

Packaging Design of DVD movies

- in what ways does the packaging design of DVD movies affect the value perception and the willingness to pay from a sensory perspective?

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Abstract

The purpose of this thesis is to research how packaging design of DVDs affect the consumer's value perception and willingness to pay. The investigation has been done from two perspectives, by focus group interviews with consumers and by a personal interview with an expert in the field of packaging design. Sensory marketing-, willingness to pay- and buying behavior theory was used to analyze the empirical data.

The background of this study was the recent significant price drops on the DVD and Blu-ray market with minimized margins for the movie companies as a result. Our conclusion is that a radical change and differentiation has to be done regarding the DVD packages design in order to stop the downward development of the market. Preferably should consumption- and collector movies be distinguished from each other to increase the value perception of the collector movies. This concept origin in the new buying behavior that young consumers have regarding DVDs where they mostly buy DVDs that they have already watched and know they like. A book-like design in thick matt and environmentally friendly paper is one idea of how the collector movies could be designed in order to increase the willingness to pay and the value perception.

Further findings were that package design that was well aligned with the movie's content was the most appreciated among the respondents. They meant that all aspects of the package like material, colors, pictures etc should be selected in order to communicate the essence of the film's plot. The package material seemed to be the most important differentiator regarding which perceived quality a DVD package has. Metal and thick paper added to the value perception while plastic materials gave a cheap impression among the respondents.

Sammanfattning

Syftet med den här uppsatsen är att undersöka hur förpackningsdesignen på DVDer påverkar konsumentens värdeuppfattning samt betalningsvilja. Undersökningen har gjorts från två perspektiv, det ena med hjälp av fokusgrupper och det andra genom en expertintervju. Sensorisk marknadsförings-, betalningsvilja- och köpbeteendeteori har använts för att analysera den empiriska data vi samlat in.

Bakgrunden till vår studie var att det nyligen skett betydande prissänkningar inom både DVD och Blu-ray marknaden vilket lett till minskade marginaler för filmbolagen. Slutsatsen efter vår studie är att en radikal förändring och differentiering måste göras gällande förpackningsdesignen på DVD och Blu-ray för att stoppa den nedåtgående pris- och försäljningsutvecklingen. Lämpligen borde en skillnad göras mellan samlarfilmer och

konsumtionsfilmer för att kunna öka värdeuppfattningen på samlarfilmerna. Konceptet härstammar från det nya konsumtionsmönstret som unga konsumenter har då de mestadels uteslutande köper filmer som de redan har sett och vet är bra. En design liknande en boks i ett tjockt, matt och miljövänligt papper är en idé hur man kan öka betalningsviljan och värdeuppfattningen på samlarfilmer.

Vidare skall man ha en förpackningsdesign som går väl i linje med filmens innehåll. Material, färg, bilder och liknande skall kommunicera känslan och handlingen i filmen. Material var den viktigaste aspekten för värdeuppfattningen bland våra respondenter och metall samt tjockt papper adderade mest värde samtidigt som plast uppfattades som billigt.

Key words: packaging design, DVD movies, Blu-ray movies, willingness to pay, value perception

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Chapter 1. Introduction

“In the consumer’s mind, the package is the product” (Klimchuk and Krasovec 2006)

The market of DVD movies has been subject to major changes in the past years. Last year the value of the total DVD market in Sweden decreased by 18,2 percent simultaneously as the volume of the DVD market decreased by 13,7 percent (Warberg 2011). DVDs used to be cash cows for film companies but are now losing sales, and the new movie format Blu-ray is not filling up the empty space in a desired pace (Dunér 2012). According to Håkan Nordberg, senior product manager Nordic at Paramount Home Entertainment, there is an increased competition in the form of a climbing number of distributors and movies offered together with retailers fighting to give consumer the best offer yet keeping sufficient margins. This has put a downward pressure on price with a significant price drop per movie as a result. This development has changed the general perception and categorization of DVD movies over the last years towards being a commodity, generically communicated and promoted in more or less bulk using mix pallets and multi buy offers in store. Marketers need to find ways to tackle these issues to be able to differentiate their products and consumer offer to maintain the price level and still be interesting to the retailers’ product mix to defend shelf space.

Håkan Nordberg also states that from a consumer perspective DVD movies are nowadays highly expected to be priced at a certain even level, regardless of the content and packaging. With this in mind it is of great interest and importance to find ways to increase the value perception and differentiation of the DVD movies from a consumer point of view. In this quest the packaging design may play an important role, maybe more important than we can imagine, to both value perception and general differentiation level in order to increase attractiveness. The sale focus today is mostly on pricing and there is limited focus on the individual DVD movie’s uniqueness and content.

Sheerwood (1999) points out how all different aspects of package design such as shape and color will have an impact on consumer’s purchase decision. The packaging design could create such uniqueness for the individual DVD movie that it may influence value perception in a positive direction, hence affecting the consumer’s purchasing decision to buy one movie ahead of another. The packaging design can help the DVD movie to stand out in a market where the products are more and more seen as generic and increase the value perception to resist further price drops in general and to sell more of an individual stock keeping unit (SKU) level in particular.

Todd Gallopo, Creative director/Chief executive officer at Meat and Potatoes Inc, states in *DVD Art: Innovation in DVD Packaging Design* (2005) that

“Special packaging would be the best way to save physical DVD from dissolving into the downloadable world”

and Erwin Gorostiza, Sony Urban Design Director, is cited in the same book

“Special packaging eats into the profits. But manufacturers must start investing into alternative packaging”

Clearly there is a strong need for new perspectives on DVD package design and the possibilities of using it to increase consumers’ willingness to pay.

1.2 Purpose

The purpose of this thesis is to investigate how packaging design of DVD movies can impact consumers’ value perception and willingness to pay from a sensory perspective. This is an important issue in a market where the products are highly perceived as generic due to unilateral focus on categorization by price from retailers. We hope that our study will be useful for people both in the film distribution business and the packaging design business by providing information on how different attributes of DVD packages affect consumers’ value perception and willingness to pay and how the understanding can lay grounds for creating new pricing possibilities.

1.3 Problem statement

How much impact does the packaging design have for the consumers from a value perception and willingness to pay perspective? How important is the packaging design from a sensory perspective? To investigate these problem statements we will work with the following research question as a base:

- In what ways does the packaging design of DVD movies affect the value perception and the willingness to pay from a sensory perspective?

