

Branding The Coffee Of Toraja: Positive Image And Tourism Attraction

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Abstract

Since the 17th century, the coffee of Toraja has been recognized and in the 19th century was traded to Europe. The Coffee of Toraja is also a drink for guests at the traditional funeral ceremony of Rambusolo by the Toraja ethnicity. This paper aims to discuss how to compare branding the coffee of Toraja as a tourist attraction for tourists. The formulation of the problem in this paper is how to improve the image of coffee of Toraja as a tourist icon and tourist attraction. Data were collected utilizing questionnaires and interviews with tourists. The study concludes that the coffee of Toraja has a positive image and appeals to Toraja tourist destinations. Visitors to Toraja also wish to try coffee of Toraja drinks, which are traditional coffee of Toraja drinks.

Keywords: Cofee of Toraja, branding, tourism, destinations.

A. Introduction

The coffee of Toraja is one of the five best coffees in Indonesia. The four best Indonesian coffees are Kopi Gayo, from Aceh which has several characteristics with a lighter consistency, and also has a balanced acidity level; Flores (Bejawa) coffee from Bejawa, East Nusa Tenggara; Javanese coffee, which is widely grown in Central and East Java, has a good aroma, medium viscosity and acidity, as well as a balanced taste; and Kintamani coffee originating from Bali which has a moderate level of viscosity and acidity and has two main flavours, namely citrus (lemon) and floral flavours. The coffee of Toraja itself has a peculiarity by not leaving a bitter taste and has a sensation where the bitter taste caused by the coffee beans will disappear instantly on the first sip. The taste of the coffee of Toraja has is a distinctive soil and forest taste with low acid content.

The coffee of Toraja is the world's best coffee and has a reputation. Coffee has been

included in every coffee festival in Indonesia. In 2016, Toraja Arabica Coffee again demonstrated its quality as the best coffee in Indonesia at the coffee tournament. Toraja Arabica coffee won 1st place in the Arabica category (Adji, 2018). Then, in 2017 the coffee of Toraja won second place in the 9th Indonesian Specialty Coffee Contest in Jakarta (Adji, 2018).

Since the 19th century, the coffee of Toraja has been recognized in Europe. In cafes, the coffee of Toraja is the talk of the town. The record to Van Dijk, a Dutch coffee plantation owner who planted a coffee plantation in the Rantekarua area, Toraja in 1928, he discovered coffee trees estimated to be 200 to 300 years old in Sa'dan. According to these sources, Arabian traders who traded in South Sulawesi introduced the coffee plant to Toraja. Arabian dealers had been active in South Sulawesi from the early 17th century, particularly in the harbour of Gowa in Makassar. Additionally, Paerels, an agronomist, who had made researched the plantation of coffee in Toraja in 1923, decided that the production of coffee began in 1873 and

1878, judging by the age of the coffee trees. The coffee tree was introduced to the Sa'dan highlands from Alla in Duri, brought by small Bugis traders who also brought it to Mandar in the northwest (Bigalke, 2005: 21-22).

Even though the coffee of Toraja was a product of the seizure of local and foreign (Dutch) traders at that time and has been acknowledged since the 19th century in Europe for its quality, the attraction of Toraja tourism is precisely the culture of the Toraja ethnic tradition called Rambusolo, traditional funeral ceremonies, and traditional culture. This became a characteristic of Toraja cultural tourism which was then introduced to the rest of the world. By putting up tour packages under the term "Toraja Tour," the government of the Toraja Region and stakeholders in Indonesia promote Rambusolo cultural tourism items to international countries. The tour programs offered by almost all tour and travel companies are tourist objects related to the Rambusolo culture, namely the typical Toraja graveyard, Tongkonan traditional house and the Rambusolo death ceremony. Toraja with Rambusolo and Tongkonan houses has been known as world tourism. After Bali and Java, foreign visitors, particularly Europeans, have made Toraja tourism one of their top attractions. The development of tourism with the cultural characteristics of Rambusolo and Tongkonan lasted until 1998.

So great was the interest of tourists visiting Toraja to enjoy the coffee of Toraja, that the Toraja government began to think about how to brand the coffee of Toraja in increasing a positive image and tourist attraction. Toraja has coffee plantations that have become regional identities, but the coffee of Toraja has not been managed properly as a tourist attraction. According to the perspective of international tourists, there is a need for different itineraries that can colour and revive Toraja tourism. The coffee of Toraja has the potential to help boost the favourable image of Toraja tourism.

