Using Multiple Case Studies to Examine the Role of Colours in SME Food Packaging

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ABSTRACT

Existing studies on branding and value creation focus primarily on established brands and luxury products, with less attention paid to small and medium enterprise (SME) food souvenir products. Additionally, most studies are grounded in business, marketing, psychology, and health sciences. This study attempts to fill the gaps by enhancing understanding of the functional and emotional value of colour in food souvenir packaging from a design standpoint. Using multiple case studies, the present research intends to assess the role of colours in branding and value creation for SME food packaging in Bandung, Indonesia. The research design was comparative research. Using Microsoft Excel, the analysis was image-based descriptive and qualitative within-case and cross-case analysis based on visual perception parameters. Using common colours is advantageous for brand identification, while using uncommon colours can enhance brand visibility. In other words, common and unique colours are part of food packaging branding and value creation. The psychology of colour also influences values such as tastiness, healthiness, good quality, attractiveness, and others. This study contributes to the design literature by demonstrating that the designer may serve as a value creator in the packaging design process through colour.

Keywords: *colours, emotional value, functional value, SME, packaging design*

INTRODUCTION

Packaging design has evolved into a critical tool for developing a practical product concept and convincing customers to purchase the product to achieve customer value. Packaging conveys in-store messages to consumers and thus has a vital role in consumer decision-making (Silayoi and Speece 2007). Moreover, packaging design achieves marketing objectives by communicating product personality or function (Sazrinee et al. 2014). Concerning this matter, colour in food packaging is a powerful visual element to communicate product nature and function (Garaus and Halkias 2020; Jin, Yoon, and Lee 2019).

Today many small and medium enterprises (SMEs) sectors are involved in the creative industry sector, where the growth is very promising. According to the Department of Cooperatives and SMEs of Bandung Municipality, the number of creative industry SMEs in Bandung was around 1,500 (Imanto, Prijadi, and Kusumastuti 2019). A total of 3,000 actors support the creative industry and continue to dominate the fashion, culinary and architecture sub-sectors which have always been its trademarks (Chan and Raharja 2018). This finding is supported by data that the craft and culinary subsectors are among the highest revenue contributors for creative industries in Bandung City. The culinary industry makes a significant contribution to 30% of the total revenue of the tourism and creative economy sector. The culinary industry has a very high potential growth. The Government therefore supports the growth of this sub-sector. Bandung is known as a culinary destination where visitors may eat, shop for souvenirs, and go on a culinary tour.

Food Souvenir Package Design Issue

Typical foods can promote local culture and economic growth, especially if the area has been a tourist destination for years. However, many SMEs' typical food souvenir products do not meet packaging standardisation. Based on empirical and prior studies (Yamin, Abidin, and Sulaeman 2018; Trifiyanto 2018; Sri Julianti 2014; Wahyudi and Satriyono 2017), SME food souvenir products are commonly packaged in clear plastic with simple labels only or even without a label (Figure 1). The use of a good packaging design is still hampered due to the limited budget of SMEs.

Based on data from the Indonesian Ministry of Cooperative, SME food products without a barcode reached 88.24% and those without a label 79.41% (Syamsudin, Wajdi, and Praswati 2015). The packages in transparent plastic without any labels or information make SME food products less attractive and less competitive with products from large enterprises. Whereas, enhancing the quality of local food products as souvenirs is essential for empowering tourism activities and establishing the identity of the tourist destination. To encourage tourists to buy food as souvenirs, it is crucial to have proper packaging that appeals to them and ensures the protection of the products during transportation, allowing them to safely bring them back home or share them with their loved ones. Excellent and attractive packaging and informative labelling will increase buyers' interest in the products offered for their own consumption or as souvenirs. The added value of a product is multiplied by using attractive packaging. Thus, these products can reach a broader market and be used as souvenirs (Yamin, Abidin, and Sulaeman 2018).

Functional and Emotional Value

A study of consumption value theory in identifying the role of colour in product labelling has been conducted (see Swasty and Mustafa 2021). Previous studies have shed light on the visual perception of colour on food packages or labels. Each study used functional and emotional values with many items, as listed in Table 1.

Figure 1   SMEs food souvenir product with simple labels.
Source: Photo by authors.

Table 1   Visual perception of colour on packages.

