

Designing Brand Identity for Batak Toba Tuak in Medan City

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Abstract Sumatera Utara is a multicultural region. One of its native tribe is Batak Toba tribe. The people in Batak Toba tribe consumes special drink for a special occasion or as their second nature. Until now, tuak is still a very popular liquor in the area of North Sumatra, you could find a shop called lapo tuak in almost every village. Along with other cultures, tuak is also considered a cultural result that can be included in one of the many traditional drinks which favored by the domestic and foreign tourists. In North Sumatra tuak production is spread in various places, one of them are located in Medan. Medan is the largest metropolitan city outside Java and the third largest city after Jakarta and Surabaya. Despite being one of the largest cities in Indonesia, tuak which produced and being sold in Medan does not have its own branding. The various types of tuak create difficulties in identifying the origin of tuak that sold in the market. Then came the idea to design a brand for tuak, in addition, to increase selling prospect, and also to maintain the quality itself (quality control) so that it could be more trusted to the targeted customers. The identity design is followed by making packaging and promotion that is appropriate and effective. By making identity, packaging, and promotion for tuak, it is expected that Toba Batak's tuak can be identified by potential customers more easily.

Keywords Brand Identity, Promotion, Tuak, Culture, Batak Toba, Medan City

1. Introduction

North Sumatera is one of the provinces located in the east part of Indonesia with Medan as it's the capital city. Just like any other region in Indonesia, North Sumatera is a multicultural region. One of its native cultures is the Batak Toba culture. Culture oftentimes become the main attraction of a region. Each region present travel journey by presenting the culture of its native mainland as USP (Unique Selling Point). Rosser Reeves said that to find opportunity in a competition, find something special from our product that our competitors lack, it's called USP. (Madjadikara, 2004: 60). The distinction of culture in each region attracts visitor from various place. The advanced interest of visitor could increase the region's income.

Many attractions can attract tourist, one of them is Nusantara traditional culinary. The beverage type of culinary that has become an attraction in Medan city is Batak Toba's Tuak. In the social dynamic of Batak Toba society culture, they use tuak as the beverage for ceremonial events

and as their daily lives beverage. Tuak is made from arenga palm lead called nira/arenga's sap. Nira tastes sweet, while there are two types of tuak according to the recipe. One tastes sweet and another one tastes bitter (the bitter one contains alcohol in it) (Ikegami, 1997: 4). Batak Toba's tuak belongs to the bitter type. This drink is a low alcohol beverage, therefore tuak classified as beverage type B, which means tuak has ethyl or ethanol alcohol in the highest level of 5 percent (kemenprin.go.id).

In North Sumatera itself, the productions of tuak spread in several places, one of the productions located in Medan. Despite being one of the largest city in Indonesia, tuak which have been produced and being sold in Medan does not have any identity yet. Whereas it has been produced and consumed in Medan for a quite long time. Aside from being consumed daily by the local citizen, tuak is also favored by the tourist from the domestic and overseas area. Just like any other culture, tuak has become one of the most pursued traditional beverage in Medan. Unfortunately, the lack of identity and information of tuak itself made the

tourist feels confused and alarmed.

To increase the sales of tuak as one of the most pursued culinary objects by the tourist, it needs branding. At this point, branding has the goal to give tuak clear brand identity and quality control. Wheeler stated that branding is a disciplined process used to build awareness and extend customer loyalty. Branding is about seizing every opportunity to express why people choose one brand over another.

Creating brand identity could urbanize tuak from its conventional traditional values so it could be accepted in further civilization. Hopefully, with a clear identity, tuak could achieve new market segmentation and increase its sales.

1.1. Problems Identification

Based on the explanations above, it can be concluded that the core problem is as follows:

1. The wasted up potential of high sales traditional beverage tuak Batak Toba, that caused by the lack of identity that differs tuak Batak from tuak that come from another tradition.
2. The absence of brand in tuak as a traditional beverage that contains alcohol has made the product can't be legally sold.
3. The tuak that have been sold in the local tuak shop served in common drinking glass without any specific information about the brand name and product.
4. There are no promotional media that specifically promote tuak to educate consumer candidates and increase sales.
5. The consumer candidates began questioning the product because of the lack of brand identity and packaging.

1.2. The Designing Purpose

The purpose of this design plan is as follows:

1. Batak Toba tuak could be recognized by the consumer candidates which is the domestic and overseas tourist
2. The number of consumer increasing as a result of new market segmentation
3. The alteration of tuak Batak Toba from conventional to urbanized local beverage.