The results of a survey supported by the NGO Swisscontact in August 2014 stated that tourists chose "nature" as the biggest attraction of Toraja. The death procession, which has been a lure in promotion, is not the main goal. Grounded on the tastes of tourists, they prefer the Toraja nature which is considered pristine, for example, views of rice fields, coffee and clove plantations,

and the daily life of Toraja people as farmers. Tourists travel to watch Rambu Solo and also explore the plantations of coffee, pick coffee, and cloves, and give livestock (buffaloes and pigs), enjoy local drinks, such as palm wine and coffee, and the traditional food, (Hasyim, 2020).

The potential that can be developed in increasing the positive image of Toraja tourism is the coffee of Toraja. The coffee of Toraja as a tourism characteristic requires a strong and distinct image and reputation to overcome global competition in the tourism sector. The main issues in the research are how the coffee of Toraja can increase the positive image and attractiveness of Toraja tourism by tourists?

B. Commodification

There have been various efforts made in preserving cultural civilization in line with the flow of globalization that has entered Southeast Asian countries. Conservation efforts that are oriented towards maintaining traditional culture are packaged in the form of products or consumption commodities. The effort to change the form of Malay culture into the form of products/commodities is called commodification.

The very common and popular commodification format (product packaging) carried out to preserve culture and at the same time provide economic benefits (welfare) for the community is the traditional culture and natural wealth of an area that has the potential to be developed into tourism products. For Examples, ceremonies in the form of festivals, cultural parades and duplication of material cultural objects (traditional clothes, equipment used in dances, etc., which are then packaged in the form of souvenirs), natural resources, such as agricultural products that are managed into agro-tourism products, etc.

Commodification is the progression of transforming goods and services of use-value (value based on the ability to meet needs) into exchange value (value based on the market). Mosco (2009:132), defines commodification as the process of altering the value of a product that previously only had a use-value then became an exchange value (selling value) where the value of the need for this product was determined by the price that had been designed by the manufacturer.

The more expensive the price of a product indicates that the individual and social needs for this product are getting higher. In this concept of commodification, Mosco (2009:134) states that communication is a potential arena where commodification occurs. This is because communication is a commodity that has a very big influence. After all, what happens is not only commodification to get surplus value, but also because the message conveyed contains symbols and images that can be used to sharpen the awareness of the recipient of the message.

c. Denotation and Connotation

The denotation function is a sign that has real benefits, which are naturally used by sign users. For example, clothing is used to protect the body; The car has a function as a means of transportation. Denotation refers to the actual meaning (the reality of the reel) on a sign (item). The signifier is the first layer and is a property of the object itself, and the signifier explains the meaning and value of the benefits or uses of the object. In the cultural context, certain traditional clothes are used specifically for traditional culture, for example, the 'bodo' clothes worn by women in Bugis culture are used at wedding ceremonies. The function of 'bodo' clothes as they are is called denotation. Likewise, traditional culture, for example, dances that have certain functions (benefits) when performed in certain ceremonies (Hasyim, 2020)

Connotation is a signification system that refers to additional or symbolic meanings attached to signs (objects). The reality of connotation no longer refers to useful or non-functional values, but symbolic values or sign labels in culture. The connotation function is a signification system that interprets something other than itself (denotative meaning). Connotation marking is a process of forming cultural commodification. Cultural traditions such as dances, and traditional clothing are no longer interpreted as the cultural wealth of a country, but are interpreted in terms of symbolic connotations, namely the value of exchange, traditional culture is equivalent to the value of money as commodity goods. Connotation is a sign that has symbolic functions from the real sign function. (Hasyim, 2014). Traditional

culture has a connotative function as commodity goods to be sold to tourists, especially in foreign countries).

Cultural commodification is a signification system for traditional cultural signs by experiencing a discourse on the preservation of traditional culture. Due to the naturalization of traditional culture into commodities, the traditional culture that exists in a country through tourism activities is communicated no longer on the benefits of the denotation of the traditional culture but more emphasis on the value of the exchange of symbolic signs (economic value).

