

Enhancing the Market Appeal of 'Pak Boss' Rice Bran Cereal Through Visual Packaging Design

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ABSTRACT

Indonesia, as the second-largest rice producer in Asia and third globally, generates a significant amount of rice bran as a byproduct of the rice milling process. Despite its high nutritional value and potential for human consumption, rice bran remains underutilized. "Pak Boss," a local brand, addresses this gap by processing rice bran into a healthy cereal product. However, the brand faces key challenges in market acceptance, primarily due to limited public awareness and ineffective packaging. This study focuses on the redesigning of Pak Boss's packaging to enhance its visual communication and market appeal. The problem lies not only in consumer unfamiliarity with bran cereal but also in the lack of packaging that effectively conveys the product's benefits and identity. Employing a combination of methods observation, literature review, surveys, in-depth interviews, experimental design, and user testing using the VIEW model (Visibility, Information, Emotional Appeal, and Workability) this design approach aims to solve these issues. The outcome seeks to position packaging not merely as a container, but as a strategic medium for branding, education, and consumer engagement. Through improved visual design, the study aims to elevate the public perception of bran cereal and strengthen its position as a nutritious, locally sourced product in the competitive cereal market.

Keywords: visual design, packaging, "Pak Boss" Rice Bran, selling value

INTRODUCTION

Indonesia is one of the world's largest rice producers, with a total output of 431.6 million tons from 2011 to 2016, contributing 10% to global rice production. According to the Central Bureau of Statistics (2021), wheat prices rose almost 40%

due to a decline in harvests in the main exporting countries, which caused cereal prices to rise 22% compared to 2020 (Figure 1).

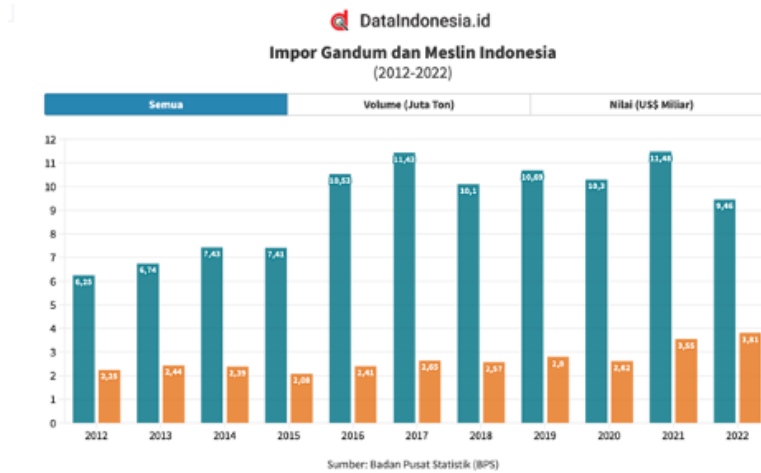


Figure 1. Wheat and Meslin Import Data
Source: Central Statistics Agency (BPS), 2021

Pak Boss is an agricultural brand rooted in Pemalang, Central Java, and has been operating since the 1980s. Initially focused on selling white rice, the brand later expanded its offerings to include brown rice. The idea of transforming rice bran into a consumable cereal product emerged in 2018, when the brand recognized an untapped opportunity in the growing health food market. Prior to this, rice bran was sold in bulk to collectors without value added processing. The decision to repackage and retail it as ricebran reflects Pak Boss' desire to bring a traditional agricultural by product to mainstream consumers in a more accessible and appealing form.

Driven by a strong farming legacy and a local ethos, Pak Boss positions itself as a brand that emphasizes simplicity, affordability, and authenticity. The brand is deeply rooted in traditional agricultural practices yet seeks to adapt to modern consumer preferences by entering the health food sector. However, as Pak Boss operates with a limited marketing budget, its outreach relies heavily on organic online sales through e-commerce platforms, rather than large-scale promotional campaigns. Despite these limitations, the product has gained modest traction, particularly among health-conscious consumers on the island of Java.