The investigation will end up in recommendations regarding what areas of packaging design of DVD movies to focus on to enhance the impact on the value perception and willingness to pay.

1.4 Limitations

We have limited our research to DVD and Blu-ray packages from Paramount Home Entertainment. Our research has been conducted in Gothenburg and our focus group members were students at University of Gothenburg School of Business, Economics and Law and consequently the results are not valid for other groups of people. We found this

group of people to be most suitable since it represents the consumers that have grown up with internet and e-commerce as a way of providing themselves with DVD movies. A more coherent motivation of the choice of respondents are to find in the methodology chapter. We have also limited our research to focus our on the senses sight and touch since we find these senses relevant for our study of what ways the packaging design of DVD movies affect the value perception and the willingness to pay.

1.4.1 Movies shown in the focus groups

Since we are writing this thesis in consultation with Paramount Home Entertainment the movies we used in the focus groups are from their production and distribution. We chose the movies that we found the most interesting to examine and we tried to choose a wide spectrum of movies that represented the different packages that are available on the market today. Our choice of movies might have affected the results of the focus groups since the movie titles itself is an important factor for many of our respondent. This might have impacted their answer even though we tried to be as clear as possible that the focus were on the package alone and not the movie titles or movie itself.

1.5 Definitions and statistics

1.5.1 Cardboard O-ring

The cardboard o-ring is the paper packages that is put around the traditional plastic DVD packages to make it look more luxurious than the regular plastic package.

1.5.2 Plastic O-ring

The plastic o-ring fills the same function as the cardboard o-ring with the exception that it is in a plastic material.

1.5.3 Collector movies

Collector movies are the movies that consumers really like and want to have at home like classical movies or popular movies that they want to see more than once.

1.5.4 Consumption movies

Consumption movies are movies that can be bought in a multi buy offer stand where the perceived value of the movies are very low and the willingness to pay as well. Consumers do not expect to find a high quality movie. It is also movies that they might only want to see once and do not want to keep visible or even save.

1.5.5 Standard package

The traditional used plastic package that is most commonly used today.

1.5.6 Thin package

The plastic thin package is similar to the standard package except that its spine is thinner but with the same format.

1.5.7. Average prices for DVDs and Blu-rays in Sweden

The average price in the category of new releases in the Swedish DVD market was in 2006 94,3 Swedish crowns and has now decreased to 78,8 Swedish crowns. The average price for catalogue movies i.e. DVD movies that have been longer than 26 weeks on the market, was in 2006 71,1 Swedish crowns and has now dropped to 61,6 Swedish crowns. If we look at the Swedish DVD market in total the price drop has gone from 166,9 Swedish crowns to 143,7 Swedish crowns.(Warberg 2011)

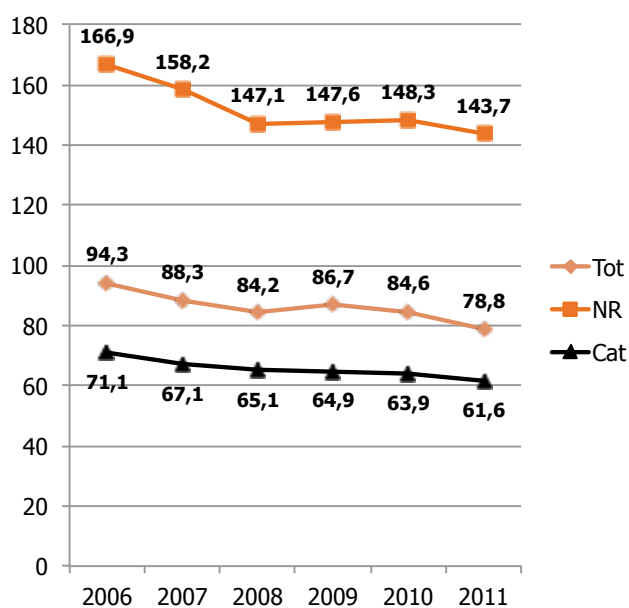


Chart 1. Average price DVD, Single plus double discs

If we look at the price trend for Blu-rays we can see a dramatic downward development in the price level between 2008 and 2011. The prices for new releases has dropped from 239,4 Swedish crowns in 2008 to the price 197,2 in 2011. For catalogue Blu-rays the price in 2006 was 203,9 Swedish crowns and has now dropped to 92,7 Swedish crowns in 2011. The total markets price level development has gone from 225,1 Swedish crowns to 130,4 Swedish crowns. (Warberg 2011)

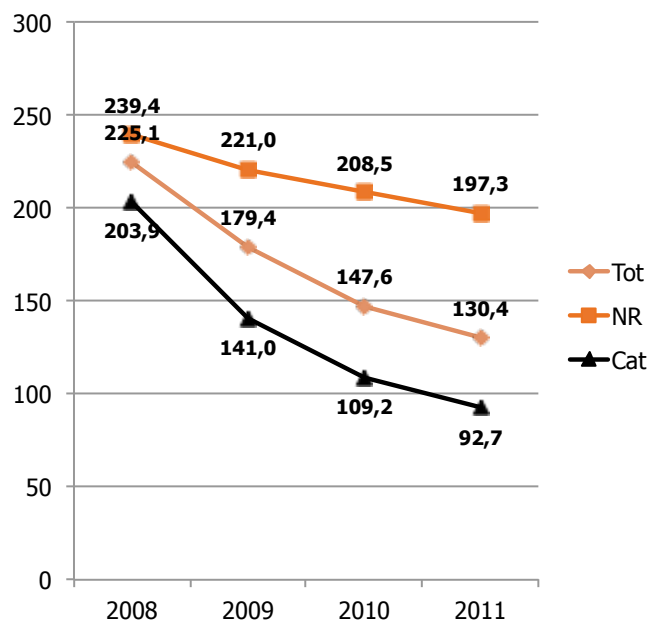


Chart 2. Average price BD, Single plus double discs

Chapter 2. Theory

The theoretical part's intent is to give the reader a basic and necessary knowledge about the definition of a product, the buyer decision process, willingness to pay and also knowledge in the field of sensory marketing and the five senses with focus on eye sight and touch. These basic knowledges are necessary for the reader to be able to get a full understanding of our analysis and conclusions later on in this thesis. After these sections we will examine package design and packaging attributes.

