

## **Brand Design And Branding Strategy For Agro Nusantara “Kopi Warga”**

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**Abstract:** Local farmers who are members of the Agro Nusantara farmer group in Pangalengan, farm typica arabica coffee or buhun coffee known as Java Preanger. Until now, Agro Nusantara is able to produce quality coffee that meets the requirements as specialty coffee. Although the coffee produced by Agro Nusantara has the advantage of high quality, coffee is still sold as a generic product / as a raw material, which is marketed to regular regular buyers. This means that the superior product has a sub-optimal selling value, because it has a status as a generic product / wholesale product and has a "distance" or a big gap from consumers who enjoy coffee. The success of a product in the market is determined by how the marketing strategy is, the product must have a brand so that it is known or is present in the perceptions of target consumers. For this reason, a brand / branding design is needed as a strategic part of the marketing strategy for Argo Nusantara coffee products. The design of brands and branding for the coffee products of this Agro Nusantara farmer group includes brand names, brand identity / product logos, packaging design, and brand identity applications. The design process is carried out through the observation stage which includes the location of the object of research, information about coffee products, the vision and mission of partners, and others. In addition, interviews were also conducted with the leaders of the Nusantara Agro Farmers Group. The results obtained from this research are that the Agro Nusantara farmer group has succeeded in having a brand name - brand identity - a brand design for its coffee products which is named "Kopi Warga". This name contains a local meaning to build a message and the impression that this coffee product is from folks to folks. In addition, in order to maintain consistency of messages and impressions, to create a visual identity system, the Kopi Warga logo design is also applied to various retail supporting media such as sign boards and coffee serving equipment.

**Keywords:** brand, branding strategy, specialty coffee.

### **1. Introduction**

One of the key strategies to face business competition is the effort to build the brand and branding of a brand or trade name. With branding efforts, a brand of a product / service can be recognized - trusted - and even liked by consumers. Because branding can make a brand have a positive differentiation and perception so that it is competitive for consumers to choose and buy.

The Agro Nusantara Farmer Group is a local coffee farming community in Pangalengan, West Java. This farmer group, on a labor-intensive basis, farms typica arabica coffee or buhun coffee known as Java Preanger. With their passion and persistence, the Agro Nusantara Farmer Group has been able to produce quality coffee that meets the standards as a specialty coffee.

The problem is, even though the coffee produced by Agro Nusantara has the advantage of high quality, coffee is still sold as a generic product / as a raw material, which is marketed to regular regular buyers. This means that the superior product has a suboptimal selling value, because it has the status of a generic product / wholesale product and has a "distance" or a big gap from consumers who enjoy coffee.

To help solve this problem, our team plans to provide consulting assistance, strategic planning and design design of various brands and branding facilities of the Agro Nusantara Farmer Group's products. The output to be achieved is, the coffee products produced by the Agro Nusantara farmer group have succeeded in having: brand name - brand identity - brand design.

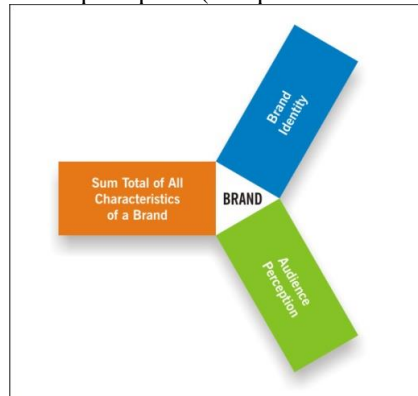
### **2. Literature review**

#### **1. Brand**

Blackett (in Clifton and Simmons, 2003: 30) reveals a brief history of the brand. The word brand comes from the word "burnt," which is from the activities of farmers marking their livestock by burning a mark of iron, then stamped into the body part of the livestock. The purpose of stamping these cattle was originally just to mark

ownership of livestock. But then the role of the sign develops into a "quality mark;" where cattle with a certain body stamp belong to a farmer whose reputation is good, more sought after or sold than cattle with a stamp from farmers whose livestock is not good. Since then, the role of the brand has been born in relation to the commercial world, and the role of the brand as a sign of differentiation and quality marks that make it easier for buyers to make choices.

