

The Effect of Packaging Design on Impulsive Buying

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Abstract. The packaging design's important role as a means of marketing communication is growing. This research examines the effect of Monggo size 40 grams' packaging design on impulsive buying in South Jakarta and also examines which one among the dimensions in packaging design (graphic design, structure design, and product information) has the biggest effect on impulsive buying. This research uses the quantitative approach to explain the connection between the two variables. The data was collected through questionnaires filled out by impulsive buyers of Monggo size 40 grams in South Jakarta. A total of 100 respondents are examined using the purposive sampling technique. The result of the research shows that the packaging design affects impulsive buying at a rate of 38.0% and the packaging design dimension that results in impulsive buying is graphic design. We may conclude that Monggo's management needs to review the brand's packaging design. As the management is yet to utilize other communicating tools such as advertisements to support marketing communication, the packaging design becomes more crucial in boosting sales. The research also finds that customers have a great liking for the brand name 'Monggo', as it is a very distinctly traditional name that is not only appealing but also noticeable among the current brands

Keywords: *packaging design, impulsive buying, marketing communication, product information*

INTRODUCTION

Consumers today can choose from an ever-increasing number of products. An increasingly consumptive lifestyle also contributes to the product increase, as producers are eager to meet the needs and demands of consumers. According to Belch & Belch (1999), in the average American supermarket about 20,000 products compete to attract the consumers' attention. Keller (2008) voices a similar opinion, stating that American consumers are faced with more than 20,000 choices within a 30-minute shopping session. This shows that there are too many products seen by the consumers, whereas the too-brief session allows no time for them to examine the products individually; thus, the competition among producers to attract consumers' attention has grown fiercer. The competition encourages the need for market differentiation and the need to stand out in the competition (Klimchuk & Krasovec, 2007). Accordingly, companies are obliged to differentiate their products with those of their competitors' through, among others, branding.

In the case of brands, companies require marketing communication in order to deliver particular brand messages to consumers. According to Kotler & Keller (2009), marketing communication represents the company's 'voice' and its brand, opening a way to a dialogue and relationship with consumers. Through marketing communication, companies may inform, persuade, and remind consumers, both directly and indirectly, of their products (Kotler & Keller, 2009). Various marketing communication tools can be used to deliver messages from particular brands. In retail stores, marketing communica-

tion tools can play their role effectively, as millions of consumers walk along the aisles daily – more than the average number of television viewers (Duncan, 2005). Shimp (2000) also states that the retail store environment is a brand's contact point in delivering its messages to consumers regarding the products and services offered. It is estimated that 60 to 70% of decisions to buy certain brands of packaged products are made while the consumer is inside the store. Therefore, companies need to make use of the opportunity for in-store marketing communication, especially in response to the current prevalence of modern retail stores.

In a modern retail store, consumers directly face a meeting point where various brands are displayed on shelves. According to Dhar (2007), packaging plays an important role at this meeting point (also known as the point of purchase), as this is the most important point of interaction between brands and consumers; it is at this stage that consumers decide which brands to purchase. According to Duncan (2005), the packaging is the main instrument of communication with which companies can deliver brand messages. Accordingly, the packaging needs to be perceived as a highly important marketing communication tool in communicating the brand message, and has to be utilized to the fullest at the point of purchase in order to attract consumer attention.

As a current marketing communication tool, the packaging has to be able to deliver the brand message to consumers by way of its design. According to Klimchuk & Krasovec (2007), the packaging design's function is to visually communicate product differences. In the competi-

tive market of today, packaging design becomes a brand's promotional vehicle, highlighting its position on the shelf (Klimchuck & Krasovec, 2007). Packaging design is also required to be as unique and attractive as possible, as it is the final advertisement seen by the consumer before they decide which brand to purchase (Wells, Moriarty, & Burnett, 2006). Therefore, packaging design has to attract consumer attention with its unique components and deliver the brand message in accordance with the company's purposes.

On the other hand, many consumers do not consider their purchases carefully when they stand before the shelves, and purchase products based on what interests them immediately (Marketing, February 2007). A study predicts that at least two-thirds of all purchases in American supermarkets are spontaneous (Belch & Belch, 1999). Pickton & Broderick (2001) add that, although shopping is often a planned activity, at least 50% of purchases are unplanned or impulsive buying – in this case caused by the interest in the packaging design at the point of purchase. Further, it is said that impulsive buying can be characterized by a disequilibrium psychological condition, where a person feels a sudden irresistible urge to purchase something spontaneously.

To trigger impulsive buying, marketers can create unique and attractive packaging designs. As stated by Klimchuk & Krasovec (2007), packaging design plays an important role at the point of purchase to attract attention and bring about a purchase. Kotler and Armstrong (2008) state that, in the current competitive environment, packaging design is the producers' last chance to affect buyers, especially in regard to consumer goods, where most purchasing decisions are made when the consumer is in the store.

Kotler & Keller (2000) categorize consumer goods based on the consumers' spending habits. The categories consist of: shopping goods, where the consumer usually compares various products based on their price or quality; specialty goods, where products have unique characteristics or certain brand identifications and where the consumer is willing to make a special effort in purchasing them; unsought goods or products that most consumers are unfamiliar with and do not think to purchase; convenience goods or products commonly and quickly purchased with a minimal effort. Convenience goods have a subcategory called impulse goods: goods purchased without prior planning, or called impulsive buying in Indonesia. Kotler & Keller (2009) explain that chocolates and magazines are categorized as impulse goods. A chocolate brand's packaging design affects purchasing decisions more consistently than does a magazine's packaging design (namely its cover)..