2.1 Definition of a product

A product can be defined, according to Kotler, Armstrong et al. (1999) as "anything that can be offered to a market for attention, acquisition, use or consumption that might satisfy a want or need. It includes physical objects, services, persons, places, organizations and ideas". Another definition of a product is according to Spawton (1991) "a collection of benefits that satisfy consumer's requirements". Kotler, Armstrong et al. (1999) are also suggesting that the product should be seen on three levels which represent the core product, the actual product and the augmented product. The core product is the product that the consumer is actually buying and consists of the core benefits of the product. The core benefits of the product are important to define because marketers need to know what needs the customers are really seeking to fulfill. For example, when a customer is buying an anti-wrinkle day cream they are not only buying the cream. They are buying the hope of becoming as beautiful as the individuals representing the cream in the commercials. Kotler, Armstrong et al. (1999) are defining the core product as "the problem-solving services or core benefits that consumers are really buying when they obtain a product".

The next level of the product is the actual product and this is the level that we will focus on in our thesis since packaging is a part of this level. The actual product can consist of several characteristics that together are selling the core product. The definition of the actual product is "a product's parts, quality level, features, design, brand name, packaging and other attributes that combine to deliver core product benefit". (Kotler, Armstrong et al. 1999)

Last but not least in the three levels of the product is the augmented product which includes benefits built around the core product and the actual product. This can for example be customer service and warranties that help add value to the product (Kotler, Armstrong et al. 1999). The figure below shows this correlation

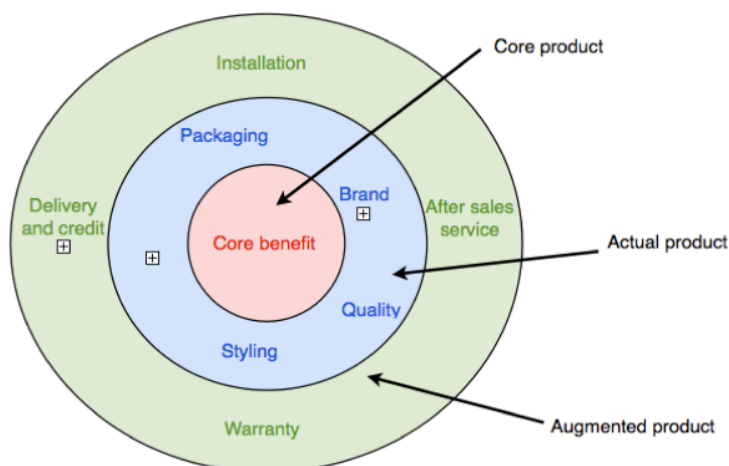


Figure 2.1. Element of a product, Kotler, Armstrong et al. 1999

Packages have different purposes depending of where in its buying cycle it is. There are general purposes like protecting its content, satisfy retailer and distributor requirements as well as satisfy legal requirements, for example age restriction labeling on DVDs. Opatow then separates In-Home purposes and In-Store purposes. In-Home requirements includes functionality like that the package needs to be easy to open, close, store etc, minimize cognitive dissonance and to remind customers to buy the same brand next time. In the store the tasks are to arouse attention, differentiate the product against the competitors, send out positive signs regarding the product and make the consumer want to buy the product. To be able to meet these requirements the package designer must have a deep knowledge of how the consumer use the product and the package i.e. a well documented description of the target group. (Opatow 1981)

2.2 The buyer decision process

Many buyer behavior theories are focused around the brand choice. For example Howard & Sheth (1969) explains how a specific brand gains a higher possibility of being chosen by the consumer again if it manages to be chosen once and met or exceeded the expected levels of quality for example. For DVD movies the case is somewhat different since the strongest brand linked to the movie is usually the name of the movie, the actors' names or the director's name and not the name of the actual movie company. So how can we use buyer behavior theory to explain what is important to a consumer when buying a DVD movie?

We believe that the response variables that Howard & Sheth (1969) describes are of high interest for our study. There are five of them: attention, comprehension, attitude toward

a brand, intention to buy and purchase behavior. Attention is a kind of measurement of how much effort the consumer puts into understanding and learning about a specific product on the store's shelf as a result of the amount of interest the product manage to arouse (Howard and Sheth 1969). Packaging design is one way of raising that interest and thus the attention (Solomon and Bamossy 1999). The package should not only create attention for a product but keep the attention long enough for the consumer to move on to the next step which is the comprehension step (Lynn 1981). The comprehension step is when the consumer learns about a brand or a product and its particular characteristics. What a consumer assimilates with a product is what he or she will remember and communicate to oneself and to others. (Howard and Sheth 1969)

In our thesis we will focus on how different kinds of DVD packaging designs might help the consumer in the comprehension process to learn things about the products that will give them a positive attitude to it. Attitudes are described by Howard & Sheth (1969) to be "the buyer's evaluation of the brand's potential to satisfy his motives". If a DVD packaging design leads to an attitude where the consumer does not believe that the movie will satisfy the consumer's motives it is not relevant for him. If the package on the other hand manages to convince the consumer that this DVD is the kind of movie that he would like to watch and later on keep in his shelf there is a much higher chance to become a part of the consideration set. The response variable "intention to buy" is the consumer's own idea of what he will buy, composed of both positive attitudes towards a product that makes the consumer approach it and also potential negative factors (Howard and Sheth 1969). This is relevant for our study since we are interested in how the package design can impact which DVD the consumer intends to buy depending on which attitudes it creates.

The final response is the purchase behavior which is the phase when the actual buying activity is conducted, this is interesting to us because it is the stage that we ultimately want to be able to impact (Howard and Sheth 1969). In the buying decision process packaging design is very important since it is the marketing effort that reaches the consumer at the shelf and hence the last possibility to influence the buying behavior and willingness to pay. By using a package design that differs from competitors' in different aspects like coloring, shape and materials, marketers can gain an advantage when differentiating themselves at this stage of the buying decision process. (Sherwood 1999)

2.3 Willingness to pay

A consumer's willingness to pay will ultimately depend on how much the consumer perceives that a certain product is worth in economic terms. This state occurs just at the price when the consumer still decide to buy a product instead of not to because of the price. It is very important for a marketer to be able to predict which price the consumer

is willing to pay for a specific product to be able to take out as high prices as possible and still keep as many customers as possible. If a marketer can get information of the consumer's willingness to pay-behavior, it allows the marketer to anticipate how consumers will react to changed prices. (Breidert 2005)

One way of creating a higher willingness to pay is differentiation. By distinguishing products, brands and packages from what competitors are doing it is possible to be more attractive to the consumers. One way is by changing products or packages so that they are better suited for a certain target group. (Breidert 2005)

2.4 Sensory marketing

According to Hultén (2011) the concept of brand identity is defined as a unique set of brand associations that a firm can create or maintain. Recently there has been a shift towards buying an experience instead of only the products and services alone (Hultén 2011). In the past decades companies have used traditional or transactional marketing as a marketing tool to reach their customers but there has been more and more focus on customer relationship management (CRM) or customer specific marketing (CSM). This is also called relationship marketing and it is gaining more importance since the many previous homogenous markets are being replaced by an infinite number of small segments where individualization and customized product are the key factors for success (Hultén, Broweus et al. 2011).

