying, and highly adaptable to short-video platforms. Consequently, this study contributes to addressing a critical research gap by examining how digital content can revive appreciation for traditional foods such as Lapet while simultaneously supporting the preservation of Indonesia's culinary heritage in the digital age.



Figure 2. Clay Visualization of the Traditional Batak Toba Food "Lapet"

Based on Figure 2 presents a clay-based visualization of the traditional Batak Toba food Lapet. The image was generated by the researchers using artificial intelligence assistance from Gemini AI (Google DeepMind, 2026). The visualization was produced through prompt-based image generation utilizing detailed visual descriptions of Lapet as a clay model. The resulting image depicts Lapet's distinctive pyramid or triangular shape wrapped in banana leaves and rendered through a colorful clay-art approach that mimics the soft texture and natural appearance of the original food ingredients.

This visualization successfully captures the essential characteristics of Lapet, including its unique geometric shape, the use of banana leaves as a wrapper, and the warm, authentic impression associated with traditional culinary practices. Through the clay-art approach, these elements become more vibrant, aesthetically appealing, and easily recognizable to younger audiences who are accustomed to creative visual content on social media platforms. The representation illustrates how clay-based digital gastronomy can transform culinary heritage into a visually relevant format for contemporary digital audiences without diminishing the cultural and philosophical values embedded within the traditional food itself.

The historical development of traditional foods such as Lapet demonstrates that Indonesian culinary heritage serves not merely as a source of nutrition but also as a representation of cultural values, life philosophies, and communal identity. For instance, the pyramid shape of Lapet symbolizes aspirations for success and familial harmony. However, within the contemporary digital environment, traditional foods are often overshadowed by fast-food products and international cuisines that are more easily promoted through rapidly consumable visual content.

Within this context, clay-based video content emerges as an innovative extension of digital gastronomy. Through stop-motion clay animation, traditional foods can be visualized in a creative, handcrafted, and aesthetically engaging manner. Activities such as mixing glutinous rice flour, pouring palm sugar, and wrapping banana leaves into pyramid-shaped forms can be recreated to closely resemble the authentic preparation process of Lapet without requiring expensive ingredients or complex filming locations. Moreover, tactile visual elements such as clay textures that resemble the softness of Lapet combined with ASMR-like auditory effects, including subtle steaming or cutting sounds, and storytelling narratives highlighting Batak history and philosophy, may stimulate visual hunger, food

cravings, and nostalgic emotions among viewers. These psychological responses are expected to increase behavioral intentions to consume traditional foods, particularly among younger generations who actively engage with short-video platforms such as TikTok and Instagram Reels.

This relationship is consistent with the Stimulus–Organism–Response (S–O–R) framework. Within this perspective, clay-based videos function as unique visual and aesthetic stimuli that trigger emotional and cognitive responses, including enjoyment, curiosity, and cultural pride. These internal reactions subsequently influence behavioral outcomes, such as intentions to try, purchase, or seek information about traditional foods like Lapet. Furthermore, clay-based content offers several advantages over conventional food videos. It possesses stronger viral potential due to its handcrafted artistic qualities and satisfying visual effects, similar to popular social media trends involving ASMR clay manipulation and food animation. In addition, clay videos generally require lower production costs and provide greater flexibility for integrating cultural education without limitations of location or time.

Therefore, clay video based digital gastronomy should be viewed not merely as a marketing tool but also as a cultural preservation instrument that bridges the historical heritage of traditional foods with contemporary consumer interests. This approach addresses an important research gap, as previous studies have largely concentrated on live-action food content and food vlogs, whereas clay animation remains considerably underexplored within the context of Indonesian culinary promotion and preservation.