Author (Year of publication)	Context	Measurement	Visual perceptions	
			Functional dimension items	Emotional dimension items
Hartanti and Nurviana (2020)	Food packaging	5-point Likert scale	Modern, unique, ergonomic, hygienic, informative, tasty, familiar	Attractive
Ezan, Pantin-Sohier, and Lancelot-Miltgen (2019)	Food colour	Likert scale	Sweet, acid, insipid (plain), fruity, energy, good health	Happy, feel good, pleasure
Merlo et al. (2019)	Food packaging colour (hamburger)	A 10-cm unstructured hedonic scale	N/A	Enthusiastic, happy, wild, active, sad longing (nostalgic feeling), satisfaction, pleasant, calm, suspicious, reassured, peaceful, disappointed
Mead and Richerson (2018)	Food packaging (potato chips and chocolate bars)	7-point Likert scale	Substantive, bright, vigorous, feminine, light, soft, masculine, heavy, hefty, dull, sluggish	Exciting, arousing, strong, stimulating
Celhay and Remaud (2018)	Wine label	Word association task	Old fashioned, modern, premium, simple, modest, basic, light, cheap, authentic, terroir, classic, tradition	Attractive, like
Steenis et al. (2017)	Tomato soup packages	0 to 100 slider scale	Convenient; sustainable; novel and modern; high (packaging) quality; tasty; cheap; luxurious; familiar; healthy; preservable; natural and authentic	Attractive
Tijssen et al. (2017)	Dairy drink and sausage packages	A 100mm Visual Analogue Scales	Healthy–unhealthy, sweetness/saltiness, creaminess/fattiness, flavour intensity	Attractive–unattractive
Won and Westland (2017)	Cosmetics, crisps, toilet tissue, hand wash, medicine, white wine	Semantic scales	Masculine–feminine, warm–cold, elegant–vulgar, expensive–inexpensive, modern–traditional	
Wei et al. (2014)	Fruit juice packages	Semantic scales	Disharmonious–harmonious, product quality, freshness	Liking (dislike–like)
Ruumpol (2014)	Food packages (yoghurt and biscuit)	7-point semantic differential scale	Healthy–unhealthy, natural–unnatural, good taste–bad taste	Pleasant–unpleasant

Table 1 shows that visual perception studies on packaging design mostly used functional and emotional dimensions with various items. All participants rate the colour of the package design based on those items using Likert scale or semantic differential scale. Functional dimensions refer to the product's characteristics, such as taste, quality, uniqueness, and nutrition, while emotional dimensions refer to how the product makes the consumer feel, such as excitement, happiness, like/dislike, and nostalgia. The results of those studies have been used to evaluate the effectiveness of packaging designs and suggest that colour changes can impact consumer choices.

Problem Statements

The problem statement of this study revolves around the role of colour usage in product labelling and packaging. Previous research, such as Kauppinen-räisänen (2014), suggests that colours play a significant role in delivering meaning for brand searching and brand identification. From the branding perspective, packaging performs functional values as a brand identification to draw consumers' attention to the displays and bring the brand positioning and competitive advantage (Grundey 2010). However, there is a contradictory finding

presented by Lee et al. (2019), who suggest that the emotional value is more influential in creating a positive attitude and intention to purchase among consumers, rather than functional value.

Extant studies on branding and value creation mainly focus on established brands and luxury products and less minimal research on SMEs' food souvenir products. In addition, most studies come from business, marketing, psychology, and health science perspective. Moreover, previous studies paid little attention to colour combination preferences (Sarica and Çubukçu 2018). Thus, this research aims to fill the gaps by enriching the understanding functional and emotional value of colour in food souvenir packaging from a design perspective.

Our prior study has conducted a systematic literature review (SLR) to answer "how is the usage of colour as branding and value creation in food packaging" (see Swasty and Mustafa 2022). Building upon the insights gained from our previous SLR, this present study aims to examine the role of colours within branding and value creation in SME food packaging in Bandung, Indonesia using multiple case studies.