2. Basic Theories

2.1. Brand Identity Theory

According to Wheeler's concept of brand (2009: 4) brand identity is a tangible form that appeals to the senses. You can see it, touch it, hold it, hear it, watch it move. Brand identity fuels recognition, amplifies differentiation, and makes big ideas and meaning accessible. Brand identity takes various elements and unifies them into one that creates a whole system.

The conclusion is, brand identity is an assembly of elements that form a unity, which is tangible and appeals to the senses. Brand identity takes a big part in differentiation. The identity contains the salience of the company.

2.2. Brand Theory

There are plentiful ideas and concept about brand. According to brand definition by Wheeler (Wheeler, 2009: 2), as competition creates infinite choices, companies look for ways to connect emotionally with customers, become irreplaceable, and create lifelong relationships. A strong brand stands out in the saturated marketplace. People fall in love with brands, trust them, and believe in their superiority.

Based on the definitions above, it can be concluded that brand is an assembly of symbolic elements and non-symbolic elements that differs one product from the other and make it special, in which brand has a strong bond with consumer emotion.

2.3. Packaging Theory

According to Klimchuk & Krasovec (2007: 33) packaging design is a creative business that associate with shape, structure, material, color, image, typography, and design elements including the product information so the product could be marketed.

Based on the definitions above, it can be concluded that packaging is a container or a case of a product with visual elements and shapes that related to its product.

According to Louw & Kimber (2007), there are seven purposes of designing a packaging, which as follows:

1. Physical Production

To secure the object (product) from a certain temperature, vibration, tremor, pulsation, etc.

2. **Barrier Protection**
To secure from oxygen, vapor, dust detention which can lead to defected product.
3. **Containment or Agglomeration**
Small products usually get assembled in one package for efficiency purpose in transporting the product.
4. **Information Transmission**
Information about how to transport, recycle, or to throw out the packaging listed on the packaging.
5. **Reducing Theft**
The packaging that has been opened could be useful as an indication of the product is no longer new or fresh. Packaging functioned as anti-theft (product being used or applied by someone other than the buyer)
6. **Convenience**
A Feature that adds more convenience in distribution, handling, selling, display, opening and closing the lid, using and reusing the product.
7. **Marketing**
Packaging and label can be used by the company to promote product sales.

3. Data & Analysis

3.1. STP (Segmenting, Targeting, Positioning) Analysis

1. Segmenting

Data segmentation show that the majority of customers who wants to buy 'branded' tuak Batak Toba are them who came from outside Medan. However, it also shows that there's quite much potential buyer from the local itself. The age range is 21-25 years old, which already graduated from high school to master degree. Their occupation varies between employee or entrepreneur. They're most likely to be on the upper-middle class with expenses in approximately SES A2 (above 2.250.000 IDR/month)

2. Targeting

- People who favor traditional beverage
- People who loves local product
- Passionate and outgoing people
- Enthusiastic people

3. Positioning

The first to produced tuak professionally and preserve excellent quality Batak Toba's tuak with the essence of taste and native culture of true Batak Toba's native beverage.

4. Concept and Design Results

4.1. Message Concept

The messages must be corresponding to the target market. Message concept from this design is taken from data analysis. The purpose is to find out what kind of product that customer needs and how to deliver the message that is relevant to the target market's interest.

A relevant message will tell who we are and give them the reason why they need to know (Wheeler, 2009: 2). Tuak Garuda's target market is the generation "Y" or better known as Millennials. In which this generation is living their productive age and passionate to achieve their dreams. Data analysis result along with message concept creates 3 keywords that used as brand personality to help creates a boundary to create a relevant message, which written as follows:

1. Modern
2. *Passionate Millennials*
3. Fun

The message that Tuak Garuda carries is Tuak Garuda as Batak Toba traditional beverage that makes you happy and will accompany you through a productive journey to be a creative millennial for the nation.

4.2. Creative Concept

Creative concept resolved by designing brand identity, which embodies logo, tagline, and promotion (packaging and advertising) as a solution to the core problem of Batak Toba's tuak among tourist and local citizen (with particular segmentation). Based on deliberated problems, brand identity is designed to solve Tuak Garuda core problem, which is blurred identity, with brand name only. Which made Tuak Garuda hard to recognize, remembered, and trusted by the

market. The basic function of brand identity is to build brand awareness and brand image. After all the basic function been fulfilled, brand image is formed.

