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THE BRAND PERSONALITY OF TORAJA COFFEE AS A TOURISM DESTINATION

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ABSTRACT

Almost all countries in the world think that coffee is more than just a drink in their daily life, but it also plays a social function. The social function of coffee can be found in a traditional culture, such as in an ethnic group in Toraja, Indonesia. Toraja is one of the world's tourism destinations for its cultural uniqueness, that is, the tradition of death rituals. It has been a long time that Toraja coffee becomes a legend, which is famous for its predicate as the best coffee and tourist attraction for both foreign and domestic tourists. Its appeal lies in how the Toraja coffee is served to the tourists at the death rituals. This study aims to examine Toraja coffee as a personality of tourism. The data of this research are collected from tourists to find out their interest to visit Toraja. Myth theory is used to discuss the views of the tourists on Toraja coffee as a tourist attraction. Based on this research, it is concluded that Toraja coffee has a myth power that triggers tourists' curiosity and desire to get a new experience by visiting Toraja.

INTRODUCTION

Since 19th century, Toraja coffee has been welknown in Europe through Dutch trading (VOC). Cafes in Europe talk about Toraja coffee. According to van Dijk, a coffee factory owner from the Netherlands, opened a coffee factory in Rantekarua, Toraja, in 1928. The owner of this coffee factory found a coffee tree in Sa'dan between 200 and 300 years old. According to literature, Arab traders who were trading in South Sulawesi introduced coffee in Toraja Coffee trading carried out by the Arab traders in South Sulawesi had existed since the 17th

century, especially in the port of Gowa in Makassar (Arafah, B., Thayyib, M., Kaharuddin, & Sahib, H. 2020).

The Dutch agronomist B.H. Paerels studied the coffee plantations in Toraja in 1923. The coffee production began mainly in 1873 and 1878, as seen from the age of the coffee trees he observed. Coffee trees were introduced from Alla in Duri to Sa'dan highland, brought to the northwest of Mandar by retail traders from Bugis (Bigalke, 2005, Hasyim, M., Kuswarini, P., & Kaharuddin. 2020).

In addition to the Toraja Coffee as the most popular product for local and foreign traders and has been known for its quality in Europe since the XIX century, the culture of Rambusolo, a death ceremony, has also become the tourism identity of Toraja and wellknown as world tourism destination. Tourism stakeholders in Indonesia offer to foreign tourists Toraja tour packages, especially Rambusolo tourism products.

The tour program offered in South Sulawesi is always associated with Rambusolo cultural tourism, namely Toraja ethnic cemetery, Rambusolo's death ritual and traditional houses. Toraja is recognized as a global tourist destination with the tradition of Rambusolo and Tongkonan house. Foreign tourists, especially Europeans, have made Toraja as one of the main tourist destinations after Bali and Java (Yogyakarta).

The economic crisis in Indonesia in 1998 disserved tourism in Indonesia (, including in Toraja. Toraja is recognized as a world tourist destination, but since the crisis the number of visitors dropped dramatically. The Central Statistics Bureau in South Sulawesi, for example, said that foreign tourists visiting South Sulawesi in 2015 fell to 13.79% from the previous month, namely from 465 to 263 people. The head of Central Bureau of Statistics, Nursam salam, said that Malaysia, Singapore, the United States, China and France were most frequently countries visiting Indonesia. There were 1,105 foreign visitors in the five countries or 87% of the number of foreign tourists entering Makassar (Hasyim, 2019). Attractions (tourism objects) in Toraja promoted to foreign tourists are the traditional culture of Rambusolo, cemeteries and traditional houses as the unique of Toraja tourism. (Hasyim et al., 2019).

Survey by Swisscontact shown that the tourists visitng Toraja were interested in "nature" as their main attraction. Death ceremony is mostly used to attract tourists, but apparently it is no longer a major tourist destination. Based on the tastes of tourists, they prefer the natural state of Toraja, for example rice fields, coffee and clove plants and the daily life of Toraja ethnic farmers. Tourists come to Toraja, not only to see Rambusolo, but also the rice fields, rice planting and coffee plantations. Cloves, harvesting coffee, buffalo and pig, and enjoy the alcohol-containing local drinks, '*tuak*' and local dishes.