Accordingly, this study aims to: (1) analyze the influence of clay video–based Digital Gastronomy Tourism Influence (DGTI) (X) measured across four dimensions: Digital Marketing, Digital Platforms, Consumer Motivation, and Consumer Behavior on consumers' interest in consuming traditional Batak Toba Lapet (Y); and (2) examine the descriptive contribution of each DGTI dimension, namely Digital Marketing, Digital Platforms, Consumer Motivation, and Consumer Behavior, to consumers' interest in consuming traditional Batak Toba Lapet (Y), in order to identify which dimensions exert the most dominant role in shaping consumption interest.

METHODS

This study employed a quantitative approach with an explanatory research design to examine the influence of clay video–based Digital Gastronomy Tourism Influence (DGTI)

on consumers' interest in consuming the traditional Batak Toba food, Lapet, grounded in the Stimulus-Organism-Response (S-O-R) theory (Sofya et al., 2024; Sugiyono, 2023). The study population consisted of Generation Z and Millennial individuals in Indonesia who actively use social media platforms. A total of 100 respondents were selected using a purposive sampling technique (Ernawati, 2019) based on the following criteria: aged between 18 and 45 years, actively using short video platforms such as TikTok, Instagram Reels, or YouTube Shorts, and having been exposed to digital culinary content at least once within the preceding three months. Respondents were drawn from Jakarta, Medan, and the surrounding areas of North Sumatra. The research instrument comprised a structured questionnaire developed using a four-point Likert scale, measuring the single independent variable of clay video–based DGTI (X) across four dimensions Digital Marketing, Digital Platforms, Consumer Motivation, and Consumer Behavior and the dependent variable of Consumption Interest toward Batak Toba Lapet (Y) (Sentia, 2025). Data were collected online through Google Forms (Realistik, 2021) from February to June 2026, after respondents watched a clay-animation video titled "Lapet: Warisan Rasa dari Tanah Batak" ("Lapet: A Taste Heritage from Batak Land"), featuring the traditional Batak Toba culinary product Lapet as the experimental stimulus, before completing the questionnaire. Data were analyzed using simple linear regression with IBM SPSS Statistics version 29.

RESULTS

Normality Test

The normality assumption was evaluated using the Kolmogorov–Smirnov (K–S) test. A significance value greater than 0.05 indicates a normal distribution.

Table 1. Kolmogorov–Smirnov Normality Test Results

Test	Statistic	Sig.	Criterion	Result
Kolmogorov-Smirnov	0,082	0,063	> 0,05	Normal

As shown in Table 1 Kolmogorov–Smirnov Normality Test Results, the K–S significance value was 0.063, exceeding the threshold of 0.05. Therefore, the residuals were normally distributed. This result was further supported by the Normal P–P Plot, which showed data points distributed close to the diagonal line, and by the histogram displaying an approximately bell-shaped distribution. Accordingly, the normality assumption was satisfied.

Heteroscedasticity Test

Table 2. Heteroscedasticity Test Results (Glejser Test)

Variable	Sig.	Criterion	Result
Digital Marketing	0.243	> 0.05	No heteroscedasticity
Digital Platforms	0.769	> 0.05	No heteroscedasticity
Consumer Motivation	0.134	> 0.05	No heteroscedasticity
Consumer Behavior	0.139	> 0.05	No heteroscedasticity

Based on Table 2 Heteroscedasticity Test Results (Glejser Test), all DGTI dimensions produced significance values above 0.05. These findings were corroborated by the scatterplot, which displayed randomly dispersed residual points without any discernible pattern. Accordingly, the regression model was free from heteroscedasticity, and all classical assumptions were satisfied.