Indonesia is listed as the third largest cocoa producer worldwide, after the Ivory Coast and Ghana (Warta Ekonomi, 2009); however, the lack of Indonesia-specific chocolate brands in the domestic market does not reflect this fact. The chocolate brands commonly found in Indonesia, both local and imported ones, show strong foreign influences. Nevertheless, in 2006, Indonesia produced a chocolate brand with a typically Indonesian name, Monggo.

Cokelat Monggo is a locally produced chocolate from Yogyakarta with strong Indonesian characteristics. In its early days, Monggo's annual profit was in the Rp70 million range, and it kept increasing ever since. The profit increase shows that, although chocolates are not common snacks in Indonesia, Monggo sells more and more chocolates every year. This indicates a positive response from consumers. Although it was established in 2005 in Yogyakarta, the brand is considered a newcomer in the Jakarta chocolate market.

A number of experts such as Abrahams (1997) and Smith (1996) state that impulsive buying accounts for 80% of the total number of purchases. Sfiligoj (1996) further says that the purchase of new products results from impulsive buying rather than planned buying (Kacen & Lee, 2002). According to Rook (1987), impulsive buying occurs when a consumer feels a sudden irresistible urge to purchase something quickly. In Engel, Blackwell, & Miniard (1995), Rook describes the following characteristics of impulsive buying: spontaneity, power and compulsion, excitement, and disregard for consequences. Rook (1987) also mentions the eight dimensions of impulsive buying, which this study will refer to: spontaneous urges to buy, power and compulsion, excitement, synchronicity, product animation, hedonic element, conflict, and disregard for consequences.

A number of experts have reviewed the concept of packaging design in connection with impulsive buying. In essence, the combination between physical packaging and written communication regarding product content are the basics of current packaging designs (Klimchuk & Krasovec, 2007). Nilsson & Ostrom (2005) state that packaging design contains three constitutive elements: shape, color, and graphic. Later Ampuero & Vila (2006) state that packaging design has two dimensions: graphic and structure. According to the three cited sources (Nilsson and Ostrom, 2005; Ampuero and Vila, 2006; and Klimchuk and Krasovec, 2007), the packaging design variable in this study has the following constructive dimensions: graphic design, with brand name, color, typography, and image as sub-dimensions; structure design, with shape, size, and material as sub-dimensions; and product information. Packaging design consists of various elements or constructive

Table 1. K-M-O Measure of Sampling Adequacy, Barlett's Test of Sphericity, dan Total Variance Explained

No	Study Variable	-M-O Measure of Sampling Adequacy	Significance rate in Bartlett's Test of Sphericity	Total variance explained
Packaging Design Variable				
1	Graphic Design Dimension – Brand Name Sub-Dimension	0.594	0.000	61.714 %
2	Graphic Design Dimension – Color Sub-Dimension	0.663	0.000	62.171 %
3	Graphic Design Dimension – Typography Sub-Dimension	0.721	0.000	69.791 %
4	Graphic Design Dimension – Images Sub-Dimension	0.568	0.000	53.288 %
5	Structure Design Dimension – Shape Sub-Dimension	0.654	0.000	69.704 %
6	Structure Design Dimension – Size Sub-Dimension	0.644	0.000	68.434 %
7	Structure Design Dimension – Material Sub-Dimension	0.628	0.000	61.192 %
8	Product Information Dimension	0.682	0.000	75.753 %
Impulsive Buying Variable				
9	Spontaneous Urges to Buy Dimension	0.605	0.000	76.317 %
10	Power and Compulsion Dimension	0.731	0.000	77.835 %
11	Excitement Dimension	0.666	0.000	81.696 %
12	Synchronicity Dimension	0.630	0.000	74.301 %
13	Product Animation Dimension	0.642	0.000	70.428 %
14	Hedonic Elements Dimension	0.713	0.000	77.268 %
15	Conflict Dimension	0.585	0.000	71.760 %
16	Disregard for Consequences Dimension	0.742	0.000	79.981 %

dimensions whose function is to influence consumers in their purchasing decisions.

Prior to this research, several others have been conducted in regard to packaging design and impulsive buying. In their research, titled *Packaging and Purchase Decision: An Exploratory Study on the Impact of Involvement Level and Time Pressure*, Silayoi and Speece (2001) state the importance of packaging design as an emerging communication and branding device in the competitive packaged food market. The study found that the elements of packaging are the main factors in the assessment and decision of household products purchases. Nilsson and Ostrom (2005), in their study titled *Packaging as brand communication vehicle*, state that in regard to packaging design there are no perceptual differences between men and women. However, the packaging design has a stronger social and functional benefit-related influence on the consumers' perception compared to emotional influence. Juwita (2008) found that, in addition to packaging design, promotion also affects impulsive buying; the retail consumers' response to sales promotion affects impulsive buying by 12.6%. Natakusumah (2009) found that, in general, respondents give a good score to Pond's packaging design, and the design influences Pond's benefit as a brand in the mind of teenage consumers in DKI Jakarta by 26.7%. This shows that packaging design as a point of appeal for consumers is highly beneficial for the brand.

