

How do Local and International Tourists Perceive (Un) Common Colours on SME Food Souvenir Packaging in Bandung?

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Abstract

Background The packaging colour conveys a message or information about contents such as predicting the taste/flavour of unseen contents. Previous studies have a better understanding of consumer attitudes towards food packaging colours. However, few studies approached consumer attitudes from a design or art and humanities perspective. Using colour on package design allows small and medium-sized enterprises (SMEs) to set a higher retail price and to create a premium look that is proper as a souvenir. This study uses a qualitative approach to discover the extent to which the perception of (un)common colours in packaging vary across two different consumer types.

Methods One-on-one interviews were conducted to explore personal opinions. The purposive and snowball sampling techniques were used since this study focuses on tourists purchasing food souvenir products. This study involved small samples of 32 individuals (16 local tourists and 16 international travellers). During the interview, three sets of souvenir food packaging were shown to participants as stimuli. Data was coded with descriptive coding (open coding). Coding began by categorising the data using descriptive labels. The second analysis phase was the interpretive phase by axial coding.

Results Both local and international groups perceived common and uncommon colours on packaging can create four functional values: brand searching and identification, colour strategy in branding, consumer attention, and brand positioning and competitive advantage. However, participants evaluated common and uncommon colours differently for emotional value creation. When more uncommon colours for both product categories and variants are used, additional perceptions may emerge. Additionally, the more common (congruent) colour, the more representative and informative the packaging design, which highlights the functional value. However, the uncommon colours give more emotional engagement.

Conclusions There were differences in the functional value perception across two groups when common colour was applied to packaging. However, there was slight difference between two groups in the emotional value perception when applying the uncommon colour for packaging. Even though this study focuses on SME food souvenir packaging, the findings may have implications for other products' packaging displayed on the shelves. This research contributes to scholarly knowledge by bringing attention to the differences between diverse types of consumers. Limited to a qualitative approach, this study lacks generalisation toward the population and needs to identify a sizeable number of participants and nationalities.

Keywords Colour, Emotional Value, Food Souvenir, Functional Value, Packaging

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1. Introduction

1. 1. Rationale

Colour of the packaging usually delivers meaning or information about the contents; creates expectation/ prediction concerning the taste/ flavour of the (unseen) contents (Spence, 2018). Colour in this study includes colour on the logo, the text, the image and the background colour of the front-of-pack label or package. Uncommon or atypical colour is a colour that is not typical, incongruent, or expected for a given product. It can also refer to a product's taste, smell, or other sensory qualities that don't fit with its brand (Spence & Velasco, 2018). They use the unusual colour term in their study whereas Garaus & Halkias (2020) and Schifferstein et al. (2019) use an atypical colour term.

Colour preferences, related to product types and psychographic variables (gender, age, personality, culture, and race), are considered a subjective issue of aesthetics (Kauppinen-Räsänen & Luomala, 2010). While colour associations for some product packages have certain common perceptions, however, product promotions should take a different approach in a cross-cultural context due to cultural differences and taboos in using colour in packaging. Packages and labels might also have to adjust colours to accommodate local symbols (Grundey, 2010).

In previous research on packaging, the visual perception and symbolic meaning of colour were utilised as variables. In most cases, each study used two values: functional value and emotional value. This study addresses functional and emotional values, which have been used widely in prior studies (Swasty & Mustafa, 2021). Functional value is consumers' perception of product performance based on its utilitarian and physical performance (Sheth et al., 1991). Products' uniqueness and quality are the key functional dimension indicators (Zhang & Zhao, 2019). Emotional value refers to the feelings customers arouse from the product's perceived utility (Poushneh & Vasquez-Parraga, 2019), which is often associated with aesthetic options (Sheth et al., 1991); based on customers' personal identification (Tian et al., 2018).

Previous studies have seen a better understanding of how consumer attitudes towards food packaging colours. The recent literature regarding colour perception and emotion in food packaging mostly used experimental method with a quantitative approach (Angka et al., 2020; Pelet et al., 2020; Rramani et al., 2020; Theben et al., 2020; Tijssen et al., 2019). Moreover, most of the studies are from food science, business, economics and neuroscience, behavioural science, and human nutrition. A little study from design or art and humanities perspective.

In Indonesia, most business entities are listed as micro to medium-sized enterprises (Jaswadi et al., 2015; Runde & Metzger, 2019). Global competition in the market is increasingly challenging for SMEs to increase the quality of their packaging (Habyba et al., 2019). Utilising colour on package design allows SMEs to set a higher retail price and create a premium look that proper as a souvenir both from local and international tourists' perspectives. Therefore, this present study aims to discover the extent to which the

perception of (un)common colours in packaging vary across two different consumer types using a qualitative approach.

2. Method

This study used a qualitative approach. A subjective viewpoint as ontology considers reality as consisting of subjects' perceptions and interactions. This study used the interpretivist epistemology as it concentrates on obtaining an empathic understanding of how people are feeling; interpreting experiences, emotions, and interpreting individual experiences understanding (Brink, 2018). Subjective ontology with interpretative approaches tends to align with qualitative methodology (O'Gorman & MacIntosh, 2015; Rashid et al., 2019).

One-on-one interviews were conducted to explore personal ideas and opinions (Lijuan Huang et al., 2019). The purposive and snowball sampling technique were used since this study focuses on tourists purchasing food souvenir products. Consumer population without design knowledge/ background was chosen among two different groups of consumers, i.e. local tourists and international travellers who had travelled to Bandung/ Indonesia and had bought food souvenirs during their trips. Distinct groups attempt to reveal different perspectives because the way or the reason they choose and purchase the products might be different.