The decline of foreign tourists visiting Toraja since the monetary crisis in 1998 led the Government of Toraja and North Toraja creating a tourism program and promoting Toraja coffee as a tourist identity. The "Toraja coffee" branding program is a program to create Toraja with the image of coffee tourism in addition to the well-known death ritual culture. The purpose of this study is to highlight the foreign tourists perception about Toraja coffee as a tourism identity.

Toraja coffee has strong potential as a world tourist destination as evidenced by its participation in annual Indonesian coffee competition 'Speliati' and Toraja coffee was the winner in 2016 (Kaharuddin., & Hasyim, M. 2020). It also won the competision in the next year 2017 and 2018. Judges from abroad such as Germany, Australia and Japan participated in the competitions. Each judge evaluated the quality of the coffee without knowing where it came from. They were only served a cup with warm coffee. In addition, Toraja coffee has become the subject of discussion in cafes in Europe, for example in Finland and Netherlands, and Asia such as Japan. Toraja coffee has become a power of tourism myths in Europe (Hasyim, 2019).

Toraja coffee branding as a tourist destination requires an approach for image improvement. Semiotics is an approach which can be used by examining the social function of Toraja coffee as a cultural tourism image of Toraja. This approach is also related to Toraja coffee tourism destination. The question is how to brand Toraja coffee as an image of Toraja tourism culture.

The population of this research is foreign tourists visiting Toraja. The statistics show that majority of foreign tourists vising Toraja come from Europe (France, Germany, Italy, the Netherlands and Spain). The data were collected by visiting tourist attractions and the death ritual party of Rambusolo in which the foreign tourists always visited. They attended the Rambusolo death ceremony as a tourist attraction where the social function of Toraja coffee became part of a series of Rambusolo events. One of Rambusolo's series of events is '*mangiru*' (drinking coffee) served to guests, including the tourists who attend the event by bringing gifts, such as pigs.

LITERATURE REVIEW

Cultural Tourism Identity

It is not only the national identity a nation musy have, but also tourism identity (Kaharuddin, Hikmawati, Arafah, B. 2019). This is the reason for tourists visiting another country due to the tourism identity. Previous research has shown that domestic and international tourists want to understand certain cultures of tourist destinations (Pradhan, 2014). Tourism is an activity that people do to find new experiences in a country. Many tourists seek culture and experience rather than tourist objects, such as sea, sun, and white sand (Stebbins, 1996).

Cultural characteristics of a country's ethnic community become its tourism identity. Culture always creates curiosity and attracts foreign visitors. Kayu (1984) confirms that the cultural tourism is meant to the local residents. Tourists can witness their life experiences. They engage themselves in the local cultural practices which of course different from their own cultur. Cultural tourism in a region provides new experience to tourists. They want to understand the history and culture of the local people, for example food, clothing, etc.

Unique culture provides new different cultural experiences the tourists are curious and Southeast Asian Countries are their preferences of tourist destination to visit such as Indonesia as part of Asian cultural identity. Indonesia has a wide cultural diversity and is one of the tourist destinations in the world. Various cultural activities, such as ritual culture in Indonesia, become tourist destinations (Eyassu, 2019).

Culture and tourism have a mutually beneficial relationship and increase the competitiveness of an area or a tourism destination country. Culture is a tourism product on a national and international scale. Tourism also plays an important role in promoting culture and developing cultural heritage (OECD, 2009).

Taylor (1987) defines culture related to understanding the sense of a nation, including knowledge, beliefs, language, art, morals, law, customs, habits and other characteristics obtained from community members. This can be divided into three forms: cultural system, social system and material culture. In Indonesia, cultural tourism includes all attributes above known as local wisdom. Therefore, cultural tourism concerns ethnic diversity.

Cultural tourism treats local culture itself as a commodity (Admas, 1984). Local wisdom culture as tourist attraction can be in the form of cultural attractions, ceremonies and material culture (traditional houses, funeral structures, etc.). Social dance and ethnic ceremonies are cultural activities used to entertain tourists from various countries visiting Southeast Asia. As a result, many foreign tourists are interested in connecting and engaging with local (ethnic) residents, so that they gain ethnic and cultural experience through the tourism activities (MacCannell, 1984, Arafah, B., & Kaharuddin, 2019).