METHODOLOGY

This study used a qualitative approach using multiple case studies as the primary data collection method and image-based research analysis to answer the research objective. Multiple case studies were conducted to discover any similarities or distinctions between the cases, giving a more convincing theory when many empirical findings are present (Gustafsson 2017). The case studies were conducted based on three different SMEs food souvenirs in Bandung, which were selected as multiple case studies. NCapture travel blog websites using NVivo12 and field observation to well-known Bandung souvenir shops were used to determine SMEs food souvenir brands as multiple cases. The findings were divided into three categories: common colour for product category, common colour for product variant, and uncommon colour (see Swasty and Mustafa 2023).

A case study report was adapted from Rashid et al. (2019) to allow the quality assessment, which should be structured as: (1) descriptions of case; (2) descriptions of participant; (3) descriptions of relationship; (4) field protocols details; (5) interpretation and analysis of empirical material; and (6) summary. Those six reporting stages have been mostly used in case study research (Moghadam, Arabi, and Khoshsima 2021).

The image-based research analysis focused on the interpretation of visual material (Muhammad Jameel, Shahriman, and Oskar Hasdinor 2019). The research question of this present study is "how is the usage of colour as branding and value creation in SME product labelling/packaging in Bandung?" The scope of this study is souvenir food packaging available in souvenir shops in Bandung. This study focuses solely on packaging colour without considering other elements of packaging. Figure 2 shows the diagram between the methods, data, analysis, and findings.
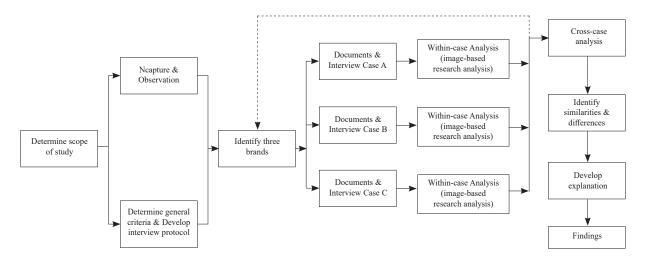

Figure 2 Flow diagram of case study analysis.
Source: Adapted from Zach (2006) and Yin (2018).

Descriptions of Cases

This section describes three SME food souvenirs in Bandung, which have been selected as multiple case studies. The description report includes each case's historical background and executive summary, as Rashid et al. (2019) suggested.

Case A

Puntang Coffee was founded in 2013. Initially, it was a post-harvest coffee processing company. It has started pioneering a business that will provide one-stop coffee services, including gardening, processing, roasting, coffee shop, and retail products. Their garden and coffee shop are in Gunung Puntang, West Java, Indonesia. They have more than 11 variants, such as Robusta Ganola, House Blend, Espresso Origin, Single Origin, Sunda Typica, and more. Their packaging (Figure 3) was designed by a packaging designer.

Figure 3   Puntang Coffee packaging.
Source: Photo by authors.

Case B

Klinik Lapar Sangkuriang was founded in May 2020. The idea emerged that not only sick people should go to the clinic, but hungry people also had to go to the clinic, which gave rise to the Klinik Lapar Sangkuriang. The name Sangkuriang was taken from the floating restaurant Bale Apung Sangkuriang as Klinik Lapar Sangkuriang is a subsidiary of Bale Apung Sangkuriang. Their product lines include instant *nasi liwet*, frozen food, Korean milk, *sukiyaki*, and *yakiniku*. The packaging for instant *nasi liwet* (Figure 4) was designed by the manager and administration staff. The product of instant *nasi liwet* has three variants (red rice, white rice, and black rice).

Figure 4   Sangkuriang packaging.
Source: Photo by authors.

Case C

Bangnana Chips was founded in 2015. The background of this company began with the desire to provide healthy and delicious snacks for people. Usually, snacks are identical to MSG (monosodium glutamate) which is less healthy. So, they tried to offer alternative healthy snacks for consumers. Bangnana Chips was taken

from banana chips, a descriptive name to make it easier for people to remember. They have four variants of banana chips: chocolate, extra hot, barbeque, and cheese. Previously, they had *balado* flavour, but the product is discontinued as the sales is not good. The Bangnana Chips packaging (Figure 5) was designed by an in-house graphic designer in collaboration with the team of digital department.

Figure 5   Bangnana Chips packaging.
Source: Photo by authors.