In accordance with the above descriptions, this research

aims to discover the effect of the Monggo chocolate packaging design (the 40 grams type) on impulsive buying in South Jakarta, as well as to understand which dimension of the Monggo 40 gram packaging design affects impulsive buying in South Jakarta the most. The 40-gram pack is available in three flavors: Dark, Praline, and Caramello.

METHODOLOGY

The study uses the quantitative approach. Respondents are consumers of Monggo 40 grams in South Jakarta who have purchased the brand impulsively in the past three days. Only 100 respondents are chosen as Monggo is a chocolate brand with exclusive buyers in a captive market. Monggo size 40 grams is chosen as it is a product whose characteristics are more likely to trigger impulsive buying: small or light in size, thus cheaper; there is a marginal need for the product; it is easy to store and has a short product lifespan (Loudon & Della Bitta, 1993). South Jakarta is chosen as the research location because it houses the largest number of modern retail stores, supermarkets and hypermarkets in DKI Jakarta at the end of 2009, with a total of 47 stores (Internal Data, PT. X).

The samples are collected using the non-probability sampling method and processed with the multiple regression method. The sample is collected using the non-probability by means of purposive/judgemental technique, as there are no population frames that accurately describe Monggo 40 gram chocolate consumers in South Jakarta. Sample

Table 2. Research Indicator's Validity

No	Indicator	Anti Image Correlation Matrix	Factor Loading
Packaging Design Variable			
Graphic Design Dimension – Brand name Sub-Dimension			
1	Brand name 'Monggo' on Monggo chocolate 40 g packaging draws my attention	0.581	0.798
2	Brand name 'Monggo' on Monggo chocolate 40 g packaging reflects genuine Indonesian characteristics	0.633	0.747
3	Brand name 'Monggo' on Monggo chocolate 40 g packaging is unique compared to other brands	0.582	0.756
4	Brand name 'Monggo' on Monggo chocolate 40 g packaging is easy to remember	0.587	0.839
Graphic Design Dimension – Color Sub-Dimension			
5	Packaging color composition on Monggo chocolate 40 g packaging draws attention	0.649	0.744
6	Packaging color composition on Monggo chocolate 40 g packaging is easy to remember	0.616	0.909
7	Packaging color composition on Monggo chocolate 40 g packaging stands out on the shelves compared to other brands	0.615	0.738
8	Packaging color composition on Monggo chocolate 40 g packaging creates a good mood	0.860	0.750
Graphic Design Dimension – Typography Sub-Dimension			
9	Font for 'Monggo' on Monggo chocolate 40 g packaging draws attention	0.705	0.746
10	Font for 'Monggo' on Monggo chocolate 40 g packaging is readable from a 1-meter distance	0.721	0.906
11	Font for 'Caramello/Dark/Praline' on Monggo chocolate 40 g packaging is readable from a 1-meter distance	0.730	0.899
12	Font for product ingredients information on Monggo chocolate 40 g packaging is easy to read	0.725	0.778
Graphic Design Dimension – Images Sub-Dimension			
13	Chocolate bar picture on Monggo chocolate 40 g packaging draws attention	0.548	0.819
14	Chocolate bar picture on Monggo chocolate 40 g packaging is appetizing	0.605	0.674
15	Cocoa beans picture on Monggo chocolate 40 g packaging draws attention	0.542	0.904
16	Picture of a man on Monggo chocolate 40 g packaging reflects genuine Indonesian characteristics	0.826	0.434
Graphic Design Dimension – Shape Sub-Dimension			
17	Packaging shape of 40 g Monggo chocolate draws attention	0.708	0.792
18	Packaging shape of 40 g Monggo chocolate makes it easy to store	0.674	0.817
19	Packaging shape of 40 g Monggo chocolate is comfortable to hold	0.608	0.893
Graphic Design Dimension – Size Sub-Dimensions			
20	Packaging size of 40 g Monggo chocolate suits my needs	0.657	0.813
21	Packaging size of 40 g Monggo chocolate encourages me to buy it	0.705	0.775
22	Packaging size of 40 g Monggo chocolate is easy to carry	0.599	0.890
Graphic Design Dimension – Material Sub-Dimension			
23	Packaging material of 40 g Monggo chocolate draws attention	0.598	0.790
24	Packaging material of 40 g Monggo chocolate is unique compared to other brands	0.608	0.851
25	Packaging material of 40 g Monggo chocolate reflects eco-friendliness	0.674	0.715
26	Packaging material of 40 g Monggo chocolate reflects good quality	0.654	0.766
Product Information Dimension			
27	Product information on Monggo chocolate 40 g packaging is described clearly	0.748	0.833
28	Product information on Monggo chocolate 40 g packaging inspires trust for the product	0.699	0.860
29	Storage information on Monggo chocolate 40 g packaging is easy to follow	0.629	0.916
Impulsive Buying Variable			
Spontaneous Urge to Buy Dimension			
30	Urge to buy Monggo chocolate 40 g emerges unexpectedly	0.573	0.927
31	Urge to buy Monggo chocolate 40 g emerges suddenly	0.562	0.950
32	Urge to buy Monggo chocolate 40 g emerges after seeing the packaging design	0.842	0.727
Power and Compulsion Dimension			
33	Desire to buy Monggo chocolate 40 g after visual contact	0.717	0.889
34	Other products become less interesting after visual contact with Monggo chocolate 40 g	0.771	0.865
35	No obstacles in buying Monggo chocolate 40 g	0.711	0.893
Excitement Dimension			
36	Urge to buy Monggo chocolate 40 g evokes happiness	0.635	0.926
37	Urge to buy Monggo chocolate 40 g evokes excitement	0.607	0.951
38	Falling in love with Monggo chocolate 40 g	0.851	0.829
Synchronicity Dimension			
39	Accidentally seeing Monggo chocolate 40 g	0.668	0.826
40	After visual contact, feeling that Monggo chocolate 40 g is what I need	0.583	0.928
41	After visual contact, feeling that Monggo chocolate 40 g suits my taste	0.666	0.828
Product Animation Dimension			
42	Interest in Monggo chocolate 40 g	0.832	0.728
43	Monggo chocolate 40 g evokes love for domestic products	0.599	0.898
44	Monggo chocolate 40 g is hypnotizing	0.609	0.882
Hedonic Elements Dimension			
45	Purchasing Monggo chocolate 40 g can improve mood	0.685	0.896
46	Purchasing Monggo chocolate 40 g is done for self-indulgence	0.809	0.838
47	Purchasing Monggo chocolate 40 g evokes satisfaction	0.676	0.902
Conflict Dimension			
48	No problem in spending extra money to buy Monggo chocolate 40 g	0.618	0.794
49	No problem in adjusting shopping plans in order to buy Monggo chocolate 40 g	0.553	0.930
50	No significant guilt in buying Monggo chocolate 40 g	0.606	0.811
Disregard for Consequences Dimension			
51	Monggo chocolate 40 g is purchased without a second thought	0.760	0.887
52	Monggo chocolate 40 g is purchased without fear of negative side effects (such as toothache)	0.733	0.898
53	Possible negative side effects from buying Monggo chocolate 40 g (such as toothache) are not a major concern	0.734	0.898