Cultural tourism has a great effect on giving a positive image of a destination country which is a differentiator from other destination countries. This has become an indispensable slogan for domestic and foreign tourists (Bruner, 2005). Cultural tourism has a strong effect on the image of various ethnic groups having cultural distinctiveness and provides opportunities for tourists to redefine their own culture (Kaharuddin, Ahmad, D, Mardiana, Rusni 2020). This is the main attraction for domestic tourists and foreign tourists (Bruner, 2005).

MYTH AND MITHOLOGY

A myth is a narrative in which the main characters are gods, heroes, and myth creatures. Its plot takes place around the origin of objects or the meaning of objects, while the setting is a metaphysical world against the real world. A myth creates a metaphysical knowledge system to explain the origin, action, and character of humans in addition to world phenomena (Danesi, 2008).

To distinguish the traditional version of the myth as explained above and the modern version (modern myth), Barthes calls the modern version of myth as mythology (Barthes, 1957). Mythology stems from a combination of myth which means 'true mythical thinking' and logos 'rational-scientific thinking' (Danesi, 2004).

Mythology is a term used by Barthes to distinguish the traditional version of myth and the modern one. Mythology is a modern myth that includes an aspect of 'logos' (rational or scientific thinking). Thus, the old version of myth includes all stories of no sense but believed to be true by a society. Meanwhile, modern myth is all things or stories that are rationalized so that the myth is considered something natural or true.

Barthes (1952-1980) develops Saussure's semiotic thinking. He divides it into two levels or systems of meaning. The first level is the general meaning accepted in the basic convention of society. The second level is the creation of certain meanings (additional meanings) called objects of the primary system. Myth is a tagging system at the second level that creates new objects (new meanings), which are different from the first system. Barthes states that the sign (concept) in the first system is the element that forms the myth, *"le concept est element constituent du mythe"* (Barthes, 1957).

The myth concept of Barthes was published in his book 'Mythologies' (1957), a series of books containing articles mostly published in the magazine *Les Leures Nouvelles* between 1954 and 1956. Barthes' book began with mythology in France. Based on this mythology, he develops a semiotic theory discussed in *Le Mythe Aujourd'houi* (1957). The myth revolves around the views or public opinion in French life at that time. In one of his articles, "Le Monde où l'on catche" (1957), Barthes discusses "wrestling" that wrestling is a performance, while in general and lay, wrestling is one of the branches of sports. His reason is that wrestling is more than a sport that relies on physical strength, but it is a critical analysis of an ideology of war that disputes between "good" and "evil". Both types of messages are part of audience satisfaction, namely satisfaction of seeing conflicts about "good and bad" packaged in wrestling performance. Thus, the actual message in wrestling performance is not an aesthetic issue but comes to an "ideological" level.

Barthes interprets a myth as a narrative or story (1957). A myth is called a speech or story, and it is a communication system, a way of conveying a message. It further explains that a myth is not a concept or idea, but a way of interpreting something or telling message. As a semiotic system, myth is formed through a

process consisting of signifiers, signified, and signs. The process occurs at two levels: linguistic system (language) and myth.

As a second-level semiology system, myth takes the first-level semiology system as its foundation in creating new meaning. Myth is a sign system built from a chain of semiotic systems that already existed before (first level). The sign (myth), as a total combination of concepts and forms at the first level, becomes a signifier at the second level (Barthes, 1957). A myth is a dual system consisting of a linguistic system and a semiotic system (mystic). Thus, a tourist destination can become a myth that has an interesting story and becomes knowledge (reasons) for tourists to do the tour.

METHODOLGY

This research was conducted in Toraja which has now been divided into two districts, Tana Toraja and North Toraja, South Sulawesi, Indonesia. Both are coffee producing areas (arabica and robusta). The data were collected on January to March 2020 by visiting tourist attractions, death rituals, Rambusolo, which are always visited by tourists and in cafes where tourists consume Toraja coffee and Toraja coffee attractions.