Nowadays the meaning of the brand has been much developed, Landa (2006: 4) states that the brand now means image, credibility, character, impression, perception or assumption in the minds of consumers. Landa (2006: 4-7) states that the meaning of a brand is awakened by three aspects: visual identity (brand identity: logo with the entire visual system of its application) – a collection of special characters from a brand (things that are invisible to a product / service: usefulness, ability, value, marketing style, to the corporate culture) – and equally important is that the brand is determined also by audience perception (interpretation or assumption of the viewer).



Picture 1. The Three Integrated Meanings of Brand.  
Source: Robin Landa (2006). Designing Brand Experiences

Neumeier (2003: 54) concludes that a brand means a statement about who (identity) – what to do (products/services offered) – and as to why a brand is worth choosing. A brand is a reputation, a reputable brand is a promising brand, so the public trusts and chooses that brand. So the brand in the sense is now becoming widespread: a mix of various attributes, both tangible and invisible, that can build value, influence and assumption in the minds of consumers. Neumeier (2003: 14) asserts that a brand is a kind of consumer's "gut feeling" towards a product, service, or organization.

## 2. Importance of Brands

In the midst of the explosion in the number of offers of various similar and parity products, brands play a role in building difference (differentiation) and specificity, without a brand a product is only a commodity. Neumeier (2003: 35) states that today's consumers do not have the time to be rational in weighing options between equal offers. So the brand serves as a shortcut in buying decisions, because a brand that has a reputation will be considered "promising" or trustworthy. Apparently, when a need comes, consumers will only buy from parties (producers / brands) they know, trust and like (Stratten, 2010: 1).

A further benefit of the brand, according to Neumeier (2003: 46), is that the brand is able to meet the growing demands of consumer needs. Because today consumers do not buy merely in order to fulfill functional, practical, physical and rational needs; Today's consumers buy all at once to fulfill their desires which are colored by non-functional, psychological, aspirational, and emotional elements. The following illustrates the evolution of changes in the reasons consumers buy products or choose a brand.

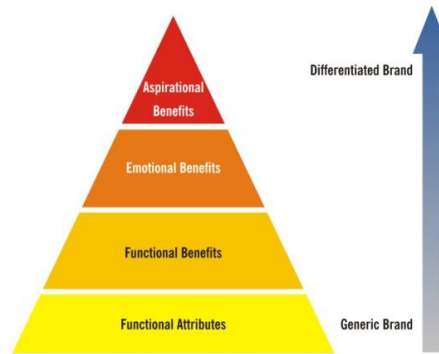


Picture 2. Marketing Today is About Creating Tribes  
Source: Diolah dari Marty Neumeier (2006).

Brand Gap

So a brand that has been formed complete with various attributes of differentiation, specificity, rational-emotional benefits, and impressions / perceptions contained in it, can fulfill consumer desires for aspirations, values, identity and status or recognition.

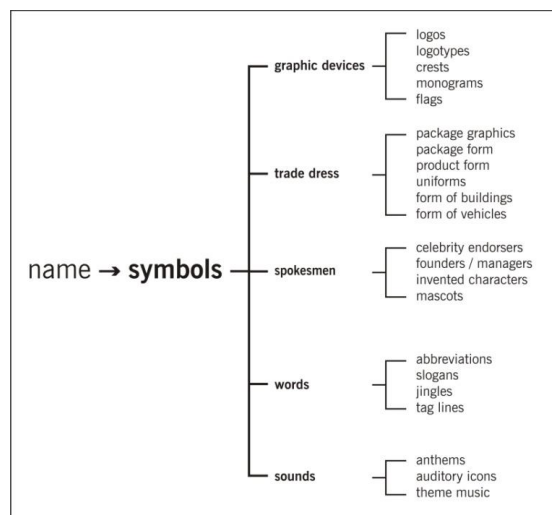
To understand how branding relates to the ranking of human needs, Thompson (in Clifton and Simmons, 2003: 79), states that the more aspirational the benefits a brand offers, the more special / different the brand will be in consumer perceptions.