The current packaging white kraft paper standing pouches with minimal graphics (Figure 2) was chosen more out of practicality than strategy, largely imitating competitors' formats. This has resulted in a product presentation that lacks distinctiveness, emotional connection, and educational value. In addition, the brand's traditional mindset has not yet embraced packaging as a strategic tool for storytelling or brand differentiation.



Figure 2. Pak Boss's Rice Bran Cereal Packaging
Source: Shoppe.com

Good packaging is very important as a requirement for commodity goods, especially consumer goods (Sayatman et al., 2023). Packaging design comprises the overall shape and visual elements on the surface, which require different visual and cognitive processing (Underwood et al., 2001). Packaging design plays a significant role in marketing strategies, increasing competitiveness and attracting buyers, especially in large supermarkets (Nowogródzka et al., 2014; Wyrwa & Barska, 2017). Meanwhile, visual elements on packaging communicate at either a denotative or connotative level (Barthes, 2007; Moriarty, 2004). The communication strategy involves both text and images; text provides information, while images evoke attention and emotions (Velasco et al., 2018).

The appearance of the packaging must be able to attract attention and describe the quality and uniqueness of the product to provide a positive image (Dwitasari et al., 2022). Therefore, to increase sales and consumer confidence, the visual packaging for rice bran cereal must be improved to make it more attractive, informative and able to protect the product well during shipping. The visual design of Pak Boss's rice bran cereal packaging must serve as a container, distribution, marketing and information medium by applying a strong brand story concept. This concept can

increase public awareness of the benefits of rice bran cereal and introduce the brand, as well as increase public awareness and the selling value of local products that process rice bran.

Based on the background above, this study aims to increase public awareness and interest through informative visual packaging design to educate and provide product information on bran cereal as an alternative product that can be consumed. Also highlights how packaging can become a powerful entry point for brands like Pak Boss to transition from traditional practices to more consumer centric, value-added offerings. This transition is crucial not only for brand growth but also for expanding public awareness of local, healthy cereal food alternatives.

RESEARCH METHOD



This study employed a mixed-methods approach, combining qualitative and quantitative techniques to explore and develop a strategic visual packaging design for Pak Boss bran cereal.

1. Data Collection

Primary data was obtained through in-depth interviews with key stakeholders of Pak Boss and a seller experienced in innovating its packaging. The interview questions were divided into four segments: (1) Product background, (2) Introduction to bran cereal, (3) Marketing strategies, and (4) Packaging usage. These interviews provided insight into current packaging challenges and opportunities for design improvements. To strengthen the data, a questionnaire survey involving 169 respondents aged 18–60 years was conducted using purposive sampling. The aim was to assess public familiarity with rice bran and gather consumer preferences on packaging design elements. Secondary data was gathered from relevant literature, including e-books, scientific journals, mass media, design platforms, and government resources. This literature review focused on topics such as effective packaging strategies, essential packaging components, labeling systems, packaging materials and structures, Point of Purchase (POP) practices, and packaging regulations from the Ministry of Tourism and Creative Economy.

2. Analysis

A comparative and competitive analysis was conducted to examine existing packaging practices. The comparative study focused on how storytelling is integrated into packaging across various products, while the competitive study reviewed bran cereal competitors to identify strengths, weaknesses, and design opportunities for differentiation. Target market segments were identified through demographic and geographic profiling based on health orientation and cereal consumption behavior.

Brand					
Logo	Logotype and logogram, serif font, the purple color is identical to purple sweet potato according to the product.	Logotype, using Mandarin which really reflects the product's origin in China	The logotype with handwritten font is identical to the visual graphic street paintings in Sweden and the logogram depicts a rainbow.	Serif logotype, with heart graphics and dominant red color and white font.	Logotype which is white and uses lowercase letters. Combined with a logogram with an illustration of rice
Color	 Identical and consistent with the purple color that visualizes purple sweet potato as its main product and also uses its derivative colors.	 It uses bright colors that depict happiness and love in accordance with its brand story, such as pink, yellow, gray, green and orange.	 Bold colors, namely blue, orange, pink, green, black.	 It has a dominant black color with a combination of brown, red, yellow and gold.	 black color and green, orange accents on the font.