collection is conducted at Circle K Gandaria, Circle K Kemang Raya, Pondok Indah Mall, Senayan City, and Blok M, in April and May of 2010.

All variable indicators in this research are measured

using the interval scale in the likert category, based on six response categories on agreeability and disagreeability toward any given statement. The measurements use the descriptive and associative analysis methods, such as frequency anal-

ysis, factor analysis, and regression analysis.

One main hypothesis is tested using the significance value in the Anova regression result table. The main hypothesis in this research is:

Ho: Packaging design does not influence impulsive buying

Ha: Packaging design influences impulsive buying

Multiple regression analysis illustrates the link between dimensions in the packaging design variable and the impulsive buying variable. In this study, the following dimensions are part of the packaging design variable: graphic design, structure design, and product information. There are three derivative hypotheses in this study:

Ha₁: Graphic design influences impulsive buying

Ha₂: Structure design influences impulsive buying

Ha₃: Product information influences impulsive buying

RESULT AND DISCUSSION

A. Validity and Reliability

The validity test uses the Kaiser-Meyer-Olkin Measure of Sampling and shows that every dimension is valid after unqualified indicators are omitted. Table 1 shows that the Measure of Sampling Adequacy value in every dimension meets the overall fit requirements. The significance value in Bartlett's Test shows that images are a packaging design dimension that does not meet the requirements, as shown by the total variance explained rate which is lower than 60%. An indicator in the images dimension has a factor loading lower than 0.600, which does not meet the requirement; thus, the indicator is omitted from the research. This is a correct decision as it increases the images dimension's total variance explained rate to 67,408% and the Kaiser-Meyer-Olkin Measure of Sampling rate to 0.538.

Each indicator's validity can be seen in Table 2. The expected anti-image matrices expected is higher than 0.500. The factor loading rate for the component matrix is higher than 0.600.

The analysis of the above data shows that the rate of each indicator's anti-image matrices fulfills requirements by being higher than 0.500. However, one indicator in the images dimension does not qualify for the expected factor loading. The indicator is "Picture of a man on Monggo chocolate 40 g packaging reflects genuine Indonesian characteristics." Researchers omit the indicator because its factor loading is far lower than 0.600 – 0.434 to be exact. The omission increases the images dimension's total variance explained rate from 53,288% to 67,408%. For this reason, the unqualified indicator is omitted from the study so as to leave only valid indicators.

The reliability dimension rate in this study shows that

all the indicators reach the reliability boundary value of 0.600; thus, all indicators have become reliable.

B. Packaging Design Variable

The packaging design variable consists of 3 dimensions: graphic design, structure design, and product information. Graphic and structure designs each have their own sub-dimensions. The graphic design dimension is the visual decoration on the packaging's surface (Nilsson & Ostrom, 2005) and consists of 4 sub-dimensions: brand name, color, typography, and image. The structure design dimension is related to the packaging's physical features and consists of 3 sub-dimensions: shape, size, and material.

Analysis of the mean value and frequency of the respondents' answers shows that they tend to give the brand name sub-dimension in graphic design a slightly high rating. The "Brand name 'Monggo' on Monggo chocolate 40 g packaging reflects genuine Indonesian characteristics" indicator is placed in a very high category. The reason may be that the word "monggo" comes from an Indonesian regional language, thus carrying with it a strong sense of the traditional. Even indicators with lowest mean value are still in placed in a high category. This shows that, although there are already numerous chocolate brands in the market prior to "Monggo", respondents still give a high rating for the brand name sub-dimension because "Monggo", besides being an attractive buy, also has a distinctively Indonesian brand name, and this uniqueness makes it easy to remember.

