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# 5 Creating the new coffee tourism market: Disneyization processes at work in Indonesia

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## The objectives of this chapter are to:

- Identify coffee tourism destination structures in Indonesia;
- Analyse the disneyization process in Indonesian coffee tourism destinations;
- Explore the implication of disneyization for the new market development.

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**Keywords:** disneyization, coffee tourism, destination, Indonesia

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## Introduction

This chapter analyses the new markets developing from contemporary approaches to enjoying and understanding coffee. As a single beverage, coffee is the most popular product worldwide. Figures on coffee expenditure in all forms have risen from US\$80 billion in the 1990s (Pendergrast, 1999: p. 418) to over US\$500 billion at the present time (Statista, 2020). Further, the industry has attempted many ways to deliver pleasure in providing the product for patrons. In this chapter the creation of further and new markets for coffee consumption, and especially coffee based tourism, will be of central concern. In particular, the aim of this chapter is to examine how value is created for the well-known product of coffee in an attempt to build a new tourist market in the South East Asian context. The approach

to be followed applies the work of Bryman (1999; 2004) and is summarised with the label 'Disneyization'.

Disneyization is different from Disneyfication. It is not copying Disney motifs or characters nor is it creating a copy-cat new theme park. Disneyization refers to applying the principles of Disney theme parks in the realm of service industries, such as restaurants, hotels, tourists attractions, and zoos. Four principles are involved: implementing theming, hybrid consumption, merchandising, and performative labour. The first aspect, that of theming refers to building a narrative scenario for strengthening the meaning of a place. In their globally successful theme parks, the Disney Corporation (hereafter simply Disney) develops different stories around various movie characters. The process requires multiple creative talents, and the narratives are accessible to visitors and vary in detail. The second aspect, that of hybrid consumption, describes the visitor's fuzzy or overlapping consumption patterns. In the contemporary world visitors consumes a wide variety of products and services. Hybrid consumption ties together these multiple areas of consumption with the result that being at a sports game resembles being in a theme park or shopping in a large mall. The brands, the products, and the service architecture, that is the way interactions and customers are managed and treated, are very similar. Merchandising is the third aspect. It can extend the hybrid consumption behaviour. The process of merchandising ties specific products to an attraction or location using symbols, images and brands. Therefore, it can stimulate the visitor's memory about the places and the themes. Finally, in strengthening the theme and servicing the visitors for the specific experience, the organisation typically employs performative labour; the term describes the presentation and role of the employee and consists of the staff employing a controlled emotional style, a required 'look' and specific skills based roles.

Coffee tourism destinations in Java and Bali, Indonesia are used in this chapter as the context to analyse the Disneyization process as a means to foster new market opportunities. The Dutch developed coffee agriculture in the East Indies in 1669. These efforts made Java coffee a popular commodity worldwide during the eighteenth century (Pendergast, 1999). Today, coffee is widely grown in Indonesia. The archipelago is ranked fourth in the world as a coffee exporting country and the current Indonesian government encourages coffee tourism development. The government's aim is to enhance the income diversification for local farmers and communities, especially in rural areas.

This chapter focuses on analysing coffee tourism development in three sections. First, the structure of rural coffee tourism practices in Indonesia is analysed. The structure describes the coffee destination characteristics, such

as the geographic setting, the kinds of businesses, and tourists' activities. Second, the Disneyization process in coffee tourism destination is scrutinised. This part of the chapter analyses the efforts involved in developing new coffee tourist markets through theming, hybrid consumption knowledge, merchandising design, and performative labour. In a concluding analysis, the implications of these Disneyization practices in creating value for the new market opportunities are discussed.

## Theming at the coffee tourism destination

Theming is providing a narrative description about a geographical area that will strengthen the visitor's sense of place and experience (Bryman, 2004; Horne in Pearce and Wu, 2016; Mittermeier, 2019). Coffee tourism destinations can build themes that are attached to either the natural environment or the community-based settings that produce coffee. Some destinations integrate both of these themes. The storylines for the themes include coffee production, coffee culture, and coffee history. They are developed to enhance the visitor's knowledge about how coffee is grown, nurtured, and produced (Jolliffe, 2010; Kleidas and Jolliffe, 2010; Lyon, 2013; Anbalagan and Lovelock, 2014; Canelo et al., 2019; Wang et al., 2019). Some destinations also add specific themes for visitors by stressing values, such as promoting ethical, pro-social, and pro-environmental behaviour and emphasizing their sustainable practices in coffee growing and production (Lyon, 2007, 2013, 2015; Wright, Zeltmann and Griffin, 2017; Morland, 2018; Tham, Fleischman and Jenner, 2018; Filimonau, Krivcova and Pettit, 2019; Sachedina, 2019).

The experience offered in coffee tourism varies from delivering the gustatory pleasure and enjoyment of coffee (Flambeau, Lee and Yoon, 2017; Li, Streletskaya and Gómez, 2018; Wann, Kao and Yang, 2018) to providing accessible social settings to visitors (Manzo, 2010; Plys, 2017). The 'offer' to visitors here lies in enabling a different experience when consuming coffee as a routine product. Mittermaier (2019) proposed some components for strengthening the theming, such as through designing material attributes of the environment (scale, colour, layout, costumes), sensory environmental stimuli (visual, aural, tactile, olfactory), commodities sold (arts and crafts, foods, souvenirs), and the practices of all constituents (both on frontstage and backstage). Hence, managing strong destination theming can result in a positive visitor's evaluation of experience (Pearce and Wu, 2016).

Furthermore, Bryman (2004) noted two challenges in theming. First, the theming process requires significant financial investment. Well-designed facilities and infrastructure, as well as skilful human resources, are necessary to deliver a strong theme to visitors. Such building blocks need substantial investment. Failure to develop a theme might occur when the destination