Descriptions of Participants

This section provides a short profile of the involved key individuals which are the owners or employees of the selected SME as multiple case studies. The interviews of key individuals were held with the owner of Puntang Coffee; the manager of Sangkuriang Food; and the director of Bangnana Chips. They are all in charge of the company operations, including involved in their product packaging design process.

Descriptions of Relationship

This section describes relationship among the participants observed. There is no established relationship between owners/managers of the cases being studied. However, all of them have had their products sold in souvenir shops in Bandung.

Field Protocols Details

The multiple cases were selected based on NCapture and field observations—see Swasty and Mustafa (2023). After selecting three cases, the study was started by interviewing key individuals to obtain information about their companies and packaging design. The research design was comparative research. Using matrix in Microsoft Excel, the analysis was visual descriptive and qualitative within-case and cross-case analysis based on visual perception parameters. Microsoft Excel was used as it was familiar and easy to organise the data. The parameters of the functional values were adopted from Steenis et al. (2017) and the emotional value from Merlo et al. (2019) and Steenis et al. (2017) which both are more recent studies in food packaging studies (see Table 1). The items analysed were colour on logo, typography, image, and background of the food packaging.

Following the within-case analysis of the functional and emotional value, the cross-case analysis of multiple case studies was conducted. A cross-case analysis is the process of contrasting and comparing the patterns revealed by the in-depth case descriptions. Finally, the findings attempted to examine the role of colours within branding and value creation in SME product packaging in Bandung, which has been applied in several brands.

In this study, quality criteria were adopted from a similar study conducted by Rundh (2016). He cited Yin (2009) and argued that one quality criterion in case study research is validity, which refers to the extent to which a study supports conclusions derived from its findings. The construct validity was improved by utilising multiple sources of data, including field observations, narratives, and documents. To ensure external validity, the study employed three cases, each representing different brands and product categories. However, it should be noted that internal validity may not be applicable in this study as it is primarily descriptive in nature. To enhance reliability, a case study database was established to systematically collect and categorise the provided information.

FINDINGS

Interpretation and Analysis of Empirical Material

Within-case analysis of Case A—Puntang Coffee

According to the owner, the first factor considered in designing packaging is geographical indications of identity, as they wanted to raise awareness of the local product. Another design consideration is that the product should be sustainable, long-lasting design, and more easily recognised by people. The logo of leaves and coffee also indicates they have their own plantation. They had no issues in designing and producing the packaging. In their opinion, the packaging is essential to be designed by professionals. In this digital age, first impressions are mainly based on physical appearance. So, the company needs to consider intangible assets (e.g., packaging design).

The most important visual element in packaging design depends on the purpose, as all elements are essential to them. Whether exploring typography or illustration, always go back to the initial goal of being recognised for what it wants to be. The value offered in their packaging is achieved by using the most suitable coffee packaging. First, using aluminium foil material that is safer for coffee products. Second, using a valve on their packaging which is recommended for coffee products. So, the packaging is customised to the specific product they want to package. In other words, they emphasise the functional value of their packaging.

However, for them, both functional and emotional values must exist. Emotional value can be created by the shape and the design. Whereas the functional value affects the product itself. So, both values must be considered. They do not put forward one value as for them, the good packaging must cover all aspects, both functionally and emotionally. Table 2 describes the image-based research analysis of Puntang Coffee packaging.

The descriptive image-based research analysis of Case A shows that the logo colour is golden brown, a common colour used for coffee products. The colour in typography uses one colour (white or black) that contrasts with the image or the background colour, and it is a common colour for typography. The image illustrates West Java, which indicates the origin of Puntang Coffee. Colour in image is using primary colours (RGYB), which are different for each variant, in full saturation and brightness colours. The colours are not associated with the product (uncommon colour). There are two colours as the background, the paper packaging in white and the sticker label in black (congruent colour for coffee).

Table 2   Analysis of Case A.