The marking system in the commodification of culture through tourism activities is no longer structured, as the sign system theory proposed by de Saussure. The relationship between the signifier and the signified is not permanent, but in reality (in cultural festival activities as a tourism activity), the signifier can have another relationship or something new with the signified. Therefore, the meaning of a sign is obtained not based on differences between signs whose relationship between the signs is static, but foreign tourists can reconstruct its meaning for the culture of a country visited. The emphasis on sign analysis is how to create new objects (new meanings) attached to the traditional culture which are interpreted separately by foreign tourists based on their cultural background so that the meaning of cultural identity in a country by tourists can be different from the cultural identity interpreted by tourists. society as the owner of culture.

d. Place Branding

A brand is a sign that can be graphically displayed in the form of an image, logo, name, word, letter, number, colour arrangement, in 2 (two) dimensions and/or 3 (three) dimensions, sound, hologram, or a combination of 2 (two) dimensions or more of these elements to distinguish goods and facilities shaped by persons or legal entities engaged in the business of trading goods and/or services (www.dgip.go.id). According to Kotler and Armstrong (2012), the definition of a brand is a "name, term, sign symbol (or a combination of these) that identifies the maker or seller of the product". So, the brand is the identity of a product and it distinguishes it

from other products. The brand is a communication function that conveys a product's distinctive qualities, benefits, and services inconsistently. Furthermore, the brand has four characters or characteristics: (1) attributes, which are indicators that are involved in a product and repeat people of the product; (2) benefits, which are the usefulness of a product that can be felt by buyers; (3) value, which is a buyer's assessment of a product used; and (4) personality, which is the character attached to the product and develops the image of the product. A brand's personality is the unique combination of human characteristics that may be attributed to it (Kotler & Gary, 2012).

Apart from personality, brands also have a brand image. According to Kotler and Keller (2012), brand image "describes the extrinsic properties of the product or service, including how the brand attempts to meet customers' psychological or social needs." The image of a product is the meaning constructed by consumers towards a brand and becomes a sign system in the thoughts of consumers. The image of a brand is related to the indexicality of the brand that creates trust or confidence in the product. A product creates a brand, as an identity and brand identity can have a strong image according to consumer perception. A strong brand image can be in the form of functional advantages, associations, evoking certain experiences, etc.

A brand is more than just a person's or company's commercial product. A product can also be a destination (country, city, region, or tourist attraction) with a specific target market (visitors). Places, for example, tourist areas that have the attraction of visits require marketing or promotion, which is called place marketing. Kotler (2012) stated that place marketing involves activities undertaken to create, maintain, or change attitudes or behaviour toward particular places. Cities, states, regions, and even entire nations compete to attract tourists, new residents, conventions, and company offices and factories. For example, in New York, the ad tagline is 'I love NY'. California created its city with the tagline California, find yourself here.

Place marketing by Kotler is called place branding. Place branding, also known as place marketing, is a new marketing phrase that encompasses nation, regional, and city branding. It is the process of communicating the image of a

place to the target market. In this case, a branding place is an approach used to market a city or area based on character (potential). So, a brand is related to product quality. Place Branding means how the character becomes the identity of a place (city, or country). Anholt (2010) provides an example, that in trademark, the triumph of an Italian car brand is related to the quality of Italian style, speed and innovation. The Perfume brand is always associated with France which has a classy and lifestyle brand image. The Japanese television brand image emphasizes high-tech craftsmanship. Place branding for tourist areas can be exemplified, among others: France is famous for its Eiffel tower tourist attraction, and California, the United States has a Disneyland Park tourist attraction. In Indonesia, Bali is known as a world tourist city with the icon of the island of the Gods.

C. DISCUSSION

Cofee of Torajaas a Tourism Characteristic

Based on its history, the Toraja area has been known as a coffee-producing area with the best quality. This was formed by the discovery of coffee plants in the Sa'dan Toraja area which was estimated to be 200 to 300 years old. And in the 19th century Cofee of Torajawas marketed to Europe through the Dutch trade (VOC). Arab buyers who had traded in South Sulawesi introduced the coffee plant to Toraja. The activity of Arab dealers in South Sulawesi, particularly in the Makassar port of Gowa, began in the early 17th century (Bigalke, 2016).

Toraja has a legendary coffee history. On that basis, the product is given the brand of Kopi Toraja or the coffee of Toraja in English. In denotation, Kopi Toraja means is a coffee brand originating from Toraja and a personality brand (brand identity). There are four denotative meanings. Physical qualities that constitute the brand's identity and distinguish it from other coffee brands are known as attributes. The attribute of coffee of Toraja is the Tongkonan Toraja traditional house. The Toraja traditional house as the logo on the packaging is a representation of the origin of the product. In indexicality, The traditional houses of Toraja always refer to the Toraja area and the traditional culture of the Toraja ethnicity. Almost all the

coffee of Toraja products have the traditional house icon as the brand's identity and personality.