The data were collected by observation, informal interviews, and questionnaires at the study site. The observation was conducted by observing Toraja coffee products in cafes, restaurants, shops, coffee factories, and tourist attractions. The results of the observation found that there were Toraja coffee with brand and no brand. The results of this observation found various variants of Toraja coffee products.

Ficture 1. Toraja Cofee with Brand and no Brand
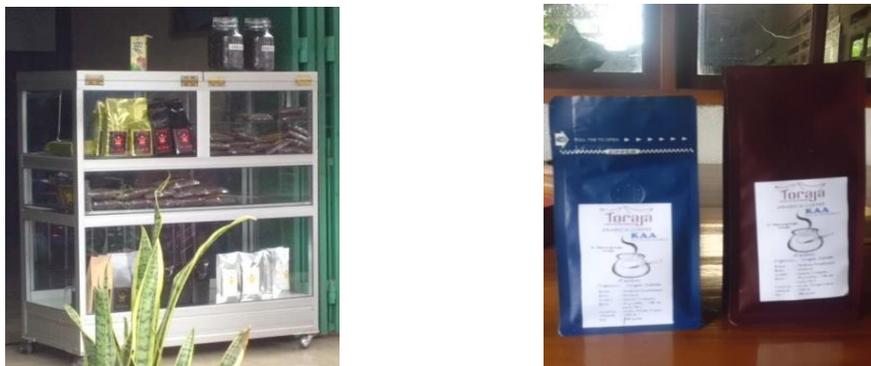
The informal interviews and questionnaires are used to get information about the tourists'   knowledge or views on the image of Toraja coffee and their views on Toraja coffee as a tourism commodity before and after visiting Toraja. This data collection aims to find out the storynomic or myth about Toraja coffee that characterizes Toraja as a tourist destination. Local product (special culinary) is one of the factors that attract tourists to visit.

Branding tourism destination

A brand is a mark used to distinguish goods or services produced by a person or company (Kaharuddin, A. 2019). Kotler & Armstrong (2012) defines brand as a name, term, symbolic sign that identifies the manufacturer or seller of the product. It means that each brand has an identity that distinguishes it from other products. Brand communicates its character (nature, benefits, and specifications of a product). According to Kotler and Gary (2012), there are four product brand characters: (1) attributes, markers attached to a product and remind people of the product; (2) benefits, usage of a product that the buyers can feel; (3) value, a buyer's judgment of a product, (4) personality, concerning about the personality or figure attached to product and becomes the product image. Finally, a brand is personality of a brand having a specific character as a human being.

Kotler and Keller (2012) also emphasize that in addition to personality, brands must have an image explaining the extrinsic nature of the product, and the ways in which the brand is to meet the customer's psychological or social needs. Brand image is the perceived meaning and becomes knowledge embedded in the minds of consumers. Brand image is related to brand indexity that gives and instills trust in consumers. A strong brand image produces superior functions, associations, evokes certain experiences, etc.

Brand identity

Construction of identity and brand personality

Market Positioning

The process of forming a brand image or identity

Brand identity

brand reconstructed by consumers

Figure 1. The process of forming a brand identity into a brand image

Brand is not only a commercial product that requires personality and image. However, the brand can also be a place (country, city, region, tourism object) that must have a personality and image. Tourism destination as a brand has customers, namely tourists visiting the object. Tourism region as a brand that has a tourist attraction requires marketing called place branding (Kotler, 2012, Kaharuddin, N. 2014).

A country, in marketing a tourist attraction (new or old) needs a branding for the tourist destination. According to Kotler (2012), place branding is the marketing activity of a place brand to create, maintain, or change the attitudes or behavior of visitors. Cities, states, territories and even entire countries compete to attract tourists. Place branding is a way to attract tourists by providing positive

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information on attractions. Kotler gives an example of New York branding with the ad tagline 'I love NY'. California brands its tourism area with the tagline, "California, find yourself here"

Place branding is a marketing activity covering nation branding, regional branding and city branding. Place branding is communicating and giving image of a place to tourists (visitors). Currently, tourism actors use branding place as an approach to marketing a city or a tourism area by emphasizing the character or identity of the region. Place Branding is used to brand the character of a place into a positive image of tourism.