Visual	Purple sweet potato illustration, farmer, purple sweet potato farming scene	Illustration of moon, rabbit, magpie bridge, peach blossom depicting Chinese mythology illustration of Chang'e running to the moon.	Typical Swedish mural illustration	In the form of graphic elements showing a thumbs up as a visualization of the brand name, rice as the origin of the bran cereal and given gold line accents.	Visualization of the finished product of bran through photography with a background that has been arranged in an attractive place.
Material	Sachet packaging is made of polypropylene (PP), pouch packaging is made of multilayer film (MLF)	Cardboard	Kraft paper can be recycled (ground coffee), Aluminum can be recycled (capsule coffee), Cardboard paper for tea products	Aluminum Food grade, zipper, flat bottom pouch	Aluminum Food grade, non-zipper, standing pouch
Design Style	The visual design of the packaging used is very illustrative and gives a funny yet informative impression.	Using layouts with lots of clear areas and only displaying representative and simple visual assets	Handwriting makes the impression of packaging more dynamic, not monotonous. Combined with the theme of art, fun and cheerful.	Semi-realistic vector style.	A combination of vector graphic assets and photos.

Table 1. Comparative Analysis of Existing Studies
source: author's documentation

3. Design Development

The design development process was structured into three experimental stages:

The first stage are explored packaging shapes and structural concepts, producing several form alternatives. These were evaluated and validated by a packaging expert. And the second stage focuses on visual storytelling, moodboarding, and layout experimentation. Three design alternatives were created, each exploring variations in color palette, typography, and illustration style. These were validated by a second packaging expert. Also, the last stage are involved material and print-related studies, assessing packaging materials such as ivory board, aluminum foil, and standing pouches for their suitability in protecting and presenting the product. Validated concepts were refined through stakeholder input and tested with selected consumer groups (bran cereal users, general cereal consumers, and health-conscious individuals) to assess feasibility and gather user feedback.

RESULT AND DISCUSSION

The design concept for Pak Boss bran cereal's packaging was developed through research that included the observation of existing studies, interviews with stakeholders and experts, and questionnaires with potential consumers. This concept centers around the theme "Indonesia's Homegrown Cereal," (Figure 3) which represents the bran cereal as a local Indonesian product harvested directly by farmers in Pemalang, Central Java, without the use of imported materials. The goal of this concept is to introduce the bran cereal as a local product, thereby supporting Indonesian agriculture and farmers.