The coffee of Toraja has tourism characteristics, namely benefits, values, and personality. The benefits of coffee of Toraja are how the benefits (taste and aroma) of coffee of Toraja are made by consumers. The denotative meaning of the coffee of Toraja is marked by the coffee of Toraja being a souvenir for visitors, both those outside the Toraja area, for example in Makassar or even in Toraja. Foreign and domestic tourists visiting Toraja buy coffee of Toraja products as souvenirs and want to try and enjoy the quality of coffee of Toraja. The motivation of visitors to buy the coffee of Toraja is because of the image of the coffee of Toraja as quality coffee. In denotation, the coffee of Toraja has the meaning is the best quality coffee.

The coffee of Toraja's value is determined by the consumer's impression of its quality. Tourists who visit Toraja and want to enjoy Cofee of Torajaat cafes in Toraja and want to buy it as supplies and souvenirs show that there is value in Cofee of Torajaproducts that consumers believe in. Based on the results of interviews with foreign (European) tourists who enjoy the coffee of Toraja in cafes, the coffee of Toraja has a distinctive aroma that is unlike any other coffee brand.

The coffee of Toraja's personality brand is the quality associated with a product. The coffee of the Toraja brand's personality is linked to Toraja tourism sites, Toraja culture (Toraja traditional houses), and the highest quality Arabica and Robusta coffee. The coffee of Toraja connotes association with the tourism of Toraja.

The results of interviews with foreign tourists about the coffee of Toraja show that these coffee products are always associated with Toraja cultural tourism, which is known globally and has become one of world tourism. So, the personality of the coffee Toraja brand associates the traditional house as a symbol of Toraja culture.

Toraja's identity as a coffee district is a tool that serves as the foundation for the branding process. The "Kabupaten Kopi" brand identity distinguishes a product as an image from others. The image of Toraja as a coffee district is closely tangled with the strength of the identity of the coffee of Toraja which is attached to Toraja as the producing area of coffee. The image of the coffee

of Toraja is a reflection of the character of the coffee of Toraja.

The results of a survey that has been conducted on Cofee of Torajaproducts circulating in the market (in Indonesia and abroad), said coffee of Toraja is an identity and is a generic name other than a brand. Then, the symbol used that characterizes the coffee of Toraja is the Toraja traditional house, Tongkonan.

Coffee of Toraja, Positive Image and Tourism Attraction

Brand image is "the set of beliefs or associations relating to that name or sign in the mind of the consumer" (Anholt, 2010). Furthermore, Helin (2014) brand image is "the current view of the customers about a brand. It can be defined as a unique bundle of associations within the minds of target customers. It signifies what the brand presently stands for." The perception of association supplied by consumers to the product is related to brand image. Product trust by consumers is closely related to the knowledge and experience of the product.

The brand image of the place, 'Kopi Toraja as a coffee district' is a tradition of beliefs created by the region (government) and then perceived by visitors (tourists) and society in general. The strength of the image of Cofee of Torajais very dependent on the identity of coffee of Toraja which is built and becomes a positioning for tourists. The government of North Toraja and Toraja Regency has a program by creating a new, pleasing image, of coffee of Toraja as a regional identity and no longer emphasises the image of Toraja as a tourist area related to graves. To promote Toraja's image as a "Coffee Regency," the coffee of Toraja's outstanding goods (arabica and robusta) are entered in the Association of Indonesian Coffee Exporters and Industry's (KKSI) Indonesian Specialty Coffee Contest (KKSI) (AEKI). This event is detained every year. This contest also involves foreign judges, such as Germany, Australia, and Japan. Each jury judges the value of the coffee without knowing where it came from. They only provided a cup of hot coffee which was given a number. Each number they will then score. At the end of the event, they were just told the origin of the coffee. At the KKSI 8th Contest in 2016, Toraja Arabica Coffee Winner

(first place), and at the 2017 KCSI 9th contest, Rabika Coffee of Torajawas in second place. In addition, a tour program carried out by the Tana Toraja government is the coffee of Toraja Festival which is held every year, with the segmentation of foreign and domestic tourists.