Regression Equation

Table 3. SSimple Linear Regression Results – Combined Model (Coefficients)

Variable	B (Unstandardized)	Beta (Standardized)	t-value	Sig.
Constant	-0.054	–	–	–
Digital Marketing	0.189	0.237	2.657	0.009
Digital Platforms	-0.026	-0.040	-0.450	0.654
Consumer Motivation	0.327	0.422	4.161	<0.001
Consumer Behavior	0.263	0.310	3.244	0.002

Based on Table 3 Simple Linear Regression Results Combined Model (Coefficients), the regression equation is expressed as follows:

$$\hat{Y} = -0.054 + 0.189(D_1) - 0.026(D_2) + 0.327(D_3) + 0.263(D_4)$$

Partial hypothesis testing (Table 36) revealed that Consumer Motivation (Dimension 3) was the most dominant dimension in predicting consumption interest (B = 0.327; β = 0.422; t = 4.161; p < 0.001), driven by internal motivations of cultural curiosity, nostalgia, and cultural pride stimulated by clay video content (H_3 accepted). Consumer Behavior (Dimension 4) also exerted a significant positive partial effect (B = 0.263; β = 0.310; t = 3.244; p = 0.002; H_4 accepted), reflected in respondents' high willingness to recommend Lapet Batak Toba through digital word-of-mouth via features such as share, duet, and stitch on TikTok. Digital Marketing (Dimension 1) similarly demonstrated a significant partial influence (B = 0.189; β = 0.237; t = 2.657; p = 0.009; H_1 accepted), confirming that visually creative and culturally narrative clay video content effectively builds cognitive interest toward traditional food. In contrast, Digital Platforms (Dimension 2) did not yield a significant

partial effect (B = −0.026; β = −0.040; t = −0.450; p = 0.654; H_2 rejected), indicating that this dimension functions as a content distribution enabler within the integrated DGTI ecosystem rather than an independent predictor of consumption interest.

Coefficient of Determination (R^2)

Table 4. Coefficient of Determination Results (Model Summary)

R	R Square	Adjusted R Square	Std. Error	Interpretation
0.770	0.593	0.576	0.241	59.3% of Y variance explained

Source: Research Data Processing Results (2026).

Base on Table 4 Coefficient of Determination Results (Model Summary) The coefficient of determination (R^2) was 0.593, indicating that 59.3% of the variance in consumption interest toward Batak Toba Lapet was explained collectively by Digital Marketing, Digital Platforms, Consumer Motivation, and Consumer Behavior. The remaining 40.7% was attributable to other factors not included in the model, such as product pricing, physical accessibility, and family influence. According to Hair, this level of explanatory power can be categorized as moderate to substantial and is considered adequate for survey based consumer behavior research.

Simultaneous Significance Test (F-Test)

Table 5. F-Test Results (ANOVA)

Model	F-value	F-table	Sig.	Result
Regression	34.619	2.47	<0.001	Significant

Base on Table 5 F-Test Results (ANOVA), the calculated F-value of 34.619 exceeded the critical F-table value of 2.47 ($df_1 = 4$; $df_2 = 95$; $\alpha = 0.05$), with a significance level below 0.001. These findings indicate that the four clay video–onsumption intention' to 'consumption interest' throughout.

Partial Significance Test (t-Test)

Table 6. Partial Significance Test Results

Variable	t-value	t-table	Sig.	Result	Hypothesis
Digital Marketing	2.657	>1.98045	0.009	Significant	H_1 Accepted
Digital Platforms	-0.450	<1.98045	0.654	Not Significant	H_2 Rejected
Consumer Motivation	4.161	>1.98045	<0.001	Significant	H_3 Accepted
Consumer Behavior	3.244	>1.98045	0.002	Significant	H_4 Accepted

Table 7. Summary of Hypothesis Testing Results

Hypothesis	Statement	Result	Sig.	Decision
H_1	Digital Marketing partially affects Y	t = 2.657 > 1.98045	0.009	Accepted
H_2	Digital Platforms partially affect Y	t = -0.450 < 1.98045	0.654	Rejected
H_3	Consumer Motivation partially affects Y	t = 4.161 > 1.98045	<0.001	Accepted
H_4	Consumer Behavior partially affects Y	t = 3.244 > 1.98045	0.002	Accepted
H_5	DGTI Dimensi simultaneously affect Y	F = 34.619 > 2.47	<0.001	Accepted

Source: Research Data Processing Results (2026).