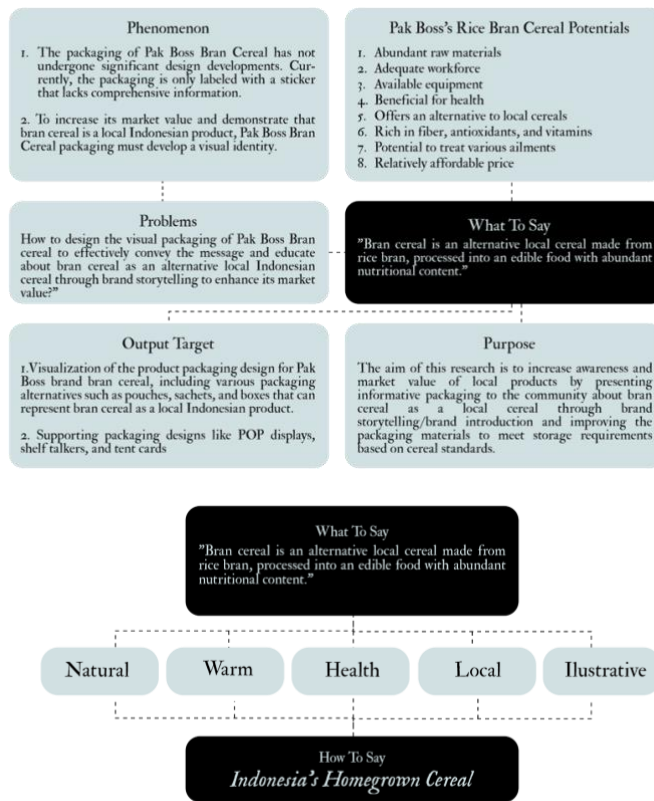


Figure 3. Big Idea
source: author's documentation

Shape and Pattern Alternatives

The creation of packaging formulas (Figure 4 & Figure 5) is the initial stage in designing the visual packaging. The authors conducted several observations to identify suitable packaging alternatives for the Pak Boss bran cereal case study. This involved comparing production costs, advantages, and disadvantages of materials and shapes for a bran cereal product also the finishing of the packaging.

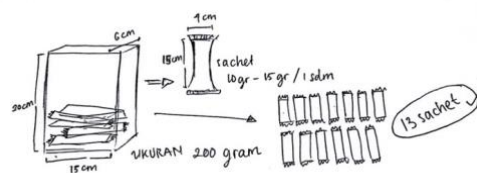


Figure 4. Formulas Packaging
source: author's documentation

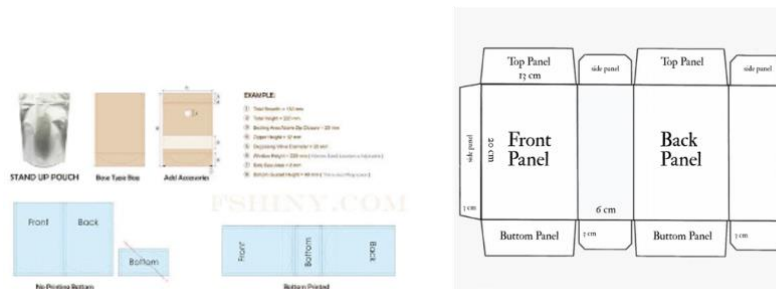


Figure 5. Formulas Packaging
Source: Pinterest.com

Producers have to select materials that are easily processed into packaging (Sutanto, 2019). Based on several observations and expert validation, the authors determined that standing pouches, boxes, and sachets are the best choices for Pak Boss's packaging. Standing pouches with metallized material and boxes with duplex material are simple and practical for consuming the cereal, and they are also the most cost-effective for production. However, sachets with metallized material increase the product's value due to their enhanced hygiene.

Visual Alternatives

Design development begins with the preparation of a moodboard according to the concept that has been created. The design concept for Pak Boss bran cereal packaging integrates brand storytelling on both the front and back sides, featuring illustrations of the cereal production process. The design employs a semi-realistic naturalistic illustrative style with a symmetrical layout based on five keywords: local, healthy, natural, warm, and illustrative. This approach visually narrates the brand's story and manufacturing journey, creating an engaging and informative packaging experience (Table 2).



Figure 6. Moodboard
source: author's documentation

The moodboard results above suggest the following visual design concepts for brand cereal packaging:

1. Storyline

We plan to incorporate a brand story or brand introduction into the visual design. The storyline will narrate the process of producing brand cereal under the Pak Boss brand. The packaging has two sides, front and back. The front and back sides will form an interconnected structure. On the back side, the process of transforming white rice into brand cereal will be depicted. Subsequently, the results of the brand cereal will be displayed on the front packaging. The smiling farmer figure depicts Indonesian rice farmers, as well as additional product visuals that can accompany the consumption of brand cereal.

2. Font

We will use a serif font for text descriptions to ensure clarity, utilizing a handwriting font for elegance and making it large for easy reading.

3. Graphic Assets

We will use graphic assets such as bran, rice fields, farmers, rice, honey, tea, cups, manufacturing process tools, and landscape accents.

4. Color

Warm tone, dominant cream color because it is identical to bran.

5. Information

Net weight information, production number, logo, PSAT logo, efficacy and benefits information, content information, consumption information, storage information, general description of bran.

6. Design Style



Naturalist so the illustration depicts the actual scenery, semi-realistic. This design style is used because it is the most representative in telling the brand story into visuals.