RESULT AND DISCUSSION

Toraja's reputation as a coffee tourism

In addition to Toraja known as a cultural tourism area, it is also known as a producer of quality coffee (arabica and robusta). The coffee products are branded with *Kopi Toraja* (Toraja coffee). The brand name of *Kopi Toraja* is taken from the name of the ethnic of Toraja inhabiting the area and at the same time the name of the area as a regional government. The personality of the Toraja Coffee brand is taken from the reputation of Toraja which has a positive image as a world tourism area.

Kopi Toraja has a brand personality, divided into four characters: attribute, benefit, value, and personality. Attribute includes physical features as the brand identity and a differentiator with other coffee brands. The attribute of Toraja coffee as its personality is Tongkonan, the traditional house of Toraja. The Toraja traditional house as a logo on packaging is an ethnic representation of Toraja and the Toraja tourism area. The trational house of Toraja always refers to the ethnic and icon of regional government of Toraja. Almost all Toraja coffee products use the icon of Tongkonan traditional house as the identity and personality of *Kopi Toraja*. The identity is the ethnic name and traditional house of Toraja ethnic.
Ficture 2. The Use of Toraja as the Coffee Brand

Benefits of Toraja Coffee brand is how the tourists perceive the taste and aroma of Toraja coffee.   Toraja coffee has two benefits: 1) a commercial product

consumed by tourists due to its good quality of coffee and the Toraja community, and 2) the social benefits of Toraja coffee. Toraja people have a tradition of drinking coffee. In addition to daily drinks, Toraja coffee is served at Rambusolo death ceremony. Drinking coffee, called *magiru*, is a series of death events. The Mangiru event is held when guests come to visit the death party. They bring gifts (buffalow, pigs, etc.) as a symbol of solidarity and kinship to the grieving family. The 'mangiru' event has symbolic meaning of social interaction and the solidarity of Toraja community which has become a tradition and is preserved until now.

Ficture 3. *Mangiru* Party (drinking coffee) in death event of Rambusolo

The Brand value of Toraja is how consumers perceive the quality of Toraja coffee. Enjoying Toraja coffee is one of the reasons tourists visit Toraja. They want to drink Toraja coffee at cafes and at the site of Rambusolo death event where guests are served Toraja coffee. In addition, they buy Toraja coffee for souvenirs and for consumption. An interview with foreign tourists (Europeans) showed that they got information about the popularity of Toraja coffee in their country before going on a tour to Toraja. The information was about the taste of Toraja coffee from tourists who had visited Toraja and the information they got at the cafes in their country.

Ficture 4. Café providing Toraja coffee in Tourism object in Toraja

The personality of Toraja coffee brand means the quality of coffee associated with the Toraja ethnic culture as a tourist destination, with the characteristics of rambusolo party and traditional house of Toraja. The foreign tourists perceive that Toraja coffee products are associated with tourism destinations. Thus, personality brand of Toraja coffee associates with Toraja cultural tourism (death parties and

traditional houses). Toraja's identity as tourism destination is coffee as a place of branding, positive image and differentiator with other tourist attractions.

Toraja 's brand image as a tourist destination

Brand image is a set of beliefs related to names embedded in the minds of consumers (Anholt, 2010, Bahar, A. K., & Latif, I. 2019). It is consumer perception (a collection of unique associations in the minds of consumers) towards a brand (Helin 2014, Kaharuddin, A. 2018). Therefore, brand image relates to the perception given by consumers of the product. Product trust by consumers is closely related to knowledge and experience of the product.

Brand image of *Kopi Toraja* as a place branding of tourism is a set of beliefs built and perceived by tourists. Place branding of coffee tourism has been carried out to create a positive image and become a tourism identity. For Toraja Coffee branding as a tourism destination, Toraja coffee products have been included at each coffee festival event under the name of the Indonesian Special Coffee Contest (KKSI) organized by the Indonesian Coffee Exporters and Industry Association (AEKI) which is held every year. This contest involves juries of coffee experts from Germany, Australia and Japan. Each jury judges the quality of the coffee without knowing the origin of the coffee. They taste a cup of coffee that was coded (participant number). Each number is given a value. In the 2016 KKSI Contest, Toraja Arabica Coffee won as the best coffee product, and in the KKSI 9 contest in 2017, Rabika Toraja coffee came second.