To acquire information about foreign and domestic tourists' assessments of Toraja's image as a coffee district (tourist destination), questionnaires and interviews were delivered to foreign tourists visiting Toraja, particularly tourist sites and cafés. The data collection used in the survey method was carried out through face-to-face interviews based on a prepared questionnaire. In collecting data, the respondents (foreign tourists) were asked to identify the information obtained about Toraja so that they visited Toraja, what information was known about Toraja, their perception of Toraja tourism, and information they knew about the coffee of Toraja and the reasons or motivations. they did a tour in Toraja.

A description of the results of the interviews was obtained and explained below. Toraja's reputation as a tourist destination in Indonesia is largely based on information gleaned from the internet and from relatives or family members who have visited Toraja. Word of mouth, particularly from those who have visited Toraja, provides a vivid picture of the island. Foreign tourists seek

knowledge through travel, such as brochures offering Toraja trip packages and information on Toraja in the form of movies, to gain clearer and more thorough information. Their information or knowledge about Toraja obtained is that Toraja is ethnic tourism that has a traditional (unique) culture and a new experience for tourists who have never visited other tourist areas in the world. The dominant knowledge they have is new graves, death rituals by slaughtering sacrificial animals (buffaloes) and Tongkonan houses. Information about culinary that they know is Coffee of Toraja. Tourists already know the coffee of Toraja so coffee lovers want to try and buy it as a souvenir. However, in the Toraja Tour program offered by travel, none of the agro-tourism programs (eg coffee plantations, enjoying the coffee of Toraja at tourist attractions). For tourists who have received information about the coffee of Toraja, they try the coffee of Toraja at cafes in Toraja outside the tour schedule, for example in the afternoon or evening.

From the results of interviews with foreign tourists, it can be resolved that the image of the coffee of Toraja as a tourist destination is very strong among foreign tourists. The positive image of the coffee of Toraja in their perception is that the coffee of Toraja is a special drink served at Toraja ethnic death ceremonies for visiting guests, including tourists.

Table 1. Percentage of tourists' perspectives on Coffee of Toraja as a tourist attraction

No	Questionnaire of personal satisfaction level on Torajan tourism	(%)
1.	Toraja tourism is well-known. I have personally visited the region.	87
2	I discover Toraja cultures' originality and awe, such as the traditional graveyard.	85
3	In Torajan's traditional dwellings, known as Tongkonan, I encounter originality and surprise.	86
4	The tourist business in Toraja offers a variety of attractions, including a cemetery, traditional residences, burial rites, and natural panoramas (ricefield and coffee field)	90
5	I believe that agrotourism, such as nature tourism (views of coffee plantations, clove trees, and cacao fields) and coffee cultivation, will be available in Toraja in the future.	90
6	I adore seeing farmers working in rice fields, coffee plantations, and clove groves around the country.	90

7	I've observed farmers doing their traditional coffee processing.	94
8	I've sampled arabica and robusta coffee grown by traditional farmers.	95
9	I went to see the coffee farm.	90
10	I've tried the coffee of Toraja in its traditional form.	90

From the results of the questionnaire data and interviews, it was found that the satisfaction of foreign tourists was that:

1. Foreign tourists are very satisfied with tour activities with objects visited by tombs and Tongkonan houses
2. Foreign visitors want the coffee of Toraja as a tourist destination variant.
3. The variant of tourist attractions based on a tourism perspective is the coffee of Toraja.
4. Foreign tourists want agro-tourism objects, coffee plantations

D. Conclusion

The results of the research from the writings show that the coffee of Toraja has a positive image and appeals to the development of Toraja tourism. Founded on the perspective of foreign tourists towards tourism in Toraja, the coffee of Toraja as a Toraja identity is a variant of objects that complement traditional cultural tourism (tombs and Tongkonan houses) as the main tourist attraction. Even though the coffee of Toraja is an agro-tourism object that complements the graduation of traditional culture, the coffee of Toraja also has the potential for tourism development in Toraja and becomes the image and identity of the coffee regency.

Kotler in Yananda and Salamah (2014) divide place images into six categories, namely positive images, weak images, negative images, mixed images, contradictory images and attractive images (excessive attractions). The coffee of Toraja has a positive image and is an attraction for tourists. This is inseparable from the promotion of Toraja tourism by stakeholders (tour and travel) who promote the coffee of Toraja as the identity of Toraja tourism.

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