4.3. Media Concept

The media concept refers to the visual elements that are relevant to the brand identity that has been designed. Which aimed to preserve the desired brand image. Media that used for designing Tuak Garuda Tampubolon is as follows: logo guide book, PDP (Primary Display Panel), primary packaging, secondary packaging, conventional advertising, online advertising, and merchandise.

4.4. Media Strategy

1. USP (Unique Selling Point)

The most impactful Tuak Garuda's superiority is the packaging.

2. Brand Personality

Based on the designed brand message concept, Tuak Garuda's brand personalities are: modern; passionate millennials; and fun.

3. What to say

The message that Tuak Garuda was intended to deliver is Tuak Garuda as Batak Toba traditional beverage that makes you happy and will accompany you through a productive journey to be a creative millennial for the nation. Media that relevant to advertise Tuak Garuda are the media that convenient with the consumer insight segmentation, which is millennials.

The millennials generation grew up in the digital era, which allows them to access so many things within just one click. Adhere to the phenomenon, the suitable media for the consumer is social media, in this case, Tuak Garuda will use Instagram ad. To an addition, conventional media is still needed, which gonna be placed in the store and the spot which frequently seen by the consumer, the suitable conventional media would be posters and banners.

4.5. Design Result

4.5.1. Logo

In the process of making the logo, the shape of it is designed from the combination of two forms which are lion Gorga and Javanese eagle. Seeing the shape of lion Gorga always face in front, therefore the Javanese eagle is also designed from the front side followed by the shape of a person squatting as the characteristic shape of lion Gorga. The meaning of the lion Gorga's basic shape is according to form concept.

The stages in designing logos start from sketches, digitalising and then coloring. Here are the simplified results of the lion Gorga combined with the Javanese eagle, from sketches to colored digital logos:

a. Sketch



Figure 1. Tuak Garuda Logo Sketch

b. Digital



Figure 2. Final Logo

4.5.2. PDP (Primary Display Panel)

While making the PDP, the main thing that used as the design guideline is how to design a piece of product information professionally and informative yet still got the touch of simplicity and fun. Therefore, the writer uses one of the designed pattern taken from the upper part of the logo, which

is Garuda's crown that stands for upper world in the three realm, the message is that the product are premium quality goods. The following are the final results of the front and rear PDP design:

Figure 3. PDP Design



Figure 3. Photo Product



Figure 4. Surface Packaging Design Final

4.5.3. Secondary Packaging

In the making of secondary packaging, there are lots of things that need to be calculated. One of them is the function of the packaging itself. The secondary packaging for Tuak Garuda is to promote for those who want Tuak Garuda as souvenirs. Because of that, the secondary packaging is designed to look appealing and adds value to the product. Recalling the function of the packaging is for a souvenir, thus the writer designed a handle on the packaging, so the buyers could easily bring Tuak Garuda home. This secondary packaging is designed according to the purpose of packaging, which is to: increase sales, keep products from damage, and products can be move easily.



4.5.4. Logo Guide Book

A guidebook on logo usage and examples when it applied to various media is made as a guide so that logos and other things that help build DNA brands such as the use of colors and fonts can be understood by anyone who wants to design or use designs other than logo maker. The goal is for the brand to remain consistent and not confusing in the eyes of the customer.

In designing this graphic design manual book, the author designed the book with a theme almost the same as the visual poster concept which is using 3 Tuak Garuda's main colors, namely red, white. Here are a few pages of the graphic design manual book layout:



Figure 5. Layout Logo Guide Book

5. Conclusion

A business always needs to be able to evolve into something more acceptable (through civilization) and to compete with other brands or products. Product urbaniza-

tion is commonly mistaken as something that would detach the traditional culture of tuak, while the truth is the opposite. The brand identity is created so the traditional culture could be lived among many generations ahead. Brand identity means there will be quality control, which makes the product more preserve and generate high quality and trusted product. If the former Batak Toba's tuak didn't get enough supervision, by the presence of brand it could be resolved. The construction of brand identity means becoming a professional manufacturer, at the purpose to sustain brand image and the expansion of the target market. In the presence of brand identity, the consumer could persuaded to buy Tuak Garuda, The bigger prospect is to become one of the best tuak in Indonesia. By any means, the construction of brand identity for Batak Toba's Tuak is the best solution for its core problem.

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