Sensory marketing on the other hand is something different from both traditional marketing and relationship marketing. Krishna (2011) defines it as "marketing that engages the consumers' senses and affects their perception, judgment and behavior". Sensory marketing is about being able to connect to the consumers on a personal and intimate level through the five senses and this is something that traditional and relationship marketing are unable to do. To get an overview of the transition from traditional marketing to sensory marketing a model developed by Hultén, Broweus et al. (2011) is illustrated below

	Traditional Marketing	Relationship Marketing	Sensory Marketing
Marketing	<ul style="list-style-type: none"> ● Good logic ● Exchange perspective 	<ul style="list-style-type: none"> ● Service logic ● Relationship perspective 	<ul style="list-style-type: none"> ● Experiential logic ● Brand perspective
Strategic marketing	<ul style="list-style-type: none"> ● Product focus ● Consumer acquisition ● Transactional strategies 	<ul style="list-style-type: none"> ● Customer focus ● Customer relation ● Relational strategies 	<ul style="list-style-type: none"> ● Mind and sense focus ● Customer treatment ● Sensorial strategies

	Traditional Marketing	Relationship Marketing	Sensory Marketing
Tactical marketing	<ul style="list-style-type: none"> ● Persuasion and promotion ● One way communication ● Production technology 	<ul style="list-style-type: none"> ● Interaction and interplay ● Two way communication ● Information technology 	<ul style="list-style-type: none"> ● Dialogue and online interactivity ● Multi sensory communication ● Digital technology

Table 2.1 Transition from traditional marketing to sensory marketing

Sensory marketing is a very interesting aspect of marketing and should seriously be taken into consideration in marketing actions. Sensory marketing is something that has been disregarded by many marketers in favor for the focus on price levels. In the past the focus has primarily been on the eyesight but with the sensory marketing's increasing importance and interest all the five senses smell, sound, sight, taste and touch should be used. (Hultén, Broweus et al. 2011)

To be able to create a strong brand and to individualize the brand and experience through sensory marketing, it is important to be memorable in the consumers' minds. By using one or more of the five senses it is easier for companies to be remembered and connected to the specific sense-experiences. It is important for companies and brands to create a good image and by using sensory marketing to communicate the companies' core values and images they can make the experiences seize in the consumers minds. It is also very important that the companies' core values pervade the sensory-experience in all aspects so that the message is clear and consistent and not confusing (Hultén, Broweus et al. 2011). Companies and brands will be able to charge higher prices the more senses they appeal to. A multi sensory brand is able to charge a higher price since it affects the perceived quality and value of the brand. This implies that DVD-packages that are able to have an attractive design both regarding sight and touch should be able to take out a higher price and raise the willingness to pay than a design only appealing to either sight or touch. (Lindstrom 2005)

2.5 The five senses

Traditionally there are five senses that are described and these are sight, hearing, taste, smell and touch. In the next part we will limit our research to the senses sight and touch. These are the two of the five senses that is relevant for our study of what ways the packaging design of DVD movies affect the value perception and the willingness to pay.

2.6 Sight

According to Hultén, Broweus et al. (2011) eyesight is the sense that is the most dominant of the five senses sight, touch, hearing, taste and smell. It is important for companies to use visual stimuli to be able to differentiate themselves and their products and to attract customers. Companies can use different visual stimulus to pursue the identity and feeling about the product or brand that they want to create. Commodities and products that are bought on a daily basis can have the advantage of a visual identity that people recognize so that they will buy the product again. A visual identity can also be very valuable when it comes to more complex products. A uniform, visual identity can ease the introduction and the acceptance of a new product from a company.

The genetic code is a commonly used expression by designers in the context of differentiation concerning both products and companies as reported by Hultén, Broweus et al. (2011). The genetic code can be expressed, not only through the actual product but also through the package design, store layout and offices for example. This can help the movie companies to differentiate themselves against other companies not only through the actual movies, but also through the package design.

Through our sight we have the opportunity to detect changes and differences for example which makes it possible for consumers to detect a change in a product's packaging design. Hultén, Broweus et al. (2011) states that to create a full understanding of what we see, touch facilitates the sighted. They also state that four out of five of our daily decisions are based primarily on our viewer impressions. To make companies, brands and products visible there need to be a visualization of different sensory expressions to create a sensory experience. According to Hultén, Broweus et al. (2011) a sight experience is based on a number of different visual sensory expressions that each one or together can make products or services visible.

2.7 Touch

The human senses are increasingly in focus when it comes to marketing and there is an increased importance of the physical and psychic interaction for an individual's experience of a brand. This can be the package and the package design or i.e. how the touchpad on a new phone is designed. This phenomenon is also called tactile marketing since it is about producing and transfer information through a sensation of touch. Tactile marketing takes the traditional, shallow marketing one step further to deepen and qualify the relationship with the consumers. IKEA for example uses tactile marketing in their concept so that the consumers can feel and touch the product both in the stores and at home. When it comes to furnishings, tactile marketing is important since the consumers both before and after the purchase are in frequent contact with the products. (Hultén,

Broweus et al. 2011)

It is through the skin that people can experience physical contact and it is a way to increase experiences when the other senses can not be used in full, i.e. in darkness. Touch also helps people to get a feeling for form which can tell us that a rock is hard and a knife is sharp edged without touching them and this can make people to only through sight remember and re-experience a feeling of touch only by seeing or thinking of an object and this is something that companies can have great use of. (Hultén, Broweus et al. 2011)

Touch is very important and can affect how consumers will perceive a product and the quality of the product. Hultén, Broweus et al. (2011) states that if a consumer can touch and feel a product before the purchase a feeling of psychological proprietorship and a higher willingness to pay can arise compared to if the consumer did not had the possibility to feel and touch the product before the purchase. It is important to create a good first impression to build trust at the consumers and therefore it is important for companies to capture the moments that is given to touch the consumers i.e. through packaging design. These moments can be when consumers are touching a garment or opens a package and these are important first impression since they creates experiences that will affect the consumers' impressions of the company and also the image of the company.