		Functional value	Emotional value
Colour visual elements	**Logo**	Congruent colours on logo show delicacy (tasty) and golden dark colour expresses exclusiveness (high packaging quality)	Brown and gold for logo associated with coffee are attractive and pleasant colours, give nostalgic feeling
	Typography	Typography in black and white create contrasts and bring the other colours out (modern, high-quality)	Black or white on typography are classic colours that give a nostalgic feeling
	Image	Incongruent, vibrant colours (high saturation and brightness) for images create novelty and modern looking; and show the good quality of packaging	Bright and primary colours on the images create attractiveness, enthusiastic, and pleasant feeling
	Background	White dominance on the background gives health perception and good quality; whereas black (congruent colour) for label background give tasty perception, modern and high-quality (premiumness)	White dominance and black for background colours create attractiveness and give nostalgic feeling

Regarding the functional value, expressing healthy products is achieved by background colour for paper packaging using white which symbolises purity, cleanliness, and hygiene. White is considered as the colour of perfection (Triedman 2015), whereas dark colour creates luxury (premiums). Delicious and appetise are achieved by using brown for logo and black for label background which are congruent colour/identic with coffee. Novel and modern impression are achieved by using vibrant colour on images and contrast (with background and with other colours). The good quality of packaging and premiums is showed by using golden brown, black, and vibrant colours.

Discussing the emotional value, from the within-case analysis, it can be summarised that attractiveness is achieved by using golden brown on the logo, as well as bright and primary colours on the images, and contrast combination. The enthusiastic feeling is obtained by using bright and primary colours on the images. The pleasant feeling is given by the brown and gold colour for logo, as well as bright and primary colours on the illustration. Nostalgic feeling is achieved by using brown and gold colour that are associated with coffee, and the combination of black and white on the background and text which are classic colour.

Within-case analysis of Case B—Sangkuriang

According to the manager, the factor considered in designing the packaging is the design that attracts people's attention through images, colours, or contemporary packaging design. Another factor to consider is the economic scale, which can be achieved by purchasing larger quantities of packaging to reduce production cost. The issue faced in designing packaging was about so many alternative designs. In their personal opinion, they prefer designing by themselves as it is more satisfying to express their wants.

According to them, essential visual elements in packaging are product photographs and the shape of the packaging itself. Because consumers can better understand the product description if there are clear product photographs on the front of pack. In addition to the contemporary shape, the packaging can keep the product inside clean and hygienic.

Through packaging design, they add value by creating packaging that protects the product while grabbing consumers' attention, generating innovation for contemporary packaging, and building product branding. For them, emotional value is more important, as it creates visually appealing packaging that can attract consumers to purchase a product. For example, when it comes to instant *nasi liwet* products, the emotional value can evoke a nostalgic feeling, as it is uncommon for *nasi liwet* to be packaged. Table 3 describes the image-based research analysis of Sangkuriang Food packaging, discussing the functional and emotional parameters.

Table 3 Analysis of Case B.

		Functional value	**Emotional value**
Colour visual elements	**Logo**	Logo uses one colour (black or white) that contrast with the background, giving modern impression and high-quality of packaging	White or black on the logo stand out which creates attractiveness and enthusiasm
	Typography	Typography in black and white create contrasts and bring the other colours out, giving a modern impression and high-quality of packaging	Black and white for typography are classic and universal combinations that can evoke a nostalgic feeling, and also attractive for text colour as the colours stand out
	Image	Product photography in bright colours looks healthy, tasty, and high-quality; yellow–orange for doodles creates an elegant and classic look	Bright colour and contrast combination for product photography creates attractiveness, enthusiasm and a pleasant feeling; it also expresses a nostalgic feeling
	Background	Congruent colours for the background stimulate the appetite (tasty) and show high-quality (informative); darker colours for the background signify expensive and express premiums (high-quality)	The earthy hues used with a monochromatic colour scheme evoke a pleasant and nostalgic feeling

From a descriptive image-based research analysis of Case B, it can be seen that the packaging sets use common colours for all product variants. The colour on logo uses one colour (black or white) that contrast with the background. Colour in typography uses two colours (black and white) that contrast with the background, and common for typography colour. The images include line art illustrations (doodles) and product photography, which illustrate the contents of each variant. The background uses colours that describe each variant (congruent with the product variant): red rice in dark red hue (low brightness: 30); white rice in off-white; and black rice in black. They are all using a monochromatic colour scheme.

Regarding functional value, health perception is achieved by using bright colours for the image. Tasty perception is given by using bright and common colours for the image and background. Novel and modern are shown by the black or white colour for logo and typography. The high packaging quality is shown by using contrast combinations (black and white for logo and typography), darker colours (for background) create classic look and elegance/premiums (high-quality), congruent colours in the background and the doff finishes that are informative.