This study involved small samples of 32 individuals (16 local tourists and 16 international travellers). As a prior study suggests that most traditional ways of analysing interview data deal with no more than 50 participants (Lijuan Huang et al., 2019), and 16 or fewer are sufficient to reveal common themes (Hagaman & Wutich, 2017). The invitation to participate using Google Forms were distributed using social media, e.g. WhatsApp as the world's most frequently used instant messaging platform (Hootsuite - We Are Social, 2020) to get 32 participants that meet the criteria. Table 1 provides the recapitulation of participants based on their characteristics (gender, generation, education, and occupation).

Table 1 Characteristic of Participants

Characteristic		Local		International		Total	
		64%	(n=16)	36%	(n=16)	100%	(n=32)
Gender	Male	43	(n=7)	75%	(n=12)	60%	(n=19)
	Female	57	(n=9)	25%	(n=4)	40%	(n=13)
Generation	X	25	(n=4)	6%	(n=1)	16%	(n=5)
	Y	44	(n=7)	63%	(n=10)	53%	(n=17)
	Z	31	(n=5)	31%	(n=5)	31%	(n=10)
Education	Primary		N/A		N/A		N/A
	Secondary	7	(n=1)	6.25%	(n=1)	6.5%	(n=2)
	Diploma	7	(n=1)	6.25%	(n=1)	6.5%	(n=2)
	Bachelor	57	(n=9)	37.5%	(n=6)	46%	(n=15)
	Master & above	29	(n=5)	50%	(n=8)	41%	(n=13)
Occupation	full-time worker	3.75	(n=6)	18.75%	(n=3)	28%	(n=9)
	part-time worker	6.25	(n=1)	6.25%	(n=1)	6%	(n=2)
	Entrepreneur	18.75	(n=3)	N/A	N/A	10%	(n=3)
	housewife	12.5	(n=2)	N/A	N/A	6%	(n=2)
	student	25	(n=4)	75%	(n=12)	50%	(n=16)

Initially, the participants were asked to provide information about their ethical consent and background (age, residency, occupation, educational background, colour preference, as well as travelling frequency and preference) in Google Forms. Local and international tourists are the control variable. The age classification is based on the generation, i.e. Generation X, Y, and Z (Schroer, 2008). Generation X, people who were born: 1966–1976. Age in 2021 (when the interview sessions were conducted): 45–55 years old. Generation Y, people who were born: 1977–1994. Age in 2021: 27–44 years old. Generation Z, people who were born: 1994–2012. Age in 2021: 19–26 years old. In this study, the eligible participants should be born after 2003, or minimum of 18 years old to be included in the study as it had been approved by the ethics committee of Universiti Sains Malaysia code USM/JEPeM/21060493.

After screening the participants who met the criteria, the eligible participants were contacted to make an appointment for the online interview. In-depth interviews were conducted online using the Zoom platform due to the pandemic and unpredictable conditions during the COVID-19 pandemic. Zoom is more popular in Indonesia than other video conferencing services during the pandemic, followed by Google Meet, Skype, and Cisco Webex (Evandio, 2020). The semi-structured interviews were conducted in the local language (Bahasa Indonesia) and in English for international participants.

Afterwards, the participants were asked to answer the questions based on their personal opinion regarding the packaging colour and colour combination. During the interview, three sets of souvenir food packaging were shown to participants (Figure 1) as stimuli. Case A represents package design using common and congruent colours for the product category (black background colour for coffee product). Case B represents package design using common colours and congruent with product variants (brown rice, white rice, and black rice). Case C represents package design using uncommon and incongruent colours for product categories and variants.

These cases were selected based on NCapture and field observation (see Swasty & Mustafa (2023)). This study investigated several groups of SME brands where the product category differs from representing a range of food souvenirs available in Bandung market. This study collected cases from three different food souvenir categories across three different SME brands. As other studies research on food packaging with a different type of product categories as stimuli e.g. potato chips and chocolate bars (Mead & Richerson, 2018), potato chips, cereal, ice cream, yoghurt, and milk (Huang & Lu, 2016) and yoghurt and biscuit (Ruumpol, 2014).

The criteria are having a minimum of three variants (Hartanti and Nurviana, 2020), glossy and smooth surface material to get colour constancy (Granzier et al., 2014), and not having a transparent window on their front-of-packs. These criteria become the control variables.



Figure 1 Three Cases as Stimuli

The data were analysed using thematic analysis, which contains six (6) steps suggested by Braun & Clarke (2006), including familiarising with data, generating initial codes, searching for themes, reviewing the themes, defining themes, and reporting. All interview files were imported to NVivo12 to further analysis. The next step was organising the files, and making them as cases, as each transcription file for each participant. Afterwards, using case classification to manage the demographic data by attributes such as gender, generation, education, occupation, and traveller group. First phase of analysis, data were coded with descriptive coding (open coding). Coding began by categorising the data using descriptive labels. The descriptive data about how people see colours were supposed to show information from two points of view (international travellers and local tourists). The second analysis phase was the interpretive phase by axial coding.

To increase credibility, the interview questions were tested via Zoom Meeting after the ethics clearance was approved. The data from the pilot interview was excluded from the data analysis. To assure that the findings of this qualitative investigation would be able to be replicated by other researchers, the research papers included an extensive and understandable description of the study procedures.

To increase the degree to which the findings may be applied to many additional situations or contexts, an extensive amount of description was presented in the participant's quotations, which allowed the meanings of the participant's statements to be read in context according to the quotes (Yip et al., 2021).