The second sub-dimension in the graphic dimension is color. Analysis of the mean value and frequency of the respondents' answers regarding the color sub-dimension shows that indicator 2 ("Packaging color composition on Monggo chocolate 40 g packaging is easy to remember") and indicator 1 ("Packaging color composition on Monggo chocolate 40 g packaging draws attention") have a high mean value; this means the overall color composition on Monggo's packaging is easy to remember and attracts the consumers' attention. Hence, the color element in Monggo's packaging can reinforce consumers' memories of Monggo chocolate, in accordance with Moriarty's (1991) statement that color is used to underline and enhance memories of a product (Nilsson & Ostrom, 2005). The analysis of the "Packaging color composition on Monggo chocolate 40 g packaging stands out on the shelves compared to other brands" and "Packaging color composition on Monggo chocolate 40 g packaging creates a good mood" indicators show that the color element in Monggo's packaging stands out on the shelves, but not too prominently when compared to other brands. According to Nilsson & Ostrom (2005), colors have to be visible and

conspicuous on the shelves if the brand wants to survive the tight competition in a self-service environment. The frequency distribution value shows that the Monggo colors in general are quite conspicuous, but not more so compared to other packagings with brighter colors. Monggo's packaging color composition in general can create a good mood but has not reached its maximum potential.

We continue to the typography sub-dimension in graphic design. According to Klimchuck and Krasovec (2007), typography is the use of font to visually communicate a spoken language. Respondent rating for typography, based on the typography sub-dimension's mean value, is slightly high in general. This shows that the fonts used on Monggo's packaging are quite capable of attracting consumer attention and easily readable from a 1-meter distance. The font used for product ingredient information is also easily readable, as proposed by Klimchuk & Krasovec (2000). However, findings show that only the brand name typography meets this requirement, whereas the font used for the flavor names ('Caramello/Dark/Praline') on the primary display panel, or the front part of the packaging visible from a short distance, has not met typographical requirements.

The next sub-dimension in graphic design is image. Image, according to Klimchuk & Krasovec (2007), includes photos, illustrations, symbols/icons, and characters. The mean value analysis shows that all mean values in this sub-dimension are categorized as somewhat high. Thus we can conclude that the picture of cocoa beans on Monggo's packaging is more attractive to consumers compared to the other picture on the primary display panel, namely the chocolate bars. The reason is that the picture of cocoa beans on the front of the package (indicator 3) is bigger than the picture of chocolate bars (indicator 1). According to Klimchuk & Krasovec (2007), images on a food packaging design can induce appetite. The response to the "Chocolate bar picture on Monggo chocolate 40 g packaging is appetizing" indicator also suggests that the chocolate bar on the primary display panel (PDP) is able to induce the respondent's appetite. However, the influence is not very high, as evinced by the somewhat high mean value and the responses' tendency toward agreeability.

The structure dimension has three sub-dimensions: size, material and shape. In the size sub-dimension, most respondents consider the package size of Monggo 40 grams to have a high value and the responses tend toward agreeability. Therefore, size-wise, Monggo has fulfilled its task well and met consumer expectations. According to analysis results, respondents find it easy to carry Monggo chocolate everywhere due to its size. They also find that the brand fulfills their needs. The small size makes it suitable for personal consumption, according to the majority of respondents (who are 18-21 years of age and mostly students). Therefore the small package size fits the needs

of young unemployed respondents with fairly low monthly expenses.

Next is the material sub-dimension. A product's material may affect consumer perception of its quality (Smith, 1993). Shimp (2000) states that packaging material can evoke emotions and certain feelings, usually without the person being aware of it. Respondents place all indicators in the material sub-dimension in the high category. The mean values are all categorized as high, proving that the materials used are suitable and thus create the perception of good quality product. Respondents believe that Monggo packaging is environmentally friendly and unique, as it is made of recycled paper; among chocolate brands, Monggo's packaging material is the only one that is predominantly made of recycled paper of the "dove" type.

The last sub-dimension is shape. Packaging shape affects the protection and comfort function in touching, pouring, and storing (Smith, 1993). A product with well-designed packaging feels more fitting and comfortable when held by the customer, as stated in ergonomics (Smith, 1993). The "Packaging shape of 40 g Monggo chocolate makes it easy to store" indicator has the highest mean value, followed by the "Packaging shape of 40 g Monggo chocolate is comfortable to hold" and "Packaging shape of 40 g Monggo chocolate draws attention" indicators. There are slight mean value differences among these indicators, therefore proving that, in general, the shape sub-dimension has fulfilled its functions, as shown by the high mean value. Respondents consider the Monggo packaging shape to be easy to store, comfortable to hold, and attractive. This is in accordance with Nilsson & Ostrom's (2005) statement that simpler shapes are much more popular than complicated ones, regular shapes are more attractive than unusual ones, and rectangulars are better liked than squares.

The third dimension in the packaging design variable is product information. Product information on the packaging includes the keywords listed on the packaging, information on the back, ingredients, and other information (Shimp, 2000). Respondent assessment shows that all the mean values in this dimension are categorized as high. The high mean values for all indicators suggest that consumers are satisfied with the product information on Monggo's packaging design. The "Product information on Monggo chocolate 40g packaging inspires trust for the product" indicator has the highest mean value. Based on these findings, the information listed on Monggo's packaging is considered able to inspire the consumers' trust for the product, and the information is also described clearly. The font used for product ingredients is easily readable, creating easy communication with consumers; as Klimchuk & Krasovec (2007) suggests, retail buyers want packagings to provide detailed information instead of hiding it, and they do not want misleading information.