Discussing the emotional value within-case B, the attractiveness is achieved by using white for logo; black and white for typography; bright colour on the images; and background colour representing the product variant. Enthusiastic is achieved by white on the logo, bright colour in product photography, but the colour on background is pent up, causing a lack of enthusiasm. Pleasant is expressed by colour combination on the image and between image and background. A nostalgic feeling is achieved using earthy hues in low brightness and low saturation, mainly for background colour.

Within-case analysis of Case C—Bangnana Chips

Based on the interview, they want something eye-catching for packaging design. So, when Bangnana Chips are displayed, the products want to be eye-catching, so they give vivid colours, and each variant has its unique colour. In other words, no different variants have the same packaging colour. And they notice that some competitors have packaging for many variants with the same colour. So, they try to be different and use vivid colours, so consumers are immediately attracted to the colourful packaging when they look at the display.

Currently, they have a variety of flavours. They tried the chocolate flavour in yellow, the BBQ (barbecue) flavour in red, the cheese flavour in light blue, and now there is an extra hot flavour in black packaging. Previously, there was also a *balado* flavour in dark blue, but the product was discontinued because the sale was not good.

They consider two things in designing the packaging for their products, i.e., internal and external factors. From external factors (consumers), they try to give packaging that attracts people's attention. With different colours and characters in each flavour variant, it is intended to attract consumers. Usually, consumers look at the packaging first, whether attractive, good, funny, nice colour, or cute. Some foods can be tested during the exhibition. But there is no product tester when the product is displayed in the store/supermarket. The consumers must look at the packaging. So, if the packaging is attractive, and the product tastes good and healthy when eaten, eventually, consumers will repeat the purchase.

In terms of internal factors, the packaging has two generations. In the beginning, sales were still unstable, so the first generation of packaging was simple and made of plastic. They used to buy packaging on the market and then put a sticker on it. The disadvantage is that plastic packaging has a short-expired date because it is transparent. When it comes to food, it is not good because perishable.

After the sales increased, they started to invest in making the second-generation of packaging more serious because the packaging production costs a lot. From the price aspect, the first- and second-generation packaging have the same price, which is not significantly different. However, what makes the current packaging more expensive because of the minimum quantity required, not the price per piece. As a result, the investment cost to produce packaging becomes enormous. Although the investment cost for packaging is huge, the sales increased when they changed the packaging.

The problem in designing the packaging is more in determining what colour combinations to use in each flavour. For example, in chocolate flavour, a brown colour is typically used. But they try to avoid that. According to them, brown is not vivid, so they use yellow instead. Additionally, all packaging is doffed/mate surface, not glossy. According to them, the doff/mate surface will not be biased when displayed. This is because consumers can see the product packaging and recognise the brand and flavour variants. In contrast, a glossy surface will look less focused when viewed from a distance; and if we look at some branded products, we will notice that some use doff surface packaging.

In their opinion, designing professional packaging by graphic designers is necessary because, as mentioned earlier, consumers do not know the taste when they buy food. But if consumers think the packaging is attractive, nice, cute, pretty, and colourful; as a result, they want to give a try and buy it first. Amateurs simply design the packaging, whereas professionals use design principles. But for start-up businesses that are still experimenting, they can focus more on the product (food) first. When the food is tasty and accepted by consumers, they can move to the next step which is more mass product, and the packaging must be designed by a professional packaging designer.

The most important visual elements in packaging design are colour and character. In Bangnana Chips, colours and characters are attractive and eye-catching for new consumers. Their target market is consumers in souvenir shops, including tourists who want to buy souvenirs for friends/family at home. As the colour of Bangnana Chips packaging is attractive and eye-catchy, the target market who have never tried the product will be eager to purchase it first.

Aside from the attractive colour, a zip lock is another value offer in their packaging. So, when consumers eat the product, they can keep and store it without being sticky and remain crunchy because the packaging can be ziplocked again. To attract potential buyers, the priority is attractive packaging. So, it's more about emotional values, like exciting, funny, nice, and cool. When it comes to functional value (zip lock), it's usually after the consumers buy the product, open the package, and realise there is a zip lock. Thus, according to them, the emotional value is more important to attract the consumers. In contrast, the functional value comes in second after the product is purchased and the packaging is opened. Therefore, the function can be used after the consumer has purchased the product. Table 4 describes the image-based research analysis of Bangnana Chips packaging.