3. Result

3. 1. Descriptive Phase (Open Coding) of Functional Value

Colour perception results from mental awareness and the integration of various colour experiences. The analysis focused on whether there were differences in perceptions of the functional and emotional value of food packaging colour, including common colour for product category, common colour for a product variant, and uncommon colour. All cases have different colour and colour schemes for each variant. The initial interview data reveals that background colour is the most impressive aspect (Swasty & Mustafa, 2022). Moreover, Carvalho & Spence (2019) note that background colour can effectively deliver a specific taste. So, this study mostly addresses the background colour in discussing the packaging colour by the participants. Pertaining to the functional value, the participants were asked whether the colour on the packaging of each case (Case A-C) had high quality, reliable, as well as excellent functionality and performance (adapted from Völckner and Sattler (2006) in Eren-Erdogmus et al. (2018)).

Crosstab analysis using NVivo12 were performed to reveal the participants' response. In Case A, when common colour for a product category was applied to food packaging, most participants said that colour has a high quality, but the responses varied across two groups of travellers. High quality in this case was expressed by good colour choice, attractiveness, distinctive, good quality in colour appearance and material, and excellent printing quality. However, some participants across the two groups thought the colour (combination) did not have a high quality because not representative and unattractive.

Two groups of travellers agreed that the common colour for a product category applied to food packaging in Case A was reliable due to its attractiveness. Other responses that common colour was reliable because it is distinctive and informative which means colour communicates about the coffee product. However, some participants from the local group said that the colour used in the packaging, especially the different colour for each variant were unreliable as the colours were unrelated to the variant. In contrast, the international group thought it is unreliable as the colour is unsuitable for coffee products.

Beside representative, the participants across two groups also consider that the common colour for a product category applied to this coffee packaging had excellent functionality and performance as the colours are distinctive and can help in marketing and branding. Colour has the potential to boost sales of those products. However, some participants across two groups said that the colour applied to this packaging had no excellent functionality due to no connection between colour and variant.

Common colours for product variants applied to food packaging were represented by Case B. Both groups consider that colour has a high quality, reliability, as well as excellent functionality and performance, as the common colours applied were representative and informative. Moreover, both groups agreed that the common colours had high quality because they were illustrative, distinctive, and had a good colour combination. In this case,

the colours clearly depict the product inside and communicate the difference between each variant. In addition, the common colours that were applied make the packaging distinctive and have good visibility, also highlight the variants, which gave excellent functionality and performance.

Nevertheless, some participants perceived the common colours in those packaging sets negatively. Some participants said the colours were too crowded and too many colours. Other participants said the common colours were less eye catchy and less aesthetic. Interestingly, the negative perception mostly came from the local group perspectives. It means that most international participants evaluated the common colour applied on this packaging as suitable and favourable. Possible explanation because the food product was indigenous local food from Bandung, which was a typical product and valuable for them as souvenirs.

Overall, from the interview data, when it comes to the functional value expressed by common colours for product variants, the responses were good as the common colour has high quality, reliability, as well as excellent functionality and performance because they were representative, informative, and distinctive. In addition, the packaging has a nice colour combination and illustration that can communicate the product variant inside, which expresses the functional value of the packaging.

Uncommon colours applied to food packaging were represented by Case C. According to participants across two groups, that colour had a high quality as the uncommon colours applied suggested fun and attractive, perceived as premium, good colour choice and combination, draw attention, distinctive and informative. The distinctiveness was expressed by using the background with uncommon colour for banana chip products and the colour chosen somehow different from other brands, i.e. navy blue or toska. Moreover, the local group evaluated the uncommon colours had a high quality since they were bright and looked fresh, suited to the target market, as well as eye catchy and pleasant. Some participants from the international group said the uncommon colours had a high quality due to printing quality, indicating the international standard.

Two groups of travellers agreed that uncommon colour applied to those food packaging was reliable due to good colour strategy in branding such as nice combination and high quality, draw attention, attractive, also can help in brand searching and identification. Other responses from the local group that uncommon colour in Case C was reliable because it can bring brand positioning and competitive advantage as they were marketable, perceived as premium, and suited to the target market.

The participants across two groups also consider that uncommon colours applied to those sets of packaging had excellent functionality and performance as a good colour strategy in branding and good brand visibility. The uncommon colour can make those packaging stand out in the store display. The participants also said that the colours of the chip's image had a good performance as they represented the product inside. However, the overall impression of using uncommon colours according to two groups of travellers was less informative, not indicated nor related to flavour.

Then, a cluster analysis was performed using the NVivo12 based on the similarity of words, meaning that the words contained in the selected data source or code were compared. Data sources or codes with a higher similarity level based on the occurrence and frequency of words were displayed in groups. The correlation coefficient used in this cluster analysis was the Pearson correlation coefficient (-1 = least similar, 1 = most similar). NVivo12 uses the complete linkage (farthest neighbour) hierarchical clustering algorithm to divide the items into several clusters. Using NVivo12, the cluster analysis results are displayed as a dendrogram by default.