C. Impulsive Buying Variable

The impulsive buying variable in this study is measured using eight dimensions. The first is the spontaneous urge to buy: impulsive buying occurs after a person felt an unexpected, spontaneous urge which in most cases is a response to advertisements or visual confrontation. Based on respondent assessment on this dimension, its the mean value is mainly categorized as high. The “Urge to buy Monggo chocolate 40 g emerges unexpectedly” indicator has the highest mean value. The mostly high values suggest that the urge to purchase Monggo is unexpected and spontaneous, in accordance with the state of purchase – the consumer is experiencing impulsive buying, namely an unexpected or spontaneous desires or urge to purchase (Rook, 1987). Most of the time, the unexpected and spontaneous urge is a response to product advertisements or visual confrontation during the point of purchase (Rook, 2007). Monggo’s packaging design is quite capable of provoking the urge to purchase, but not a particularly strong one.

The second dimension in the impulsive buying variable is power and compulsion. It illustrates the power underlying the urge to purchase and consumer motivation to act swiftly regarding the product while ignoring other aspects. Monggo’s packaging design is quite capable of provoking the urge to purchase. Respondent assessment on this dimension shows that, after they come into visual contact with Monggo, they feel an urgent desire to purchase it. What they see is the packaging design, which is the product’s outermost physical feature that consumers see prior to unpacking and consuming. Therefore, Monggo’s packaging design only has an average power to motivate consumers to purchase the product. The numbers of “agree” and “disagree” answers to the “No obstacles in buying Monggo chocolate” indicator are equal; this shows that the brand is not yet strong enough to cause consumers to make an actual purchase and something else is preventing them. The research finds that this other factor is the price. Indicators with a low category show that other chocolate brands – especially those who have been in the market for a long time and are familiar to consumers – have a strong influence on consumers, which Monggo has not been able to overcome.

The third dimension is excitement. The urge to purchase experienced by consumers can be a source of personal delight and occurs in varying degrees in each consumer. Respondent assessment on this dimension shows that the “Urge to buy Monggo chocolate 40 g evokes happiness” indicator has the highest mean value, followed by the “Urge to buy Monggo chocolate 40 g evokes excitement” indicator; both values are categorized as high. This indicates that the urge to purchase experienced by respondents

is sufficient to cause happiness and excitement. Rook (1987) states that, in impulsive buying, there are strong urges which can increase the excitement volume; this is what distinguishes impulsive buying from the calmer and more rational planned purchase decisions. Therefore, the urge to purchase Monggo that consumers suddenly experience is sufficient to cause happiness and excitement for them, but the urge has not yet reached its maximum potential. According to Rook (1987), the happiness and excitement then causes consumers to feel as if they are in love with the product. Respondent assessment shows that they feel as if they are in love with Monggo, but this feeling is not particularly intense.

The fourth dimension is synchronicity. It illustrates a miracle-like impression occurring at a time when consumers feel instant compatibility, that they are in the right place and at the right moment, as they encounter a product and think of the encounter as serendipity. The “Accidentally seeing Monggo chocolate 40 g” indicator has the highest mean value. This shows that the encounter with Monggo is accidental; consumers quickly feel that, when they accidentally encounter Monggo, the brand is suitable for their taste and wants. Indonesia, despite being the third biggest chocolate producer worldwide, is yet to produce a brand that is distinctly Indonesian. Monggo, as a locally produced chocolate brand with a traditional touch, is able to meet consumers’ taste and wants.

The fifth dimension is product animation. This dimension shows that each product has its own appeal and consumers are often attracted to the product’s mysterious appeal, causing them to be ‘hypnotized’ into purchasing it. The “Monggo chocolate 40 g evokes love for domestic products” indicator has the highest mean value and is categorized as high. Therefore Monggo has successfully inspired love for domestic products. This success owes to the packaging design, which is the outermost physical evidence perceivable by the consumer prior to purchase; the design fulfills its task well in accordance with the company’s expectation. In other words, this fact fulfills the company’s hopes for the brand. The uniquely and distinctively Indonesian packaging design is capable of attracting consumer attention, as shown by the “Interest in Monggo chocolate 40 g” indicator being in a high category. This means that consumer attraction to Monggo is caused by its packaging design. However, it is not a huge attraction, as shown by the “Monggo chocolate 40 g is hypnotizing” indicator: the brand’s appeal is not mesmerizing enough for consumers, preventing them from purchasing it without a second thought.