From a descriptive image-based research analysis of Case C, it can be seen that all variants use white as the colour on logo. Colour in typography uses black and white, which is common and contrasts with the background colour. The product photography (banana chips) and the doodles, which indicate the flavour (different colours for each variant), show the product colour inside. In contrast, the character images (different for each variant and using high saturation and brightness) are not associated with variant/product flavour (incongruent colour). Colours on the background use uncommon and distinctive colours. The chocolate flavour is in yellow and monochrome scheme, the BBQ flavour in red and analogue scheme, the cheese flavour in light blue and monochrome scheme, and the extra hot flavour in black packaging and monochromatic scheme. Previously, there was a *balado* flavour in dark blue and split complementary colour scheme.

Table 4 Analysis of Case C.

		Functional value	Emotional value
Colour visual elements	**Logo**	White for logo gives a healthy and tasty perception as well as modern and high-quality	White for the logo looks attractive and enthusiastic
	Typography	Typography in black and white creates contrasts and brings the other colours out (modern and high-quality)	Black and white for typography are a classic and universal combination that can evoke a nostalgic feeling and is also attractive for text colour as the colours stand out
	Image	Using bright colours for product photography give tasty perceptions; novel and modern impression; show the high-quality of packaging(informative) A bright and uncommon colour for the character that contrasts the background expresses the modern and contemporary look (innovativeness)	The bright colour on the image (characters) with exciting colour choices (hues) evoke attractiveness, enthlasis, and a pleasant feeling
	Background	Vibrant and incongruent colours for the background express novel and modern and create a tasty look (stimulate the appetite)	Uncommon (incongruent and not like other brands), bright, and eye-catching colours for the background create attractiveness, enthusiasm, and a pleasant feeling

Table 5 Cross-case analysis.

Case A–Case B–Case C

		Colour on logo	Colour on typography	Colour on image	Colour on background
Functional value	**Main similarity**	Dark colour or white/black for the logo can give a perception of high packaging quality	Typography in black and white create contrasts and bring the other colours out, giving modern impressions and high-quality of packaging	Vibrant/bright colour for images/product photography in all cases give tasty perception, modern impressions, and high packaging quality	The usage of congruent colour stimulates the appetite/tasty perception and is informative. Darker colours express premium/high-quality of packaging
	Main difference	Case A uses congruent colour on the logo to show delicacy (tasty). Case B and Case C use white or black to give modern impression	N/A (no difference among three cases)	Case B uses common colour and a monochromatic colour scheme on image; give healthy, tasty, high-quality. Case A and Case C use incongruent colour and contract combinations on image (illustration/ character) that can create a modern impression and high packaging quality perceptions	Modern impression and tasty perception in Case C are achieved by incongruent and uncommon colours for background
Emotional value	**Main similarity**	Golden brown, black, or white were used to create attractiveness	Black and white for typography are classic and universal combinations that can evoke a nostalgic feeling, and also attractive for text colour as the colours stand out	The bright colours were used to create attractiveness, enthusiastic, and pleasant	Common colours for product categories/variants can give a nostalgic feeling
	Main difference	Golden brown (congruent colour with product category) in Case A was used to create a nostalgic feeling. Unlike Case A, white or black in Case B and Case C were used to create enthusiastic	N/A (no difference among three cases)	The bright colours on product photography in Case B were used to elicit a nostalgic feeling	The contrast colour scheme in Case A and Case C look attractive. The monochromatic colour scheme in Case B looks pleasant and give a nostalgic feeling. Common colour (Case A and B) can give nostalgia, but uncommon colour (Case C) expresses enthusiasm

Regarding the functional value, health perception is given by the white logo. Vibrant colours stimulate the appetite (tasty) and contrast colour combinations for the background, and the image colours illustrate the product colour. Novel and modern impressions are achieved by vibrant and uncommon colours on the image and background and white on the logo and typography. The high packaging quality is shown by using contrasting colours between image/typography/logo and background, as well as clear product photographs and doff finishes.