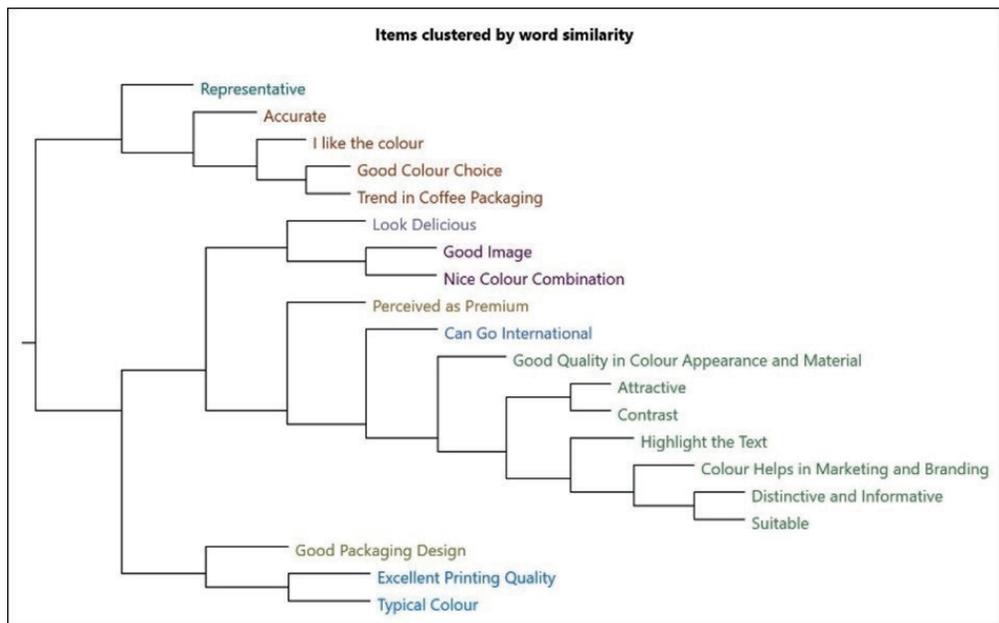


Figure 2 Cluster Analysis of Functional Value in Case A

Based on cluster analysis in Figure 2, several pairs of codes have similarities regarding the functional value of packaging in case A. The dendrogram indicates the packaging uses a common colour for a product category that is distinctive and informative which is suitable to the product category and can help in marketing and branding of the product. The good packaging design was expressed by excellent printing quality and the usage of typical colour. The common colour for the product category was a good choice and might be a trend in coffee packaging.

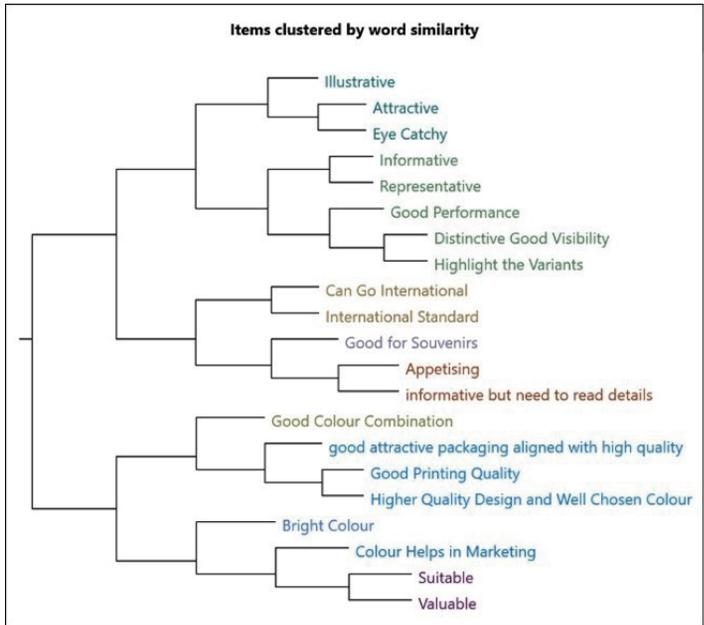


Figure 3 Cluster Analysis of Functional Value in Case B

Cluster analysis of functional value in Case B is depicted in Figure 3. Several pairs of codes have similarities. The dendrogram indicates good printing quality follows the higher quality design and well-chosen colour. The participants evaluated that the packaging colour had a good performance as the common colours that highlighted each variant were distinctive and had good brand visibility. The participants evaluated that the packaging colours were attractive and aligned with high quality, as the packaging had good printing quality and well-chosen colours. The packaging can go international if they have an international standard.

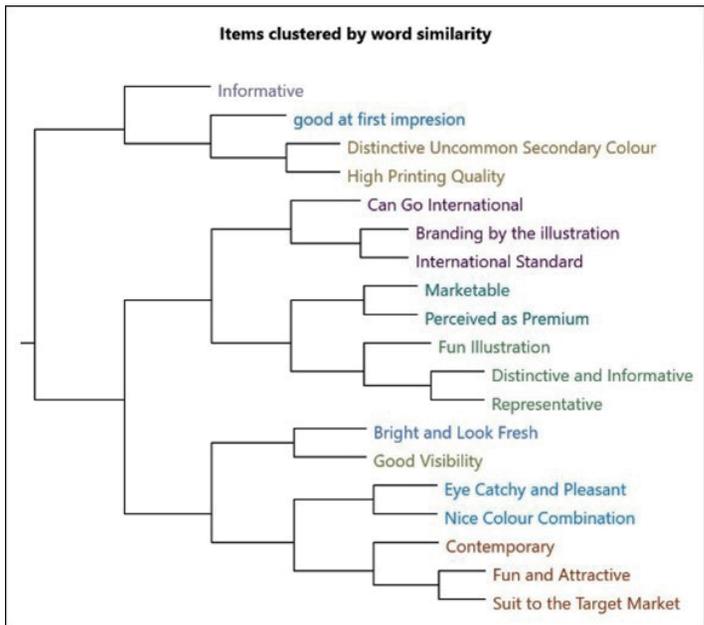


Figure 4 Cluster Analysis of Functional Value in Case C

Cluster analysis of functional value in Case C is displayed in Figure 4. This dendrogram indicates a high quality of packaging was shown by high printing quality as the packaging used distinctive uncommon secondary colour. Packaging was considered fun and attractive as it suits the target market (kids and teenagers). The eye catchy and pleasant packaging can be expressed by a nice colour combination. Marketable packaging can be perceived as a premium product. The SME products can go international if they have an international standard and product branding using illustrations on the front-of-pack.