2.7.1 To touch a feeling

The tactile sense comes first and foremost in use when we are physically touching something but the tactile sense can also help us to perceive three dimensional object only by thinking of them since they are embedded in memories of earlier experiences. To touch something can therefore give a deeper meaning since it can make us re-experiences old memories and feelings. (Hultén, Broweus et al. 2011)

To have an interaction between the company's products and individuals it enables and increases the possibilities for impulse purchases. To place products available for consumers can enhance the emotional responses that the consumers can feel through touching the product and also affect and be a crucial factor in a buying situation. It can be possible to appeal to the tactile sense through a two dimensional scene like a web page. It is possible to describe how the products feels and show pictures of the products and make the consumer to get an impression of how the products feels. This is possible through the humans' sense of form which helps us remember how different tactile experiences are perceived. Commonly it is stated that tactile marketing can be more useful when the products are of high quality since the consumers are more aware and critical in their buying decision. (Hultén, Broweus et al. 2011)

2.8 Design

When buying a product today consumers do not only care about the functionality of the product but also about the emotional aspect and how the product can appeal to them as a person. It is possible to create an emotional visionary experience through design. According to Hultén, Broweus et al. (2011) a consumer's preferences for a product is rather based on design than on brand name and functionality. It is important to have a good design since it can affect the mood and creativity of people and also make them look away from small details or problems about the product that they otherwise would have considered as important. A bad design can have the opposite effects and make people pay high attention to details and analyze expected problems about the product. Since there are so many products that are part of our daily lives it is easier to choose a product that appeals to you and that fits into your lifestyle and therefore design is also a way to be able to individualize and personify the brand.

As stated by Hultén, Broweus et al. (2011) design in combination with a low price has become a hygiene factor for companies to be able to be successful in the long run. Design is therefore used to create an attractive visionary experience and the importance of design has gained an increased importance with higher competition

2.8.1 Package design

A significant part of DVD purchase decisions are made in the store environment and many of them are also unplanned. Therefore marketing activities that can influence the consumers in store are of rising importance, where the packaging plays a central role (Schoormans and Robben 1996). In general packaging design is becoming more important in the process of building and communicating a brand by its role as an attention creator. (Underwood, Klein et al. 2001)

As Hultén, Broweus et al. (2011) describes, packaging plays a crucial role for the identity of the product and the most important task of the package is to be seen in the best way by the consumers and this will only take a second. To be able to be seen by the consumers the packaging must be a combination of both emotional and functional qualities to succeed. Examples of the most famous packaging designs in the world are the unique glass bottle that Coca-Cola made with their unique form and also Absolut Vodka's see through glass bottle.

Packaging design have the power to generate purely positive psychological feelings for a product, almost like falling in love with it and does at that stage not take any functional attributes into account (Bloch 1995). If this kind of feelings are possible to generate by consumers touching or seeing a DVD package the perceived value for the product is

likely to be quite high. After the primary psychological response has taken place, a behavioral response is likely to follow which is what is really interesting since it will ultimately affect the buying decision. Behavioral responses are usually categorized as either approach or avoidance. If there is an approach response, the consumer is prone to get closer to the product in order to examine it closer by for example touching or smelling it (Bloch 1995). DVD packages are generally very similar when it comes to how they feel, implying that any package that is different in this aspect will easily stand out.

Packages can also be seen as a communication tool that constantly needs to be renewed. Design, texts, formats and colors needs to be updated to be able to get the consumers' attention and curiosity and also to be able to communicate the brand's identity. The physical space on the package can be very limited and it is a challenge to create a brand identity on the limited space and it is important to create a visual expression that can create attention. (Hultén, Broweus et al. 2011)

Hultén, Broweus et al. (2011) express that a package can not only be used to create a visual expression, the package can also tell stories and inspire the consumers. A good example of this is different spirit packages that often symbolize different events or places and pictures like where the wine was made to create attention. Another reason why packaging is important is the fact that the product must stand out in the crowd of the many competitors in the markets to be successful and a renewed package at the right time in the development of the society is definitely important. There are also many legal factors that a package must fulfill i.e. the producer, genre, amount or nutritive content and these are also aspect that affect the visual experience of the package

Factors affecting how consumers perceive the quality of a product are not always working in a way one might first believe. In a study made in 1977 by McDaniel & Baker two kinds of bags containing the same type of fresh potato chips were given to consumers in a grocery store. One of the bags were more tricky to open than the other one and it turned out that consumers preferred chips that came from that bag instead of the more easily opened one. The authors' conclusion was that consumers perceived the harder-to-open bag as a sign of quality. Package features that are able to signal value in a similar way for DVD packages are of great interest to identify.

Poja Sham who works for the Packaging Media Lab has made a research on consumers' eye beam with the assistance of a so called eye tracker. Through this it was possible to study the consumers eye movements and see which packages that creates the highest attention and attraction when the consumers' eye movements stop. It is usually not more than 30 milliseconds but if a package gets more than 2 seconds attention the chance that the product will be examined more detailed concerning color, texts and formats

increases. Poja Sham also states that 60 percent of the decision of a product is based on the package. (Wallerius 2007)

2.9 Packaging attributes and their impact on consumers

2.9.1 Form and Shape

A unique shape of a product can help it to differentiate against the competitors. For example Toblerone and Pringles both have a unique form of their products and the unique form are their foremost feature regarding tactile marketing. The form of the package plays an important role to attract the consumers in an early stage of the buying decision process. This can be extremely important if the product in the market is generic as for bottled water for example. As mentioned earlier a good example of a world wide known shape of a bottle is Coca Cola's glass bottle that can be recognized only through touching it because of its unique and characteristic form. A package should also be easy to grab and able-bodied for their purpose which Heinz ketchup is a great example of with their upside down bottle to make it easier to get the ketchup out of the bottle. It is important to make packages appeal to the consumers and also the company itself through both an emotional and a functional aspect. (Hultén, Broweus et al. 2011)

Raghubir and Greenleaf's (2006) research came to the conclusion that the ratio of the sides of a rectangular package can have an impact on purchase decisions and product perceptions. One ratio that works for all kinds of products and buying environments was not found, instead different ratios are preferred in different contexts and for different products. What is unique with this study is that it is conducted with rectangular packages instead of many studies made with just different rectangles without any application to a context. The study also criticize other works where it has been shown that the "golden ratio" is to prefer since these studies only are made with rectangles as abstract shapes. This research cannot help us to pick the best ratio to use for DVD-packages but it is important since it points out that the ratio of the sides actually has an impact on consumer behavior and thus should be discussed during our focus groups.