7. Layout

Symmetrical, because it must be easy to read and understand, if using a layout that is too complicated, consumers will have more difficulty understanding and the goal will not be conveyed.

8. Logo/Brand

Using the Pak Boss logo, because it is considered quite representative and simple in conveying the philosophy according to its scope.

No	Visual Alternative	Visualization	Explanation
1	Alternative A		Alternative A Design focuses on exploring the visualization of Pak Boss and the farmers who represent Pak Boss bran cereal. This approach aims to highlight the connection between the product and its local roots, emphasizing the authenticity and dedication of the people behind the cereal.
2	Alternative B		Alternative B design focuses on exploring the visualization of the final bran cereal product, blending local nuances to make it easier for consumers to identify the end product they are purchasing. This approach aims to create a connection between the product and its cultural origins, enhancing consumer recognition and trust.

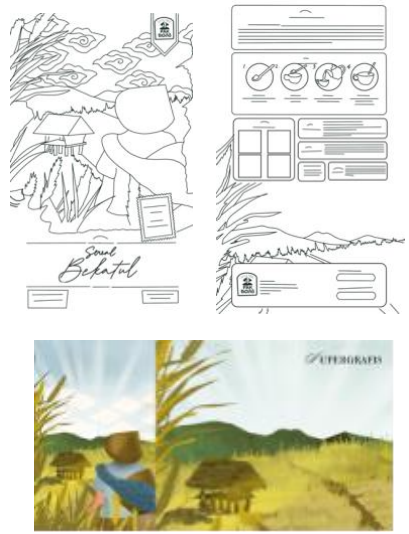
3	Alternative C		<p>Design alternative C focuses on exploring the visualization of the origin of bran cereal, specifically the rice fields from which it is sourced, a scene that many people are still unfamiliar with. This approach aims to educate consumers about the product's beginnings, emphasizing its connection to traditional farming landscapes.</p>
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Table 2. Visual Alternatives
source: author's documentation

Packaging Materials Study

In this design, the author must experiment with various materials and printing techniques to minimize errors in printing, color, layout, material, and shape. In trial and error (Table 3), we try several materials, laminating as needed. We present the outcomes of our experimentation.




	Standing pouch	box	Sachet
	<div></div> <p>The packaging is printed with doff lamination, 500ppi resolution, CMYK, size 24 x 15 cm, aluminum foil material and has a zipper</p>	<div></div> <p>The packaging is printed with doff and glossy lamination, 300ppi resolution, CMYK, open size 28 x 42 cm, duplex material 270 gsm 310 gsm</p>	<div></div> <p>The packaging is printed with doff lamination, 500ppi resolution, CMYK, size 15 x 4 cm for 15gr, aluminum foil material</p>

Table 3. Trial and error experiment
source: author’s documentation

Design Results

This concept embraces "Indonesia's Homegrown Cereal," depicting a local Indonesian cereal harvested directly by local farmers in Pemalang, Central Java, without imported ingredients. The aim of this concept is to introduce bran cereal as a local product, supporting the value of local products, agriculture, and Indonesian farmers. The concept is based on five keywords: local, healthy, natural, warm, and illustrative. According to the packaging design business guide by (Riani & Widyamurti, 2017), packaging designers need to understand the principles of managing verbal, visual, and invisible elements that constitute a label. The following is the design result of the selected alternative from the previous process.

1. Logo

The Pak Boss logo appropriately represents the brand with its visual of a farmer and its simplicity. However, to enhance consumer trust, it is necessary to include the year of establishment (Figure 7).