Picture 3. Laddered Hierarchy of Customer Needs  
 Source: Anne Bahr Thompson (2003). Brand Positioning & Brand Creation

3. Elements of Brand

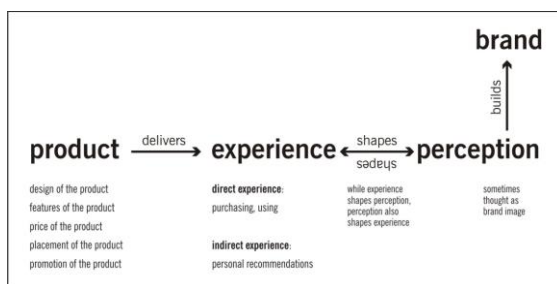
Initially, the elements that form the brand's form are covered in the term brand identity; that is, a visual and verbal articulation of the brand. Blackett (in Clifton and Simmons, 2003: 16) emphasizes that the most important element of a brand is the name. Along with developments in the world of branding and branding strategy, Dubberly (www.dubberly.com, accessed June 26, 2012) concluded that a brand name is not enough if it is only supported by a symbol or visual identity symbol that is consistently and systematically applied to various supporting media for marketing communications. brand. Dubberly explains that the supporting elements of a brand are composed of a collection of symbolic representatives of the name:



Picture 4. Elements of Brand.  
 Source: Hugh Dubberly (2001). A Model of Brand.

#### 4. Branding Strategy

There are three goals or three main steps in building a brand according to Neumeier (2003: 41), namely: forming perceptions, building trust and building love for the brand. Of the three things, Dubberly (www.dubberly.com, accessed June 26, 2012) emphasizes only one thing; that branding means the process of forming consumer perceptions. To achieve the formation of a brand perception, Dubberly stated that the strategy is: creating experiences from products; because the perception of the brand can be formed by consumer experience of the product.



Picture 5. Brand Building Process  
Source: Hugh Dubberly (2001). A Model of Brand.

Different from Dubberly's view, Landa (2006: 30-37) emphasizes the importance of brand essence, brand promise, and brand personality, as core elements of a branding strategy. That a brand must have an identity that is formed from a special advantage that promises and is needed by consumers. In connection with the matter of brand essence, Davis (2009: 50) uses the term brand positioning; that a brand must have advantages and differentiation compared to its competitors. Regarding brand personality, Landa (2006: 36) emphasizes that a brand must have a distinctive personality with all its characteristics, traits and behavior. The three core assets of a brand must have differentiation, relevance to consumers, and have resonance. Ultimately, these core concepts are then embodied in the design of various applications / media; from designing a brand name (brand name), a logo (brand identity), to packaging design, advertising in various media and various approaches to consumers, in the end all these activities result in a brand experience. So according to Landa's point of view, branding strategy is the accumulation of various imaging movements through a mixture of various media; which is the brand experience; which ultimately will build a position and perception of a brand in the minds of consumers.



Picture 6. Actions & Mediums of Branding.  
Source: Robin Landa (2006). Designing Brand Experiences

#### 5. Unconventional Branding Strategy

Changes in consumer lifestyle, perspective and culture are driving the birth of unconventional branding strategies.

Gobe (2005: 23) initiated an emotional branding strategy: which is about how important it is to build the emotional aspect of a brand; in order to build a special relationship between the brand and consumers. He argues that there has now been a shift in the reason for consuming; from the rational state to the state of desire, from objective to subjective – to the area of psychology. So a brand will succeed if the brand can stir the feelings and emotions of consumers. Therefore a brand needs to be built and have a certain personality; that having the advantage of function and rational benefit alone is not enough. Understanding the emotional needs and desires of consumers is considered the key to success of branding strategies.