Toraja Coffee branding is also carried out by Toraja Coffee Festival every year in Toraja. The Toraja coffee festival introduces various variants of Toraja coffee based on the coffee growing areas. The taste and aroma of coffee is believed to differ based on the place of the coffee plantation. Visitors especially the tourists attend the festival and they taste various coffee variants based on the origin of the region.

Toraja coffee as a tourism product has different variants based on the area the coffee is growing. In the districts of Tana Toraja and North Toraja in South Sulawesi, there are four variants of coffee with different characters and becomes a strategy of Toraja brand as tourism coffee.

No	Toraja Coffee products
1.	Toraja Seko coffee
2	Toraja Dende coffee
3	Bittuang coffee
4	Gandang Batu coffee
5	Parindingan coffee
6	Toraja Sesesan coffee
7	Toraja Palesan coffee

8	Buah Kayu coffee
9	Sado'ko coffee
10.	Messila coffee
11.	Pango-pango coffee
12.	Lolai coffee
13.	Sulo'ko coffee
14	Pangalla coffee
15.	Sapan coffee
16.	Bassean coffee

Table 1. Names of Toraja coffee product based on plantation area

To get information about the perspectives of foreign and domestic tourists on Toraja coffee as a tourist attraction, questionnaire distribution and interviews were conducted to foreign tourists visiting Toraja (at coffee festivals, tourist attractions and cafés in Toraja). The foreign tourists get information about Toraja coffee as a tourism destination in Indonesia from internet and those who have visited Indonesia, particularly Toraja.

Foreign tourists also get information about Toraja coffee myth as the identity of Toraja tourism from travel, YouTube videos and social media. Their perception of Toraja as tourist destination relates to the quality of Toraja coffee, ethnic with unique culture, Rambusolo's death party, stone graves and traditional house. They have got experience that never found in other tourism areas in the world. The most powerful culinary information they get is Toraja coffee. Tourists already have knowledge about Toraja coffee so those who love coffee would taste and buy Toraja coffee as a souvenir.

Figure 3. Tourism object of Toraja coffee int Tana Toraja

Foreign tourists' perceptions and expectations of Toraja coffee as a tourist destination is how they gain new experiences from this tourism activity. Table 2

shows the perceptions and expectations of foreign tourists towards the coffee destinations in Toraja.

Table 2 displays the tourists' understanding and expectation of Toraja coffee

No	Toraja Coffee Destination that foreign tourists visit	%
1.	Visit the coffee herbs	85.7
2.	Watch the way farmers make coffee	48.6
3.	Living with coffee farmers in estates	51.4
4.	Choice of coffee	48.6
5.	Taking coffee with farmers	74.3
6.	Witness the coffee farmers' daily activity	88.6
7.	Drinking coffee at death ritual ceremony	88.9

Table 2 shows seven activities carried out by foreign tourists in the Toraja coffee tourism area. Their favorite activities are visiting coffee plantations, picking coffee with farmers and drinking coffee with grieving family at the ritual ceremony of the death of Rambusolo in Toraja. They want to get new experiences that they could not find in their countries.

CONCLUSSION
This research shows that Toraja Coffee is a tourist destination in Toraja which can be developed as a global tourism. Basing the perceptions and expectations of the tourists, Toraja coffee has the power of myth as a tourist attraction which arise a sense of curiosity about Toraja tourist area. Toraja Coffee is a destination brand that fosters tourists' interest to visit. Variants of Toraja coffee based on the origin of the planting area become tourism characteristic where tourists, especially coffee lovers, have opportunity to enjoy various variants of Toraja coffee.
Toraja coffee is a possible tourism destination to increase Toraja culture attraction. Toraja characteristic as a tourist destination is different due to the origin of the coffee. It is a different flavor. Variants of Toraja coffee were incorporated into Toraja culture tourism items. Based on the perspective of tourists, developing Toraja coffee as the identity of Toraja is an artifact complementing the cultural tourism as the main tourist attraction, grave and Tongkonan house. Tourists want to enjoy Toraja coffee at home and make Toraja a typical souvenir. Toraja Coffee is a myth to Toraja tourists as a new destination.

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