3. 2. Descriptive Phase (Open Coding) of Emotional Value

Regarding the emotional value, the participants were asked whether the colour on the packaging of each case (Case A-C) gave them a good feeling and pleasure and was a way of rewarding themselves (adapted from Wiedmann et al. (2009) in Eren-Erdogmus et al. (2018)). According to participants across two groups, the common colour for the product category (Case A) gives a good feeling if the colour was their favourite. Another emotion of good feeling according to them is because the packaging has a nice colour combination and attracting to buy. According to the local participants, a good feeling about the packaging colour was raised as the colour (combination) was simple, elegant, and looked clean. Moreover, both groups evaluated that the common colours for the product category applied to food packaging gave pleasure as it was a pleasant and nice combination that seemed delicious. Colour, in this case, was considered a way of rewarding themselves as the colour used (especially the black for the background) was their favourite colour, so they were satisfied by the packaging design and colour.

However, some participants across two groups have another opinion regarding the colour applied in those packaging. They said the colour (combination) did not give a good feeling because it was boring. The colour (combination) did not give pleasure to them as it was too simple and less attractive. The colour was not a way of rewarding themselves because it was too plain, and unappealing. Moreover, they argued that the taste or product was more important than the packaging design, mainly because it was coffee. Therefore, the reward was coffee, not packaging. The negative sentiment came from local participants who felt those common colours (combinations) were unappealing, monotone, and had no emotional attachment.

The following paragraphs describe the participants' emotional response when common colour for product variants was applied to food packaging, represented by Case B. According to participants across two groups, the colour (combination) gave a good feeling as it was likeable, nice colours, and appetising. Moreover, the local group evaluated the common colours in those coffee packaging gave a good feeling since the colours were colourful and attractive. On the other hand, the international group said that the colours were exciting. The usage of common colours for each product variant could be a way of communicating the product inside that makes consumers feel good.

Two groups of travellers agreed that common colours applied to those food packaging gave pleasure as their favourite colours were used, i.e. black or white. Furthermore, they gave pleasure due to nice colours that could provide a good quality expectation of the products,

and the colours (combination) which were attractive and good looking. Interestingly, the international group said those common colours gave pleasure as they were pleasant and representative. Therefore, the usage of common colours for each product variant could inform the product inside that gives pleasure to the consumers.

Other responses from the two groups were that the common colours were considered a way of rewarding themselves because the colours were appealing and representative, implying that they were not confusing. Also, the participants said the colours were their favourite colours, so they were satisfied with the colour. Again, the international group said the colours were representative, although not their colour preference and informative, so they felt the colour was a way of rewarding themselves. However, a participant from the local group said the colours did not give a good feeling or pleasure because the colours were too crowded, thus becoming unpleasant, and no emotional attachment was expressed by the common colours applied.

The following paragraphs describe the participants' response to emotional value when uncommon colours (represented by Case C) were applied to food packaging. Two groups considered that colours gave a good feeling as the common colours used were attractive or appealing, pleasant, and a nice combination. Also, the local participants said the colours assigned a good feeling as the packaging was collectable using cheerful colours. The uncommon colours also gave pleasure as the colours used were cheerful, attractive, fun and eye catchy illustrations. Local participants also evaluated that the colours were bright, colourful, and suitable for kids.

The uncommon colours were considered rewarding for both groups because they were appealing, so colours used mainly the preference one could be satisfying. Furthermore, the local group said the usage of uncommon colours gave an emotional attachment, and they were satisfied by the nice colour combination and fun illustration. Also, the international group said the packaging used a nice colour combination that looked delicious and made them curious about the product inside.

However, using bright and uncommon colours for food packaging could give negative emotions to some consumers. Participants from the international group said the uncommon colour stressed them as the colours were confusing and too many. A participant from the local group also said those colours were attractive to younger but not to him.

Looking at the overall pattern, it is clear that the same case produced distinct meanings for the two groups of travellers. Based on the analysis visualised in the horizontal dendrogram in Figure 5, several pairs of codes have similarities regarding the emotional value of packaging in case A. This dendrogram indicates that a nice colour combination can express authenticity and seems delicious. Colourful packaging can give happiness, good feeling, and pleasure. Buyers can be satisfied by packaging design and colour if the packaging uses their favourite colour, as they may be influenced by colour preference. This colour selection is good for branding if the packaging colour keeps simple and suits the target market.

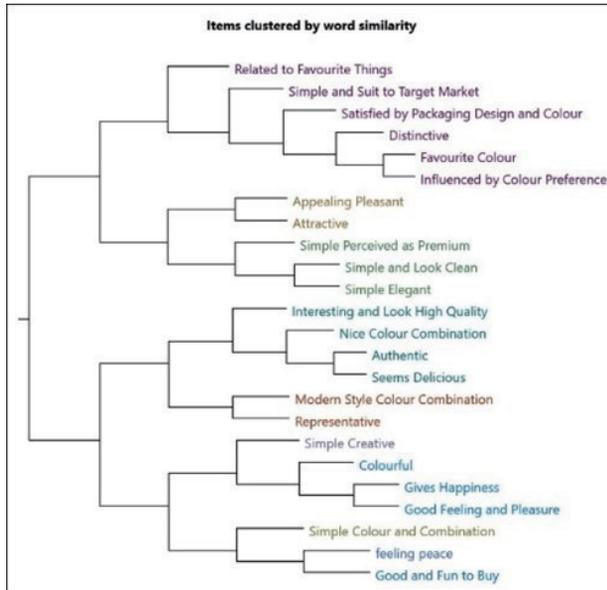


Figure 5 Cluster Analysis of Emotional Value in Case A

Cluster analysis of emotional value in Case B is depicted in Figure 6. Some pairs of codes have similarities regarding the emotional value of packaging in case B. This dendrogram indicates that the uncommon colours used were exciting and gave happiness which could bring memories. The uncommon colour can be entertaining and appetising, which looks elegant. The participants evaluated that more colourful and attractive packaging can be pleasant. However, the attractiveness was influenced by the representative colour used in the packaging.