Figure 7. Pak Boss's Logo and Implementation
source: author's documentation

2. Color Palettes

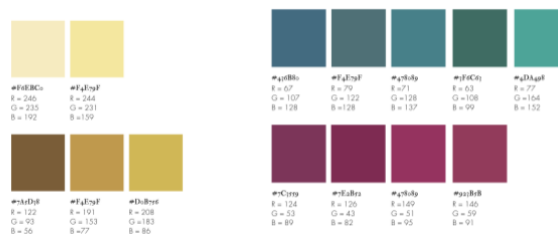


Figure 8. Color Palettes
source: author's documentation

The stakeholder desires a colorful and premium look for the packaging. To achieve a warm impression, earth tones will be used, with a dominant color of Very Soft Yellow (Hex #F6EBCo). Supporting colors for balance include Drab Rainy Day (Hex #4F7670), Hex #7C3559, and other complementary shades (Figure 8).

3. Typography

The logo typography uses the Academy Engraved font to convey elegance and include the establishment year. The product name headline uses the Minion Variable Concept font, while the body text utilizes the Futura font for readability of product information (Figure 9).



Figure 9. Typography
source: author's documentation

4. Supergraphic

After developing the storyline, visual assets representing or associated with bran cereal, colors, and design concepts were established. The next step involved creating the supergraphic (Figure 10). The final supergraphic is derived from five visual keywords: healthy, natural, local, warm, and illustrative. It employs a brand story that narrates the production of bran cereal with local ambiance aiming to introduce bran cereal as a local Indonesian product. The focus of the supergraphic remains on visualizing the bran cereal product to help consumers clearly identify it.

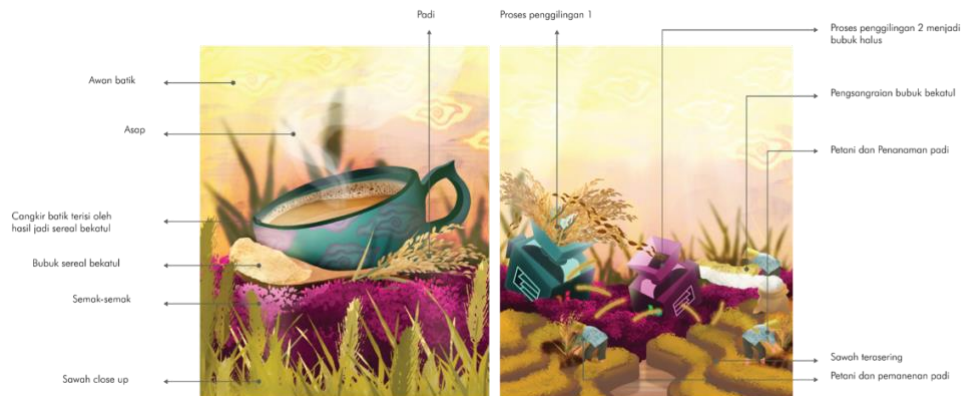


Figure 10. Supergraphic
 source: author's documentation

In addition to the packaging design, each package features a QR code (Figure 11) linking to a Link tree that contains a brand story explanation video, Pak Boss's e-commerce site, and Instagram, making it easier for consumers to access (Figure 12). This video (Figure 13) introduces the Pak Boss brand and the rice bran product, combining animation with real imagery. Its purpose is to educate customers about the brand and the cereal through a compelling brand story.



Figure 11. Layout Implementation
 source: author's documentation

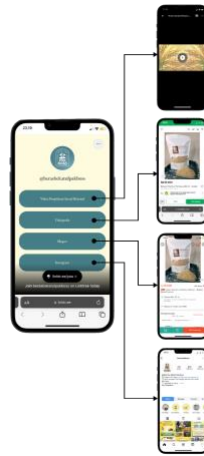


Figure 12. Brand Story Implementation
source: author's documentation



Figure 13. Video Explainer
source: author's documentation

1. Packaging Output

The supergraphics were applied to the three packaging formats, each designed to meet specific needs and preferences (Table 4). The standing pouch is intended for personal use, with a recommended consumption period of up to 2 weeks. In contrast, the traveling pack is designed for consumers who enjoy traveling and wish to share the product with others, while the family pack caters to household use or longer-term consumption, approximately 1 month. Each packaging format is tailored to provide options based on consumer preferences and usage scenarios (Figure 14 & Figure 15).