The sixth dimension is hedonic elements. Impulsive buying contains hedonistic elements which induce positive and negative emotions, such as satisfaction or guilt. Respondent assessment of this dimension places it at a

Table 3. Summary Models for Research Variables

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.617 ^a	.380	.361	.79937291

slightly high category, meaning that impulsive buying of Monggo 40 grams induces positive hedonistic elements. Impulsive buying, as stated by Rook (1987), can cause consumers to feel 'good,' 'satisfied,' 'wonderful,' and similar emotions. The "Purchasing Monggo chocolate 40 g evokes satisfaction" indicator proves that impulsive buying of the product causes consumers to feel satisfied. In addition, the "Purchasing Monggo chocolate 40 g is done for self-indulgence" indicator largely meets with respondent agreement, although they also state that it is not the main reason. This is in accordance with Rook's statement about consumers' desire for self-indulgence, and they fulfill it by giving themselves special treats or rewards. Furthermore, the "Purchasing Monggo chocolate 40 g can improve mood" indicator suggests that impulsive buying of Monggo can indeed improve consumers' mood. The reason is that consumers who are feeling down may feel that purchases make them feel better (Rook, 1987). Even though in this case purchasing Monggo cannot completely improve the respondents' mood, impulsive buying becomes an effective tactic to cast off unpleasant moods such as depression, frustration, and boredom (Loudon & Della Bitta, 1993).

The seventh dimension is conflict. Unplanned purchases may cause emotional conflict within consumers. They experience two conflicting emotions, pleasure and guilt, as impulsive buying and the spontaneous purchase it entails may violate their own personal rules. Respondent assessment on this dimension shows that its mean value is categorized as slightly high: respondents experience a conflict within themselves, albeit not a significant one, and it is overcome by the more overwhelming urge to purchase. The "No significant guilt in buying Monggo chocolate 40 g" indicator has the highest mean value, suggesting that the guilt caused by the purchase is insignificant. Consumers are not restrained by budget considerations when making the purchase, although they are not yet free from emotional conflicts. When consumers purchase Monggo, they feel a little bothered. Purchasing Monggo without prior planning does not interfere much with the respondents' previous shopping plans, although they still have other considerations prior to the purchase itself. In conclusion, the brand has sufficient appeal to cause consumers to change their shopping plans by purchasing Monggo chocolate or adding it to their pre-planned shopping list.

The eighth dimension is disregard for consequence. According to this dimension, the strong urge to purchase,

especially in impulsive buying, may cause consumers to disregard possible consequences. Respondent assessment on this dimension shows that the urge to purchase is strong enough to make respondents disregard possible negative consequences. The "Monggo chocolate 40 g is purchased without a second thought" indicator has the highest mean value and is categorized as slightly high. The urge to purchase is felt to be stronger than the thoughts of possible consequences from the purchase. Moreover, despite a slight concern about possible negative effects such as toothaches, this concern does not hinder the purchase. Respondents do not consider the negative effects to be highly important, as shown by the "Possible negative side effects from buying Monggo chocolate 40 g (such as toothache) are not a major concern" indicator. The indicator suggests that the urge to purchase in impulsive buying causes consumers to disregard any possible consequences caused by the purchase.

This research aims to measure the influence of packaging design on impulsive buying. The measurement is based on two variables: packaging design and impulsive buying. The packaging design variable consists of three dimensions: graphic design, structure design, and product information, while the impulsive buying variable consists of eight dimensions.

Table 3 shows that the correlative power among variables has a coefficient value of 0.617. Based on the correlative power value among variables according to De Vaus (2002), the coefficient value of 0.617 above shows the correlation to be strong tending toward very strong. The coefficient has a positive value – that is, a parallel relation among variables. Therefore the correlation among the variables is strong tending toward very strong with a positive tendency. This shows that a stronger packaging design value leads to a stronger impulsive buying value.

Table 4 shows the value of R square or coefficient of determination is 0.380, suggesting that 38.0% of the impulsive buying of Monggo 40 gr is influenced by its packaging design. The remaining 62.0% is influenced by other factors, which are believed to be the following: price, product placement on the shelf, chocolate consumption culture, and product availability. Monggo 40 gr is more expensive than other chocolate brands of a similar size. It is priced at approximately Rp 13,000, whereas other chocolate brands are far less expensive. For instance, Cadbury 40 gr is priced at Rp 7,990, Delfi Treasures 36 gr at Rp 4,450, Van Houten 40 gr at Rp 5,890, and Toblerone 50 gr at Rp 11,490. Higher and lower prices each influence

Table 4. Anova

	Model	Sum of Squares	Df	Mean Square	F	Sig.
1	Regression	37.656	3	12.552	19.643	.000 ^a
	Residual	61.344	96	.639		
	Total	99.000	99			

Table 5. Coefficients

	Model	T	Sig.
	(Constant)	.000	1.000
	Graphic Design	3.362	.001
	Structure Design	1.629	.107
	Product Information	1.386	.169

impulsive buying differently. Loudon & Della Bitta (1993) state that, the cheaper the product, the more influence it exerts on impulsive buying.

Product placement or display on the shelf also affects impulsive buying. According to Hawkins, Best, and Coney (2001), product placement in stores or the point of purchase display has significant effects on sales. Loudon & Bitta (1993) add that an attractive display also affects impulsive buying. Products placed at shelves next to the cashier are more likely to be bought on impulse. Monggo is rarely displayed on shelves next to or near the cashier; the brand is displayed on the chocolate shelves along with other brands. This should be a concern for Monggo's producer: since it has not yet utilized advertising as a main medium of communication, strategic product placement on the shelves would help introduce the brand to the public and boost its sales.

Another important factor is the chocolate consumption culture. It is not common in Indonesia to consume chocolate on a daily basis; in other words, chocolate consumption is not part of the Indonesian lifestyle. In Switzerland, for instance, chocolate has become a state symbol; in Mexico chocolate is a national drink; and Belgium is famous for its handmade chocolate (Wibowo, 92nd Edition).