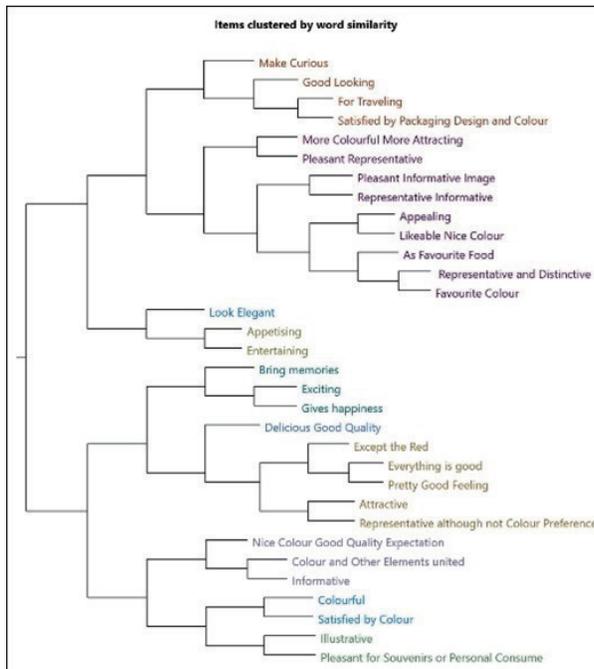


Figure 6 Cluster Analysis of Emotional Value in Case B

Cluster analysis of emotional value in Case C is depicted in Figure 7. Several pairs of codes have similarities regarding the emotional value of packaging in case C. This dendrogram indicates participants were satisfied by their favourite colour, mainly as it was bright and colourful. Packaging colours that are attractive or appealing can give an emotional attachment. The colours used were pleasant and nice colour combinations that seemed delicious, as the colours used were bright and colourful. The packaging colours were evaluated as valuable as a souvenir as the packaging used fun and eye catchy character illustration with uncommon colours. The packaging was informative with chip images, making it fun, collectable, and exciting. The uncommon colours were considered cheerful, fresh, attractive, fun, and suitable for kids.

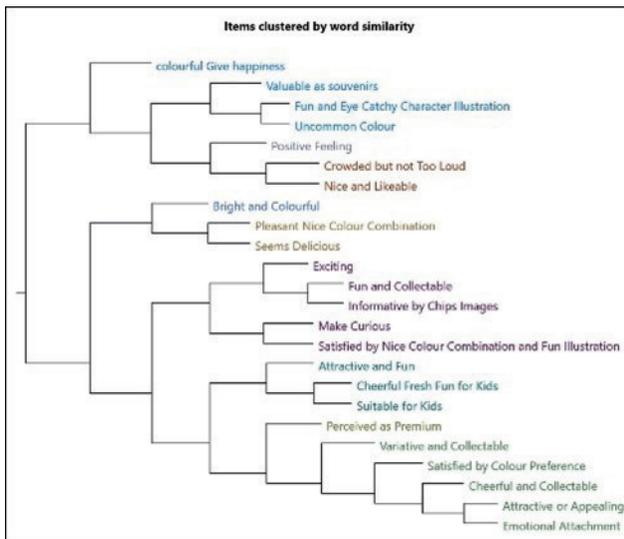


Figure 7 Cluster Analysis of Emotional Value in Case C

3. 3. Interpretive phase

The second analysis phase was the interpretive phase by axial coding. The codes were then clustered based on a similar topic. The themes that emerged led by the brand identification concepts such as help in brand searching and identification (Kauppinen-räsänen, 2014); colour strategy in branding (Wheeler, 2009); draw consumers' attention and bring the brand positioning and competitive advantage (Grundey, 2010).

To see the similarities and differences between local and international groups, a crosstab analysis was carried out using NVivo12 software. This feature can generate a comparison matrix to compare themes that emerge from the results of open coding. Themes were contrasted and compared between different styles of packaging colour (common and uncommon colours) and different groups of travellers (local and international), as seen in Table 2. The green bars in the table indicate that the darker the shade, the more participants discuss the themes (involving varying coding). The numbers in the table indicate how many participants discussed the theme. One participant may mention multiple themes. The percentage indicates the number of participants in a group who discussed the same themes.

Table 2 Comparative of functional & emotional value

		Functional Value				Emotional Value				
		L (16)		I (16)		L (16)		I (16)		
theme clusters		f	%	f	%	theme clusters	f	%	f	%
Case A Common Colour for Product Category	Help in brand searching & identification	7	43.75	5	31.25	Colour Sensation	7	43.75	7	43.75
	Draw consumer attention	7	43.75	6	37.5	Create brand experience	3	18.7	8	50
	Colour strategy in branding	5	31.25	8	50	Good Functionality	4	25	3	18.7
	Bring brand positioning & competitive advantage	1	6.25	2	12.5					
Case B Common Colour for Product Variant	Help in brand searching and identification	13	81.25	14	87.5	Create Brand Experience	7	43.75	11	68.75
	Draw consumer attention	8	50	1	6.25	Colour Sensation	8	50	7	43.75
	Colour strategy in branding	3	18.75	4	25	Good Functionality	6	37.5	5	31.25
	Bring brand positioning & competitive advantage	3	18.75	2	12.5	Bring out Brand Positioning	2	12.5	0	0
Case C Uncommon colour	Help in brand searching & identification	7	43.75	13	81.25	Create Brand Experience	10	62.5	9	56.25
	Draw consumer attention	9	56.25	5	31.25	Colour Sensation	7	43.75	6	37.5
	Colour strategy in branding	6	37.5	5	31.25	Reinforce Brand Memorabilia	3	18.75	4	25
	Bring brand positioning & competitive advantage	10	62.5	1	6.25	Bring out Brand Positioning	4	25	1	6.25
						Deliver Exciting Brand Personality	3	18.75	2	12.5
Total (unique)		16	100%	16	100%	Total (unique)	16	100%	16	100%