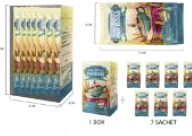


No	Types	Visualization	Price
1	Travelling Pack (105gr)		Rp.15.000
2	Personal Pack (200gr)		Rp. 25.000
3	Family Pack (500gr)		Rp. 40.000

Table 4. Packaging Output
source: author's documentation



Figure 14. Packaging implementation mockup
source: author's documentation



Figure 15. Printable Structure Packaging
source: author's documentation

User Testing

To assess the effectiveness of the visual design of the new “Pak Boss” packaging, user testing was carried out using the VIEW method. The VIEW method, as outlined by (Andrews & Shimp, 2018), is a framework designed to ensure that product packaging effectively influences consumer purchasing decisions. In this context, packaging should incorporate the following elements: (1) Visibility; (2) Information; (3) Emotional Appeal; (4) Workability. The authors targeted user testing for individuals aged 18-60 and categorized them into three consumer types: (A) Consumers of rice bran cereal; (B) Consumers of cereal; and (C) Health-conscious individuals (Table 5).

No	Visibility	Information	Emotional Appeal	Workability
1	The selection of a unique, eye-catching, and attention-grabbing color palette	The information is presented clearly and comprehensively.	The packaging atmosphere is very warm and inviting.	The packaging meets standards and provides effective protection for the product.
2	The visual elements are sufficiently clear in depicting the product's contents.	The layout is well-organized and facilitates easy access to information.	The packaging evokes the warmth of a comforting beverage, making it feel like a relaxing companion on a leisurely afternoon.	The use of three types of packaging helps consumers choose according to their needs.
3	The narrative illustrations are easily understood, with a clear storyline and plot.	The language used is clear and easy to understand.	The packaging imparts a more premium and luxurious feel.	-

Table 5 User Testing Result
source: author's documentation

The conclusion of the table above is as follows; for visibility, selecting a unique color palette and clear visual elements helps attract consumers' attention and describes the product's contents well. Information conveyed through packaging must be clear, organized, and easily accessible, which supports consumers' understanding of the product. Regarding emotional appeal, packaging can create a particular atmosphere, such as warmth or a luxurious impression, strengthening the emotional connection between the product and the consumer. Finally, the ease of use of packaging ensures that the product is well protected and makes it easy for consumers to choose according to their needs. Overall, the new visual packaging design has accommodated the VIEW method, which has improved consumer experience and strengthened the product's appeal in the market.

Point of Purchase (POP)

Point of Purchase (POP) (Figure 16) refers to in-store promotional elements, including displays, posters, signage, and other marketing materials, designed to influence customers' purchasing decisions at the point of sale. Several supporting media have been identified to enhance awareness and promote Pak Boss bran cereal to consumers.



Figure 16. POP Implementation Mockup
source: author's documentation

CONCLUSION

This study highlights the strategic role of packaging design in establishing product identity and increasing market awareness for rice bran, a locally sourced bran cereal still unfamiliar to many Indonesian consumers. Rather than relying on expensive promotional channels, packaging becomes the primary vehicle for communicating the brand's unique value: a healthy, homegrown alternative to imported cereals.

The key achievement of this study lies in the integration of visual storytelling to express the brand's positioning as Indonesia's Homegrown Cereal. Semi-realistic illustrations and carefully chosen design elements—supported by interactive features like QR codes—serve not only to attract attention but to narrate the product's origin, health benefits, and local pride. This enhances consumer engagement by creating a clear, relatable, and memorable brand identity.

Research findings contribute directly to packaging design practices by showing how material choices, structural formats (like standing pouches and sachets), and storytelling visuals can work in harmony to meet both functional and emotional needs. The design supports product differentiation, boosts perceived value, and functions as an educational tool, enabling consumers to make informed purchasing decisions.

In conclusion, this study affirms that storytelling-driven packaging design is not merely decorative but a critical factor in shaping consumer perception and market acceptance. The case of rice bran demonstrates how thoughtful design rooted in local identity can successfully position a new product and inspire trust and recognition in the eyes of the Indonesian public.

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