2.9.2 Colors

Colors produces emotions according to Hultén, Broweus et al. (2011) and colors can activate memories, thoughts and our ability to experience things. It can be easier to define a company's logo and products which makes it easier to recognize the company in the future. Colors also affect the consumers' evaluation of a brand or company and a fussy choice of colors can make it harder to create an image of the brand.

In a study of how different attributes of packages are perceived to be linked to a certain positioning by consumers some findings were done that are interesting for our research.

Products that are perceived to be linked to a top category positioning, prestige status or directed to the upper classes were colored in dark and cold like black or blue while accessible and reasonably priced products would be colored in light shades. A positioning related to excellence, high price and variety was also connected to cold, dark colors. (Ampuero and Vila 2006)

This might imply that in order to give a DVD-package a perception of high value cold and dark colors should be used. To focus too much on giving a DVD-package a prestige or top category positioning might not make people want to pay a higher price for it though since DVDs are not in general perceived as expensive or luxurious products.

What we definitely can see from Ampuero and Vila's study is that packaging design colors affect how consumers perceive a brand's positioning in the market and hence how much they are willing to pay for a certain product which makes colors a highly interesting aspect for us to cover during our focus groups. Other studies have as well pointed out that colors is a factor that do impact the perception of a product, for example gum packages in warm colors were supposed to contain fruity and sweet gums and was related to words like rebellious, fun and sensual. A cold colored or grey package made consumers assume that the gums tasted menthol or spicy and created feelings of elegance and mystery. (Rebollar, Lidón et al. 2011)

In a study made by Rebollar, Lidón et al. (2011) it was found that the willingness to pay was higher for warm colors than for cold colors, which as well raises the importance of studying colors in our research. According to Klimchuk and Krasovec (2006) colors are the number one attention grabber out of all attributes a package might have which also raises the importance of colors in our study.

As pointed out above different colors are symbolizing different feelings and product features in the consumers' minds. Red might symbolize heat or aggression, danger or power (Klimchuk and Krasovec 2006). Hultén, Broweus et al. (2011) states that the red color is a color that creates a lot of attention and attracts the eye and sight very quickly. The yellow color is mentioned by the same authors as another color that creates a lot of attention since it is the color that is the brightest for the eye and therefore it is often associated with traffic lights and other safety arrangements. According to Klimchuk and Krasovec (2006) orange is usually connected to feelings of warmth, energy and enthusiasm while green colors makes us think of something that is fresh, eco-friendly and down-to-earth. Black is the best color to communicate luxury, reliability and upscale. Innocence, cleanliness and purity are what we associate with white. Clearly colors do have a strong possibility to affect what people think and feel about a product and package. Hultén, Broweus et al. (2011) also states that different colors can cause different

psychological effects, which leads to different physiological effects like lower blood pressure and lower pulse.

Black	White	Blue	Green
Sturdiness	Purity	Authority	Down-to-earth
Reliability	Freshness	Dignity	Tranquility
Constancy	Innocence	Loyalty	Life
Wisdom	Cleanliness	Truth	Youth
Power	Efficaciousness	Wisdom	Freshness
Serious	Truthfulness	Confidence	Organic
Upscale	Contemporariness	Strength	Recycling
Elegant	Coldness	Conservatism	Good Luck
Sophisticated		Trust	Wealth
Luxurious		Stability	Peacefulness
		Security	

Yellow	Orange	Red	Purple
Life	Warmth	Heat	Sophistication
Sun	Energy	Love	Royalty
Warmth	Exuberance	Fire	Luxury
Idealism	Enthusiasm	Passion	Prosperity
Energy	Adventurousness	Aggression	Wisdom
Playfulness	Cheerfulness	Impulsiveness	Spirituality
Hope	Contentment	Excitement	Sensuality
Danger		Daring	Mystery
Hazard		Power	Passion
		Fear	Bravery

Table 2.2 description of what different colors signals (Klimchuk and Krasovec, 2006)

The choice of color must be a well thought-out decision since it should symbolize the company’s values. It should give the consumers a good spirit and contribute to the sight experience of the brand, company, packages or advertisement. It is important to choose a color that the customers easily can connect to the product. McDonalds for example changed their logo in 2009 to have a green color as a background instead of the former red with the classic golden arches on top of it. The chain wanted to signal its eco-friendly attitude by replacing the red color in favor for the green which represents as seen in the table above recycling, organic, freshness and youth. (Glover 2009)

2.9.3 Structure and materials

The choice of material will affect how consumers perceive the product. Depending on which feeling the consumers get when touching the packaging material he will link certain attributes to the product (Calver 2007). Texture is for example a good tool to use in the context of tactile marketing. Texture can contribute to the perceived value of the product and the image of a company. Material as a sensory expression can definitely affect the interaction between the brand or the product and the consumers. For example, wood material and leather materials are often perceived as warm and soft and can be used to make people feel comfortable and calm. In the same way that people can judge other people based on the appearance they can judge products. A product can be rejected because of the wrong impression the material gives even though the inside is unknown (Hultén, Broweus et al. 2011). Which materials packages have can give the consumers an indication of which attributes and qualities the products have (Calver 2007) and according to Hultén, Broweus et al. (2011) plastic materials often gives the impression of simplicity and safety and it can also give the impression to be a wear and tear product. Glass on the other hand often gives the impression of quality.