The summary presented in Table 2 implies the same themes of functional value perception for all cases (Case A-C). On the other hand, the same hierarchy or order of perception towards themes emerged in emotional value for all cases across the two groups. Both local and international groups perceived common and uncommon colours on packaging can create four functional values. Those functional values are identical in all three cases (i.e. help in brand searching and identification, colour strategy in branding, draw consumer attention, and bring brand positioning and competitive advantage). These results show that when looking at the general pattern in functional value, all participants in the two groups share a similar view of functional value creation. However, the hierarchy (the pattern) in which the themes occur may vary in each case and group of participants. It means there is no agreement between the two groups about the sequence of the functional value. Interestingly, both groups revealed "Help in brand searching and identification" as the key theme cluster of functional value (in the first rank) for all cases. Therefore, to bring out the functional value of packaging design, it is important to consider how it can help in brand searching and identification.

On the other hand, it turns out that both local and international groups agree regarding the emotional value when looking at the general pattern of common colour packaging (represented by Case A and Case B). As evidenced by the percentage and hierarchy or the

order in which the themes emerge. For instance, in Case A, the local group's pattern was a colour sensation, create brand experience, and good functionality. And it turns out that the pattern reveals the same thing for the international group. Similarly, it occurs in Case B. Thus, it suggests no substantial difference in emotional value across two groups when common colour is applied. Altogether, the majority of both groups share the same pattern (regarding the themes), as does the minority.

However, participants evaluated common and uncommon colours differently for emotional value creation, as evidenced by emerging themes. Three (3) themes were present in Case A, four (4) themes were present in Case B, and five (5) themes were present in Case C. It is found that when more uncommon colours for both product categories and variants are used, additional perceptions such as deliver excitement brand personality, bring out the brand positioning, and reinforce brand memorabilia may emerge. In another word, overall brand evaluations are generally higher in cases with uncommon colours.

3. 4. Discussion

Based on the descriptive phase findings, the term "menarik"/ "attractive" emerged from two word clouds of functional and emotional value. Initial conclusion, the package must be attractive as the first impression. Attractive packaging can increase the product's functional value by grabbing potential buyers' attention. The substantial interview with the Bangnana Chips Director supports this statement. The target market will be eager to try the product when the packaging is attractive and eye-catching. Regarding emotional value, attractive packaging can be a sensation in itself, shaping potential buyers' perceptions and leading to emotional engagement.

Additionally, discussing functional value cannot be separated from the term "attractive". Similarly, when discussing emotional values, participants frequently mention representative (which is closely related to the function). For instance, Case B evoked a good feeling as it is more colourful & attractive. Others, on the other hand, stated that they had a good feeling because the packaging colour was representative and informative. Even when asked about emotional value (for example, colour provides pleasure), participants frequently state reasons "representative". This statement can be interpreted as a representative colour (1) making the product reliable or (2) making consumers faster in choosing/ picking up the products, or (3) making it easier for consumers to understand the product or allowing them to imagine the contents of the product. This representative colour creates a good feeling and pleasure for consumers. Another example is that the colour or colour combinations were likeable (which gave emotional value) because they established trustworthiness (which included functional value).

It's like it's already done professionally. So, you don't have to worry about its sanitation and hygiene. So, you don't hesitate to buy it, with packaging like this, given the colour like that, it seems professional. So, we are more likely to buy it than if the packaging doesn't seem convincing (07-LFY).

Therefore, 'Brand positioning' in Table 2 is included in both functional and emotional value. Moreover, emotional value has a cluster of themes called 'Good Functionality'. Thus,

it can be concluded that both functional and emotional values displayed by food packaging are related to each other. When discussing emotional value, it relates to representatives from functional value, which will bring up the brand positioning and brand experience, and affect consumers' satisfaction and trust towards the brand. For example, when asking about pleasure and reward, participants feel satisfied with the packaging because the packaging is not only attractive (emotional value) but also representative (functional value) & informative (functional value) as it conveys a message and has a good functionality they can trust.

The results of this study are not aligned with the research by Lee et al. (2019), who suggests the emotional value rather than the functional worth of authentic cosmetic items plays a significant role in eliciting a positive opinion and an intention to purchase. Possible explanation is that the products being studied are food products. Both groups of participants stated that they sometimes do not care about the packaging but the product content and its taste. Moreover, food packaging is usually discarded after the product has been consumed or placed in a jar after being purchased, so that the packaging is no longer seen. However, the participants acknowledged that the packaging, especially the colour of the packaging, was an important aspect in influencing their purchase. Especially for food products that have never been tried/ bought for the first time and as souvenirs for family/ friends or as hampers (not personal consumption).

Regarding the functional value parameter (Steenis et al., 2017) from the interview findings, the majority said the colours were representative and informative (convey/ communicate a message about the product/ flavour variant), some also mentioned tasty, high packaging quality, novel & modern. But hardly anyone expresses the communication in terms of conveying the impression of being healthy and hygienic. Possible explanation because the products shown were coffee products (Case A) and snack products (Case C), so it has nothing to do with healthy things in their minds. The colour on the instant rice packaging (Case B) was also not considered to convey a healthy impression. However, it was mentioned that the packaging was hygienic (don't worry about sanitation) compared to merely using plastic only (O7-LFY). Likewise, the white background on the Case A (coffee) packaging did not give a healthy perception. A possible explanation for this was due to colour distortion on the monitor screen. Participants saw the white background displayed on the screen as a light grey due to photograph lighting factors (as they did not see the packaging directly).