In relation to the issue of building emotional relationships with consumers, Faraz stated that the way to make consumers emotionally involved with the brand is to organize brand activation: various activities that bring the brand's soul to life in the middle of consumer life. (brandactivation.blogspot.com, accessed January 19, 2013)

Gobe (2005: 51) initiated "ten orders of emotional branding:" describing how different concepts or paradigms of branding are considered outdated, with a new approach with emotional dimensionality, so that the character and expression of a brand is loved by consumers:

- a. From CONSUMER → HUMAN. Consumers buy, humans live. Consumers should not be considered as enemies to be attacked. But the feelings and desires must be respected.
- b. From PRODUCT → EXPERIENCE. Products fulfill needs, experiences fulfill desires. People need to buy dreams, not just product lists.
- c. From HONESTY → TRUST. Honesty is what it should be, trust is inherent and intimate. When the public becomes more personal, a brand must act like a friend.
- d. From QUALITY → PREFERENCE. Quality at the right price is an ordinary. Preference is what creates sales.
- e. From POPULARITY → ASPIRATION. Being a famous brand does not necessarily mean that a brand is also loved.
- f. From IDENTITY → PERSONALITY. Identity is recognition. Personality is about character and charisma.
- g. From FUNCTION → FEELING. Functions become obsolete, if they are not designed with feelings or emotions in mind.
- h. From UBIQUITY → PRESENCE. Appearing everywhere, in contrast to the "presence" that can be felt emotionally. It's not about quantity, but how the quality of the brand meets consumers.
- i. From COMMUNICATION → DIALOG. Communication is telling. Dialogue is sharing. One-way offers, especially when bombarded, will not be heard, the public needs a more personal message.
- j. From SERVICE → RELATIONSHIP. Service is selling. Relationships are rewards to consumers.

In connection with the emotional branding strategy, then Marc Gobe (2007: 27) brings up the discourse which he calls Brandjam. The point is, to optimize the brand experience of consumers. So a brand needs to be closely related to the specific culture of the target consumer group, in order to reach the hearts of consumers. Weapons to achieve this are emotional designs; which has the principle: inspirational, rich in taste (multi-sensory), not generic (market), and can satisfy the desires of the human subconscious.

Wipperfurth (2005: 5-9), analyzes several cases of global brands that have succeeded in dominating the market, but without conventional branding processes or strategies. Because conventional branding cannot penetrate consumers who are now: rejecting marketing (and becoming a mainstream), anti-corporate, rejecting blatant and insistent offers and disgusted / saturated with the branding movement of too many brands.

The following are some of the principles of non-conventional branding strategies discovered by Wipperfurth (2005: 21-51):

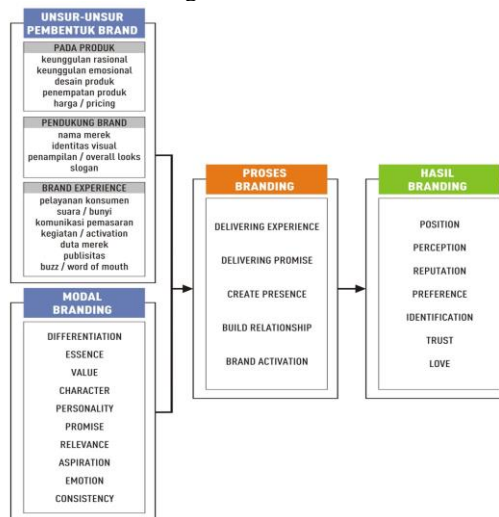
- a. Brands need to collaborate with their users, because now the users are in control of the meaning and impression of a brand, not the marketing manager.
- b. Consumers are allowed to shape the meaning of a brand.
- c. Consumers are allowed to promote brands to others.
- d. The brand is left neutral, like a blank canvas, there is no image. In order to be filled with meanings and narratives belonging to consumers.

Tabel 1. Perbandingan Strategi Branding  
Source: Alex Wipperfurth (2005). Brand Hijack.