In addition to price, product placement on the shelf, and chocolate consumption culture, respondents believe that product availability can also affect impulsive buying. It is estimated that 60 to 70% of decisions to buy certain brands of packaged products are not made until customers have stepped into the store (Shimp, 2000). Often Monggo 40 gr is barely in stock, even out of stock. In several stores, the brand remains out of stock for as long as several days. It is seldom that customers see all Monggo 40 gr's three variants – Dark, Praline, and Caramello – fully stocked in stores. Sometimes only two out of the three variants are available, and then only a few bars of them. This product scarcity may reduce the possibility of impulsive buying, since according to AC Nielsen, 85% of shoppers in Indonesian modern retail stores tend to shop impulsively (Marketing, February 2007).

Based on research findings, significance has a value of 0.000: H_0 is rejected and H_a is accepted (Table 5). Therefore, Monggo 40 gr's packaging design is proven to influence impulsive buying in South Jakarta. Since Monggo does not use advertisements as a communication medium, its packaging design plays an important role in boosting its sales. Duncan (2005) states that packaging design is crucial especially for brands and product lines with little or no other marketing communication support. In this case, packaging design affects the decision of the consumer standing in front of the shelves. As stated by Klimchuk & Krasovec (2007), packaging design plays an important role at the point of purchase to attract attention and bring about purchase.

In Table 6, the graphic design dimension has a t count value of 3.362, higher than the t critical value, which is 1.984 ($3.362 > 1.984$). The significance value in Table 6 is 0.000 (probability < 0.05). These values suggest that H_{a1} is accepted: the graphic design dimension is proven to have an influence on impulsive buying.

The second derivative hypothesis correlates the structure design dimension with impulsive buying. In Table 6, the structure design dimension has a t count value of 1.629, smaller than the t critical value, which is 1.984 ($1.629 < 1.984$). The significance value is 0.107, meaning that probability > 0.05 . Consequently, H_{a2} is rejected; the structure design dimension does not have an influence on impulsive buying.

The third derivative hypothesis correlates the product information dimension with impulsive buying with a t count value of 1.386. The value is smaller than the t critical value of 1.984 ($1.386 < 1.984$). The significance value is 0.169, meaning that probability > 0.05 . Consequently, H_{a3} is rejected; the product information dimension does not have an influence on impulsive buying.

Thus, out of the three packaging design dimensions (graphic design, structure design, and product information), only one dimension affects impulsive buying: graphic design. The structure design and product informa-

tion in Monggo 40 gr's packaging design lacks influence on impulsive buying; this suggests that only the aesthetic aspects in Monggo 40 gr's packaging design are capable of creating the strong urge toward instant purchase.

Graphic design affects impulsive buying, as stated by Nilson and Ostrom (2005): graphic design is the visuals which decorate the packaging's exterior. Graphic design consists of four integrated sub-dimensions: brand name, color, typography, and image. These sub-dimensions shape graphic design's influence on impulsive buying. According to Shimp (2000), brand name is a vital element in a package. The study findings show that the brand name 'Monggo' has a high mean value. In addition to brand name, color is also considered significant by respondents: this can be seen from the mean value and response tendency. According to Klimchuk & Krasovec (2007), color has a persuasive effect that appeals to our subconscious, which can affect consumers and attract the eye. Another element in graphic design is typography, namely the use of fonts to visually communicate a spoken language. According to Ries and Ries (2002), good typography results in an easy communication. The typography sub-dimension has the indicator with the lowest mean value in the packaging design variable, in that the font for 'Caramello/Dark/Praline' is not very easily readable from a distance of one meter. Even so, Monggo 40 gr's graphic design holds a vital role in causing impulsive buying. Therefore, in regard to the average sight distance between consumers and the products on the shelf, it is not the typography for 'Caramello/Dark/Praline' which plays a great role in influencing the customers passing by, standing before the shelf, or choosing among the brands; instead, it is the typography for 'Monggo' that plays an important role in communicating with customers, as it is the first typography that would attract consumer attention. The typography for 'Caramello/Dark/Praline' functions to communicate the product when the consumer is already within a shorter distance. The last element, image, gives a strong visual impression and can attract consumer attention; the image on a food package can stimulate appetite.

CONCLUSION

The research finds that Monggo 40 gr's packaging design influences impulsive buying in South Jakarta. Of the three packaging design dimensions (graphic design, structure design, and product information), only one dimension affects impulsive buying: graphic design. The two other dimensions do not affect impulsive buying in South Jakarta.

The research finds that Monggo 40 gr's packaging design exerts a positive influence on impulsive buying in South Jakarta, with strong to very strong intervariable

correlations; Monggo's packaging design affects impulsive buying by 38%. The influence exerted is thus not very significant, as the only element in Monggo 40 gr's packaging design that affects impulsive buying is graphic design.

We may conclude that Monggo's management needs to review the brand's packaging design. As the management is yet to utilize other communicating tools such as advertisements to support marketing communication, the packaging design becomes more crucial in boosting sales.

The low percentage above is also affected by elements in Monggo's packaging design that consumers consider unfavorable; the hardly readable typography, for instance. This problem needs to be addressed by the management in order to have an excellent product communication. The research also finds that customers have a great liking for the brand name 'Monggo', as it is a very distinctly traditional name that is not only appealing but also noticeable among the current brands. Therefore the brand name is already effective and the management must maintain the image it has already established.

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