Based on tables 6 Partial Significance Test Results and table 7 Summary of Hypothesis Testing Results, Digital Marketing, Consumer Motivation, and Consumer Behavior exerted significant positive partial effects on consumption intention toward Batak Toba Lapet, resulting in the acceptance of H_1, H_3, and H_4. Conversely, Digital Platforms didn't significantly influence consumption intention, leading to the rejection of H_2. Furthermore, the simultaneous test confirmed that all independent variables jointly exerted a significant influence on consumption intention, thereby supporting H_5.

DISCUSSION

The Effect of Clay Video–Based Digital Marketing on Consumption Intention (H_1 Accepted)

Digital Marketing was found to have a significant partial effect on consumption intention (t = 2.657; p = 0.009; β = 0.237). This finding confirms that clay video content, characterized by creative visual presentation and rich cultural storytelling, serves as an effective visual stimulus in fostering interest in traditional food consumption. The mean score for item P3 (3.32) indicates that respondents agreed that clay videos make traditional foods appear more attractive than conventional food videos.

This result is consistent with the findings of Wu et al. (2025), who demonstrated that the aesthetic and emotional value embedded in traditional food short-video content stimulates consumer inspiration, ultimately leading to stronger purchase intentions. Within the Stimulus–Organism–Response (S–O–R) framework, clay videos function as visual aesthetic stimuli that trigger cognitive responses in the form of heightened interest toward traditional foods. This mechanism aligns closely with the concept of visual hunger, whereby visually appealing food representations evoke curiosity and consumption desire even before direct sensory experience occurs.

Furthermore, the handcrafted and artistic nature of clay animation differentiates it from conventional food videos by offering a unique combination of creativity, cultural symbolism, and emotional engagement. Such characteristics enhance viewers' attention and strengthen the persuasive capacity of digital marketing efforts aimed at promoting traditional culinary heritage.

Digital Platforms as Ecosystem Enablers (H_2 Rejected)

Digital Platform did not exhibit a significant partial effect on consumption interest ($t = -0.450$; $p = 0.654$), despite indicator P6 recording the highest mean score among the independent variable indicators (3.48). This finding suggests that digital platforms primarily function as content distribution enablers rather than as independent drivers of consumer consumption interest. The impact of digital platforms becomes meaningful only when they are integrated with high-quality content, cultural motivation, and interactive consumer behavior, consistent with the concept of an integrated digital ecosystem proposed by Dewantara et al. (2025).

This result is also aligned with the concept of the digital food environment proposed by (Granheim et al., 2025), which emphasizes that digital platforms provide a space for virtual culinary experiences; however, the magnitude of their influence is largely determined by content quality and user motivation. This finding represents one of the original contributions of the present study, as it challenges the initial assumption that digital platforms independently stimulate consumption interest. Instead, the results indicate that digital platforms act as supporting infrastructure whose effectiveness depends on their interaction with other influential factors within the digital consumption ecosystem.

The Dominant Role of Consumer Motivation in the Model (H_3 Accepted)

Consumer Motivation emerged as the most influential variable in the model ($\beta = 0.422$; $t = 4.161$; $p < 0.001$). Internal motivational factors, including cultural curiosity, nostalgia, and cultural pride stimulated through clay-video content, were found to be the strongest determinants of consumers' interest in consuming Batak Toba Lapet.

This finding is supported by the relatively high mean scores of P16 (interest driven by Batak cultural values and philosophy presented in the clay video; mean = 3.39) and P22

(enhanced understanding of cultural values through digital content; mean = 3.46). These results indicate that cultural narratives embedded in digital content significantly strengthen consumers' motivation to engage with traditional culinary products.