Participants were asked about the colour of the packaging regarding the emotional value parameter from Merlo et al. (2019) and Steenis et al. (2017), such as attractive, enthusiastic, pleasant, and sad longing (nostalgic feeling). The most frequent word mentioned was "attractive". In addition, participants also thought that colour could provide emotional value because the colour or colour combination was pleasant. The study's object was food souvenirs expected to reveal sad longing (nostalgic feelings) for participants. However, this theme was only mentioned by one participant. In other words, this theme does not become important for participants when discussing emotional value. Possible explanation because the products being studied were not familiar to the participants and were not considered typical products from Bandung in their minds, so they did not have a nostalgic feeling. In addition, although it was said at the beginning that the products displayed were souvenir products often found in

souvenir shops in Bandung, the participants considered the object as ordinary food products often found in shops/ supermarkets, not souvenir food. Thus, the sad longing theme did not appear.

The participants mentioned “enthusiastic” several times. In essence, more colourful packaging and illustrations using vivid colours will make the packaging design seem enthusiastic.

it's more colourful... the packaging... then it's more enthusiastic (the colour). Because maybe on the back, there is a photo of the presentation... there is a photo of the rice, the nasi liwet, then what is the black rice cooked for (O5-LFY)
So, it's because we see ... if it's in colour, yes. It's more enthusiastic because of the illustration (13-LMZ)

Instead of discussing the generalisability of qualitative data, Cobern & Adams (2020) recommend qualitative researchers employ "indicative" or "suggest." Therefore, this study suggests that in other situations (other brands or product categories), using the common colour for a product category or variant will emphasise the functional value, whereas using the uncommon colour will give more emotional engagement to consumers.

While the perceptions of packaging colour across two groups were influenced by colour strategy in branding and colour sensation, the study also gives insight into whether this would impact the perceived premium price and the willingness to pay a higher price. In this study, the packaging with common colour for the product category (Case A) was evaluated as not worth a higher price than others. The participants were not willing to pay a higher price for the packaging. This finding may be due to the fact that the object of the study is a coffee product. On the other hand, both groups agreed that packaging sets of common colours for product variants (Case B) and the uncommon colour (Case C) were worth a higher price than similar products. They were willing to pay a higher price for those packaging. However, these findings only apply to the design in the case being studied. Therefore, these findings cannot be generalised to other packages that apply (un)common colours for product categories/ variants when discussing perceived premium price and willingness to pay.

4. Conclusion

This study aims to discover the extent to which the perceptions of (un)common colours in packaging vary across two different consumer types. Personal interviews were conducted to discover the extent to which the perception of (un)common colours in packaging varies across local and international travellers. The participants were asked about their perceptions regarding common and uncommon colours applied to food souvenir packaging. Both local and international groups perceived (un)common colours on packaging can create four (4) functional values in all three cases (Case A-C). However, the theme pattern varies per case and group. It suggests that two groups of participants did not agree on the functional value's

importance ranking. However, "Help in brand searching and identification" was the first-order theme cluster for both groups (Case A-C). However, local and international groups agree on the emotional value of common colour packaging (represented by Case A & Case B). Nevertheless, participants evaluated common and uncommon colours differently for emotional value creation. Three (3) themes were present in Case A, four (4) themes were present in Case B, and five (5) themes were present in Case C.

To sum up, these interviews answer the question of how local and international consumers perceive (un)common colours on SME food souvenir packaging in Bandung. It is found that both groups agree to bring out the functional value of packaging design. It is important to consider how the packaging can help in brand searching and identification, whether by applying common or uncommon colours. More common (congruent) colours are more representative and informative in the packaging design, highlighting the functional value. In contrast, the uncommon colours give more emotional engagement. Also, more emotional perceptions may emerge when more uncommon colours for both product categories and variants are used. This study has also found that both functional and emotional values displayed by food packaging are related to each other. Regarding the perceived premium price, a packaging design with an uncommon colour is worth a higher price, and both groups are willing to pay a higher price for that packaging.

These interviews aim to discover the extent to which the perception of (un)common colours in packaging vary across two different consumer types. Despite the fact that the current study is based on a small number of participants, the findings indicate considerable differences in the functional value perceptions across the two groups when common colour was applied to the packaging. On the other hand, no substantial difference in the emotional value perception across the two groups when common colour was applied on the packaging. However, this study has identified slight differences between the two groups in the functional and emotional value perception when applying the uncommon colour for packaging.

Moreover, the stimuli of the study used three different kinds of product categories with different styles of front-of-pack design. However, it is possible that the findings would be different if other samples were applied to the research. As such, future studies may select the same food categories and apply the general rules in the design variation method.

Despite the fact that this study focuses on SME food souvenir packaging, the findings may have implications for other products' packaging displayed on the shelves. This research makes a contribution to scholarly knowledge by bringing attention to the differences between different types of consumers. Qualitative research enables SMEs and packaging designers to understand what drives personal consumption. Being limited to a qualitative approach, this study lacks generalisation toward the population. A sample size of 32 participants is insufficient to provide a realistic picture of how customers feel about a particular topic. In order for businesses to obtain reliable findings, it needs to identify a sizeable enough number of participants and nationalities using a quantitative approach. Businesses may make more use of both qualitative and quantitative research approaches to uncover valuable information. So, follow-up studies will need to build on the findings of this study and verify its reliability with sufficient experimenters.

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