Discussing the emotional value, attractiveness is achieved by using bright and uncommon colours for images and background colours. Enthusiastic is achieved by using uncommon, bright, and eye-catchy colours for image and background. Pleasant is achieved by using bright uncommon, contrast for the image and background colour. The nostalgic feeling is obtained using black and white, a classic and universal combination of text colour.

Cross-case analysis

The cross-case analysis of multiple case studies was conducted following the within-case descriptive image-based research analysis. Several strategies for conducting cross-case analysis are summarised from Miles and Huberman (as cited in Moghadam, Arabi, and Khoshsima 2021). This study used the first strategy of choosing categories or dimensions and then searching for similarities within groups and differences across groups. The cross-case analysis can be seen in Table 5. From this analysis, the main similarities and differences can be identified.

DISCUSSION

Multiple case studies were aimed to examine the role of colours within branding and value creation in SME food packaging in Bandung. As the problem statement of this study is "the use of colours in product labelling/packaging helps with brand (Kauppinen-räisänen 2014); but failed to provide functional value when driven by emotional value (Lee et al. 2019)." The cross-case analysis was conducted to identify the main similarity and differences to answer "how is the usage of colour as branding and value creation in SME food packaging." The outcomes for the main similarity and main difference that had been identified among three cases are summarised in Table 5.

      Studies have compared packaging element colours in three cases and found that typography colours are similar or identical. There is no functional or emotional value difference between the three cases for colour on typography. All cases use black and white, which is common for typography colours. The typography in black and white create contrasts and bring the other colours out, giving a modern impression and high-quality packaging. They are a universal combination that can evoke a nostalgic feeling and is attractive for text colour as the colours stand out.

      The area where significant differences were found is in the background colour. Case A uses common colours for product categories, whereas Case B uses common colours for product variants. Otherwise, Case C uses uncommon colours. Although Case B uses common colour and monochromatic colour scheme on the image, whereas Case A and C use incongruent colour and contract combinations, all cases were perceived as high-quality. In other words, modern and high packaging quality can be achieved through common or uncommon colour and monochromatic or contrast schemes. For colour in the logo, unlike Case A, which uses congruent colour on the logo to show delicacy/tasty, both Case B and C use white or black to give a modern impression.

      The logo, typography, and label background colour in Case A use common and congruent colours for product categories, which help in brand identification. Whereas the image uses different colours for each variant but is not associated with the product variant (uncommon colour for product categories), however makes it stands out from the background (in black) and helps for brand visibility.

      Case B uses common colours for the image and background that are congruent with product variants, emphasising the product inside and being very informative, which helps for brand identification. Despite the use of congruent colours, the contrast combination in image colour and the dark colour for the background help brand visibility.

      Case C uses common colours for product photography and doodles that indicate each variant product inside, which helps brand identification. The character and background colours use uncommon and incongruent colours for product categories and product variants (flavour), which help brand visibility.

      As described before, the usage of the uncommon colour can help brand visibility. This finding also aligns with Spence and Velasco (2018), who argue that the uncommon colour can help a product or brand stand out in the point-of-purchase. The finding also identifies that the usage of common colours is good for brand identification. The common colour is congruent with the product or flavour usually used to inform and represent the product/flavour. This finding reflects Kauppinen-räisänen (2014) who also suggest that colours conveying the brand meanings can be used by consumers in brand searching and identification. This study confirms that both common and uncommon colour has a role in branding and value creation when applied to food packaging.

CONCLUSION

This section summarises the case profile, facts, and answer to the topic under investigation and helps readers understand the case study's main topic and how to achieve the research objective. The research question of this study is "how is the usage of colour as branding and value creation in SME product labelling/packaging in Bandung?" The research objective is "to examine the role of colours within branding and value creation in SME product labelling/packaging in Bandung." It can be summarised that using common colours is good for brand identification, whereas using uncommon colours can help with brand visibility. In other words, both common and uncommon colours have a role in branding and value creation when applied to food packaging. Colour psychology also plays a role in indicating tastiness, healthiness, high-quality, attractiveness, and other values. This study contributes to design literature by showing that the designer can act as a value creator by utilising colour on the packaging. This study provides the analysis from the researchers' point of view. Thus, it would be interesting to discover the perception of colours in packaging from buyers' perspectives.

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