The findings corroborate those of Kristia et al. (2024), who reported that among 1,292 Indonesian Generation Z respondents, traditional food consumption motivation was mediated by both utilitarian and hedonic attitudes, with cultural sustainability values playing a substantial role. Similarly, Rashidin et al. (2026) demonstrated within the S–O–R framework that cultural curiosity functions as a key organism variable connecting short-video stimuli to culinary heritage preservation behaviors. From a theoretical perspective, this study reinforces the central role of Consumer Motivation as a critical construct in understanding consumption behavior toward Indonesian traditional foods. The findings suggest that emotional and cultural motivations may exert a stronger influence than technological or platform-related factors in shaping consumer intentions.

Digital Consumer Behavior and the Potential of Electronic Word-of-Mouth (H_4 Accepted)

Consumer Behavior demonstrated a significant positive effect on consumption interest ($\beta = 0.310$; $t = 3.244$; $p = 0.002$). Indicator P20, which measures respondents' willingness to recommend, recorded the highest mean score for the dependent variable (3.50). This result indicates that respondents who are exposed to clay clay videos have the potential to become digital brand ambassadors for traditional food products through TikTok features such as sharing, duets, and stitches.

This finding is consistent with the study conducted by (Suryana et al., 2025), which revealed that digital stimulation has emerged as an increasingly dominant dimension in fostering loyalty and advocacy among gastronomic tourists in Indonesia. Similarly (Luo et al., 2025) demonstrated that the quality of short-form video content enhances consumer trust, which subsequently increases purchase intention. The present study confirms that the digital ecosystem not only stimulates consumption interest but also facilitates the development of a digital recommendation chain that can organically expand the promotional reach of Lapet Batak Toba. Consequently, consumer behavior serves as a critical mechanism through which digital content transforms audiences from passive viewers into active

promoters, thereby strengthening the visibility and sustainability of traditional culinary products in the digital era.

This study theoretically strengthens the application of the Stimulus–Organism–Response (S–O–R) Theory within the context of digital gastronomy. In this framework, clay videos function as the stimulus, which activates the organism represented by cultural motivation and digital consumer behavior—to generate a response in the form of consumption interest. The coefficient of determination (R^2 = 59.3%) confirms that the four dimensions adapted from Dewantara et al. (2025) are highly relevant for explaining the dynamics of traditional culinary promotion in the digital era. These findings provide empirical support for the argument that digital content can influence consumer responses not only through informational exposure but also through emotional and cultural engagement. From a practical perspective, the finding that 20% of respondents who were previously unfamiliar with Lapet still demonstrated positive consumption interest *(Y > 3.0 after exposure to the content)* confirms the potential of clay videos as an effective instrument for the preservation and digitalization of Indonesia's culinary heritage. This result highlights the strategic role of creative digital content in introducing traditional foods to new audiences and increasing public engagement with local culinary products. The findings carry direct implications for traditional culinary SMEs, digital content creators, gastronomy tourism stakeholders, and policymakers in designing innovative digital-based culinary promotion strategies. Within the context of gastronomy tourism, clay video content offers considerable potential as an innovative tool for the development of digital gastronomy tourism, enhancing the attractiveness and visibility of North Sumatra's gastronomic destinations at both national and international levels. Consequently, digital storytelling through creative visual media can serve not only as a marketing instrument but also as a sustainable mechanism for cultural preservation and destination branding.

CONCLUSION

There is a positive and significant effect of video-based Digital Gastronomy Tourism Influence (DGTI) on the interest in consuming the traditional food Lapet Batak Toba ($t=12.002$; Sig. <0.001; $R^2=0.593$). These results answer the research question: clay video based DGTI is proven to explain 59.3% of the variation in interest in consuming Lapet Batak

Toba among Generation Z and millennials, while the remaining 40.7% is influenced by other factors outside the model. The conclusion refers to the overall DGTI model

This study enriches the digital gastronomy literature by demonstrating that clay video based content can effectively increase interest in consuming traditional foods and support the preservation of Indonesian culinary heritage through digital media.

Future studies should involve larger and more diverse samples, include additional variables, and compare clay videos with other digital promotional formats to obtain broader insights into traditional food marketing strategies.

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