	Brand & Branding Non-Konvensional	Brand & Branding Konvensional
Jenis brand	Praktis, netral, apa adanya. Didorong nilai-nilai aspiratif.	Kompetitif. Didorong fungsi, manfaat.
Kendali atas brand	Diambil alih oleh konsumen.	Dikuasai oleh pemasar.
Arti dari brand	Brand "dimiliki" oleh publik subkultur.	Brand dimiliki oleh budaya mainstream. Berusaha menembus subkultur.
	Kanvas kosong; arti, pernyataan, diciptakan oleh konsumen	Arti dibuat produsen dan berusaha ditanamkan ke konsumen.
Pendekatan branding	Memiliki berbeda-beda arti bagi bermacam kelompok konsumen.	Berusaha menyeragamkan arti dengan kampanye besar-besaran.
	Gerakan akar rumput eksklusif	Gerakan pencitraan massal.
	Didorong oleh narasi seputar merek yang didarkan oleh konsumen.	Didorong oleh penyiaran melalui media massa.

From the table above, it can be concluded that the main characteristic of unconventional branding is that it does not attempt to build a certain perception in the minds of consumers, but allows consumers to form perceptions according to the consumer's own interpretation.

Concluding a description of the various theories of brand & branding, the following authors make a summary map or summary of the theory regarding: the elements that make up a brand - the capital or requirements for building a brand - the process or method of branding - and the results or benefits of branding.



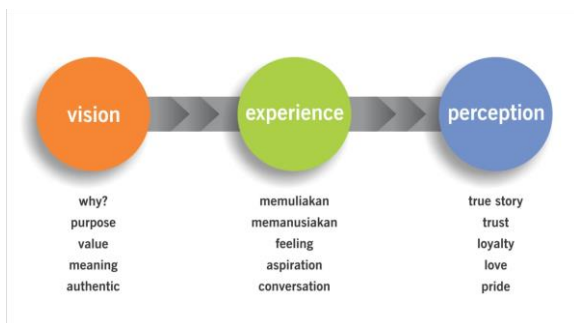
Picture 7. Summary of Brand & Branding Theory.

### 3. Methods

The following are the methods practiced in research activities:

1. Observations: Finding the realm of major marketing issues. The realm of supporting problems in the field of production (product development).
2. Provide solution steps that include:
  - a. Problem identification survey.
  - b. Solution Development (design).
  - c. Design production & implementation.
3. The partner act as data resource persons and as equal partners in deciding design solution options.
4. Program evaluation is carried out periodically per three months, since the solution is implemented, with the interview method.

**A. Results and discussion**



**1. Kopi Warga Branding Strategy**

The big strategies to build coffee brands produced by Agro Nusantara Farmer Group are as follows:

- a. Creating brand differentiation by formulating aspects of why - purpose - value - meaning of the brand, to achieve authenticity.
- b. Designing an experience strategy that glorifies or humanizes customers, provides a sense that suits the customer's aspirations, and approaches two-way conversations; not a one-way advertising/promotional approach with customers.
- c. What to achieve with the above strategy is: customers understand the original narrative of the brand - trusting the brand - until the customer likes, is loyal, feels owned and feels proud to be part of the brand.

From the results of interviews with the leaders of the Agro Nusantara Farmers Group, it was found that a strong and attractive vision was found to be conveyed to the minds of customers. Namely, the Agro Nusantara Farmer Group has an orientation that is more than just looking for profit:

- a. Have a "social good" vision.
- b. Empowerment of Pangalengan coffee farmers.
- c. Empowerment of non-productive land.
- d. Invite customers to play a role in social and environmental empowerment.

The assumptions or perceptions that will be built are: the brands or products of the Agro Nusantara Farmer Group are; the only coffee company that has a social and environmental empowerment context.

**2. Brand Design Program**

The steps or the program taken in creating the Agro Nusantara farmer group brand are:

- a. Brand name design.
- b. Brand identity.
- c. Packaging design.
- d. Brand identity implementations.

**3. Brand Name Design**

From the results of discussions with members of the research team and leaders of the Agro Nusantara Farmers Group, the writing team proposed the brand "KOPI WARGA." This name was chosen based on consideration; novelty, differentiation, familiarity (easy to hear, easy to say, and easy to remember), and to build messages and impressions that this coffee product is from the folks for the folks (localness aspects).