To have the opportunity to feel the product and to feel the product's surface layers gives the consumers a better possibility to describe the experience that the touch gave rise to. The Swedish supermarket ICA gives a great example of how a company can use different textures to convey different messages. In their mail shots for their stores that represent low prices and big packs they use a rougher texture than for their stores that represent a more exclusive assortment. In this way they can affect the consumers perception of the different stores through the use of different textures. Another aspect that is mentioned by Hultén, Broweus et al. (2011) is the weight. They state that a heavy product gives the impression of quality and that light and plastic products is perceived as cheaper and with lower quality.

Calver (2007) points out that the selection of material is an extremely important part in the process of designing a new package because of its high ability to affect consumers' perceptions. According to Klimchuk and Krasovec (2006) structure is also the second best way to catch consumers' attention in the store. This makes clear why structures and materials are highly relevant to our study.

2.9.4 Images, photos and illustrations

What kind of image that is displayed on a package (photo, illustration etc) is also interesting for our study since there are previous research that has proved that this affect what value and positioning products and packages have. Packages using art are considered both more favorable and more luxurious than packages with photos

(Hagtvedt and Patrick 2008). It is also found that aesthetic packages have higher possibility of being chosen by consumers than a standardized one (Hagtvedt and Patrick 2008). This was applicable also when comparing an aesthetic package with a well-known brand with one without the brand, both at the same price. This implies that aesthetic factors are very important when consumers choose between products and that it would be interesting to examine how our respondents perceive the aesthetics of different DVD-packages.

Consumers do usually pay attention to the pictures on a package before they see the text on it. For food packages there are a concept called appetite-appeal that is a picture or photo showing an appealing way of serving the actual product. These pictures are meant to look tasty and make consumers crave the product. For a DVD package it is important as well to present the content in an appealing way that raises the consumers' "appetite" to watch it. It might for example be important for an action movie to have explosions on the package to attract the right audience and not disappoint the buyer. The character that is put on the package will spill over some of its own personal attributes on the perception of the product. Gender and age etc will change how the product, in our case the movie, is perceived. Of course are the characters already set in a movie, so the most important role when using characters on a DVD-package is probably to make sure that a picture that is consistent with the character's personality is chosen. (Klimchuk and Krasovec 2006).

2.9.5 Special packages/ Special features

In product categories where commoditization is a common phenomenon packaging design can help a brand to stand out in the crowd. Ted Mininni (2012) has listed a couple of actions that designers can take to get consumers' attention and build the brand in order to be able to charge premium prices. One of those ideas is to establish brand alignment. For DVD-movies the brand might rather be a brand in terms of feelings and concepts connected to the certain movie than the actual movie company's brand. So this could imply that an action movie could benefit from a "rough" packaging that aligns with its content. The second point that applies to DVD-movies is to avoid looking like a commodity, which means doing the unexpected to stand out. This is quite easily done among DVD-movies since most of their packages are very similar. Finally the limited-edition packaging which is a way of putting extra interest and buzz around a package is a way which might add value for the consumer. To sum up, packages with unique features or that only are available in a certain period of time are ways of creating extra value and attention to a product. To examine our respondents' view of this aspect the subject will be covered in our focus groups.

Chapter 3. Method

3.1 Method overview

To examine in what ways the DVDs packaging design affect the consumers' value perception and willingness to pay from a sensory perspective we have used both primary and secondary data which includes personal interviews, focus groups, scientific articles and books. To gain a basic overview of what previous research that have been done in the field and which theories that were suitable for this study and mentioned by different authors we have used scientific articles and chosen those who had many citations and also used articles they referred to. We have also used some books and there is especially one book that is prominent in our research written by Hultén, Broweus et al. (2011). We are aware of the risks by using one book to a great extent and this might not give us an objective overview of the field sensory marketing. In the book *Sinnesmarknadsföring* written by Hultén, Broweus et al. (2011) there are a large amount of scientific articles that the authors refer to after each chapter and we have also read many of these articles so that we could be sure that the credibility of the book, articles and also the credibility of our research by referring to this book a lot still would be good. We believe that the articles that they are referring to are covering and giving justices to the field of sensory marketing and this is why we have chosen to refer to this book only and not to all of the specific articles.

We have used a qualitative method with focus groups, which also is an exploratory method to collect empirical data since we wanted to gain a deeper understanding of what people thought about the packages' design and its different parts and be able to respond with attendant questions. The second qualitative method that we used was an expert interview with Christer Byhr, creative director and senior partner at the advertising agency Valentin&Byhr. We wanted to get his opinions and thoughts on our subject since he has great experiences from packaging design and the marketing business.

The purpose of using both focus groups and an expert interview was to get two different perspectives, the user's and the maker's. By interviewing the expert after holding the focus groups we were also able to bring up some of the findings that we made during the focus groups while interviewing the expert and were able to get his opinions on possible ways to interpret the consumers' opinions.

By using interviews we were able to get more information about phenomenon that are otherwise very hard to examine, "We interview people to find out from them those things

that we cannot directly observe” (Patton 1980). How consumers perceive DVD packages is difficult to observe, we needed to ask them about their feelings and perceptions.

3.2 Focus groups

To gain an in-depth comprehension of how consumers perceive and evaluate different kinds of DVD packaging designs we used focus groups as an interview method. Focus groups have the advantage of obtaining group dynamics and interactional benefits when members of the group stimulate each other (Calder 1977). There is also a time efficient aspect to it where we will be able to interview more than one person at a time (Patton 1980). Calder (1977) argues that new focus groups should be held until the interviewer is able to figure out what the result of the next group’s discussion will be (provided that the groups are made out of the same type of people). This state, same author says, is usually reached after 3-4 focus groups. The size of a focus group is about six to eight people and is recommended to be a homogeneous group (Patton 1980). Considering that we had to restrict the time allocated to empirical data collection and that focus group interviews have to be planned weeks in advance in order to find participants within the target group we decided to schedule three focus groups with six people in each group. Since the study is limited to just one type of people, students at University of Gothenburg School of Business, Economics and Law, 18 people was considered to be enough to get a sufficient picture of the group’s thoughts and attitudes.

To be able to answer our research question it is information about or respondents’ perceptions, feelings, values and attitudes to different DVD packaging designs that we need to gain from the interviews. These kinds of questions can be called opinion/values questions and are to prefer to ask after a descriptive type of question in order to get the most meaningful and fair answers during a focus group interview. Therefore it was appropriate in our study to start each opinion/value question with a sensory question where the respondents are asked to describe the experiences of their senses when, in our case, for example holding a specific DVD package (Patton 1980).