**4. Brand Identity Design**

To build a visual identity or logo that matches with the brand name concept, looks distinctive, have a localness style, original and also traditional. The following logo design is proposed:



Picture 8. Kopi Warga Logo Design  
Source: Personal archive

The logo is designed using script type or handwritten typography, to build these impressions; natural - manual (handmade) - localness style (vernacular) - simplicity and also traditional looks.

### 5. Packaging Design Concept

In line with the concept of the brand name, the brand identity, and in order to support the retail product marketing program, the following packaging design is proposed:



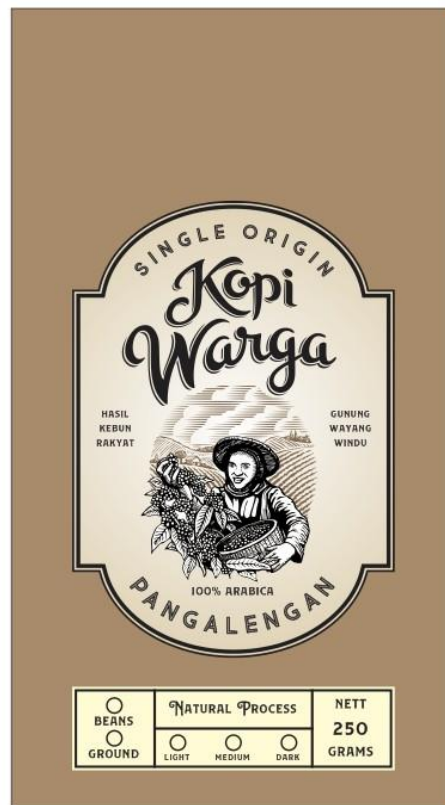
Picture 9. Packaging Label Design  
Source: Personal archive

The design concept is, to build an impression of something vintage, localness (localness), and vernacular. To achieve that impression, it uses elements of classic style frames, illustrations of woodcut techniques, and vintage style typography.



Picture 10. Packaging Label Design with Alternate Color  
Source: Personal archive





Picture 11. Packaging Design Front View  
Source: Personal archive

The concept of the packaging design above is: to build an original, populist, traditional, vernacular impression and an impression of simplicity or innocence. To strengthen the impression that the Citizen Coffee products are the products of the people or the original residents of Pangalengan.

## 6. Brand Identity Implementation

In order to maintain consistency of messages and impressions from all graphic items, and to create a visual identity system, it is proposed to apply logo designs to several items:



Picture 12. Wooden Signboard Design  
Source: Personal archive

The design uses a laser-burning technique on a wooden plank panel, to build an impression that aligns with the overall Kopi Warga branding concept.



Picture 13. Implementation on Serving Utilities  
Source: Personal archive

The design team participates in the selection of cups, teapots and various coffee serving utensils. The equipment was deliberately selected with a traditional, original, simple and "village-like" feel.

#### 4. Conclusion

Based on the explanation that has been delivered, it can be concluded that the design of the brand and branding of the Kopi Warga is designed with the theme of locality to build a message and the impression that this coffee product is "from the folks and for the folks."

Branding design still characterizes novelty, differentiation, familiarity (easy to hear, easy to say, and easy to remember), for example a logo is designed using script type typography or handwriting, to build an impression; natural - manual (handmade) - local (vernacular) - simplicity and traditional impression. In addition to the packaging design concept, the selection of materials on the sign board and coffee serving equipment are designed to build an original, folk, traditional, vernacular impression and contain a message of simplicity or innocence. So that it strengthens the impression that the KOPI WARGA product is the result of the people or the original peoples of Pangalengan.

From the results of this design, it is hoped that in the future the KOPI WARGA products that already have a high quality, supported by comprehensive design program, the brand will be able to exist and compete in the emerging or booming coffee retail business in Indonesia major cities. The brand having a loyal customers from specialty coffee aficionado community.

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