3.2.1 Execution of the focus groups

The focus groups were held in a room at School of Business, Economics and Law in Gothenburg. The respondents sat around a rectangular table, three at each side and we, the interviewers, sat both at one of the table’s ends. We started out with a brief introduction of the subject of our thesis. The interviews were started with some introductory questions about the respondents’ names, purchase decisions and how they store their DVDs. During the main part of the interview we talked about the different aspect of DVD packaging design and we also passed the DVD packages around for the respondents to look at and touch. For example when talking about materials we did send

packages in both plastic, paper and metal around.

The framework of questions that we used for the focus group interviews are to find in the appendix chapter. The course of the interviews went different each time though since the focus group format is meant to be very adaptive to how the conversation flows between the respondents. Our task was to make sure that all the different aspects of the package got covered during the interviews.

We recorded the whole interviews and the respondents were asked for their permissions to do this. The interviews lasted between 45-80 minutes.

3.2.2 Limitations of focus groups as a method

Focus groups as a research method has some limitations. Firstly, the fact that we will be interviewing six people at the same time gave us less time for each person's thoughts and opinions on each question which might affect how deeply we will be able to examine and understand different aspects (Patton 1980). There is also a danger that our interviewing skills might affect how accurate our results will be, for example it is important to be able to manage the group so that not some few people take over the discussion (Patton 1980). Another problem is that the groups will probably not be a perfect sample of the chosen target group (Lunt 1981).

3.3 Personal interview

For a deeper understanding of how DVD packages are designed today and how packaging design in general is used to guide and control consumers value perception and willingness to pay we carried out one interview with a professional within this field. The interview was held as a personal interview with an open-ended style and a general interview guide approach (Patton 1980). The general interview guide approach means that a "checklist" of topics that are interesting for the study are prepared in advance but that specific questions are to be formed during the interview. The order that the questions were brought up is depending on how the respondent replied to earlier questions and was not decided in advance (Patton 1980). This type of interview gave us a great chance to adapt the questions to the respondent and use supplementary questions to get as comprehensive empirical data as possible for our analysis.

3.3.1 Execution of the personal interview

The personal interview was held at Valentin&Byhr's office in Gothenburg. We sat in their common room with the respondent at one side of the table and us interviewers on the opposite side. The interview was, just like the focus groups, semi-structured. We wanted to cover all the questions and subjects in the questionnaire framework (that is to find in

the appendix chapter) but by using quite open questions and follow them with supplementary questions if needed. The reason for this was to give the person we interviewed some free space for expressing his own ideas and experiences.

The whole interview was recorded and the respondent was asked for his permissions to do this. The interview lasted 60 minutes.

3.3.2 Limitations of personal interviews as a method

Personal interviews as a research method also has its limitations. According to Boyce and Neale (2006) personal interviews as a research method can be very time intensive because it takes time to conduct the interview, transcribe it and to analyze the results. Another limitation mentioned by Boyce and Neale (2006) is that there can be prone to bias when conducting a personal interview and it is important to try to minimize the bias. Boye and Neale also state that it is important to make the interviewee comfortable and appear interested in what they are saying. The limitations in our personal interview are that we only had the opportunity to interview one expert in the field of packaging design due to time limitations.

3.4 Sample design

The respondents in a qualitative method should be chosen with the purpose of getting as much interesting information for the specific study as possible. There are many different ways of doing the sample but we have chosen a homogeneous sample. Homogeneous samples in specific are very suitable for focus groups (Patton 1980). The homogeneity of the groups helps facilitating a good group discussing since the respondents share experiences etc (Kitzinger 1995). The homogeneous sample is useful for describing one specific group of people in depth of which we have decided to examine university students at our school University of Gothenburg. There were two main reasons for choosing students at our university for our research. Number one is that we find young people like students a very interesting group to study regarding their opinions of value connected to DVD's since they have grown up in a time were internet and e-commerce are used as a way of providing themselves with DVD movies. They are also not only consumers of film today, but in the future. That makes them more interesting than people that are grown up today when it comes to developing DVD-packages that will stay valuable and relevant in the years to come. The second reason for choosing this group is convenience and time limitation. This makes our sample a combination of homogeneous and convenience (Patton 1980).

Chapter 4. Empirical findings

4.1 Focus groups

The respondents in our focus groups were all students at School of business, Economics and Law at Gothenburg University and were between 22 and 27 years old. Our plan was to interview a total of 18 people but since one person cancelled the interview on short notice we ended up with a total of 17 people in our focus groups, five people in the first one and six each in the following two. The gender distribution was ten women and seven men.

4.1.1 Buying behavior

Most of the respondents buy DVDs occasionally, some do never buy DVDs and some said that they buy DVDs quite frequently. Common to all of them were that they almost exclusively buy movies that they have already seen and liked. To be worth buying the movie should be one that is very likely to become a new favorite. A general view was that DVDs are expensive and many of our respondents buy their movies at the supermarket where they are sold as multi buy offers like “3 DVDs for 99 Swedish crowns”.

“I usually buy DVDs when they are in the... when you can buy 3 for 99 Swedish crowns. Otherwise DVDs are too expensive. So I just download them “legally”.”

4.1.2 Storing

The most common way of storing DVDs among our respondents was to keep them in a bookshelf. The second most usual storing method was to keep them in a box or cabinet. People that keep their DVDs on a shelf think that not having them in a place where they could be seen is a waste.

“If you put your DVDs in a cabinet you could as well just keep them in a database.”

The respondents did further think that the movies that they keep in the shelf might tell people about their personality and taste. Putting certain movies in the shelf is like taking a stand on which kind of culture you like. Respondents that prefer storing their movies in a cabinet said that they are too bulky to keep on a shelf, that it is the actual movie they are buying and not a package to use as a decoration and some of them mentioned that there are no packages today that have a design good enough to be displayed. Specially designed boxes containing for example all seasons from a TV-show did most of the

respondents agree are more fun to expose than just a normal DVD-package.

“I keep mine in a box where I can’t see them, but if they were more good looking I would maybe want to keep them on a shelf.”

4.1.3 Materials

The kind of box that the respondents found gave the most luxurious feeling related to materials was the metal box. It gave a feeling of “something extra” and good value for the money. Almost all of the respondents were willing to pay 10-20 Swedish crowns extra for this kind of package. Some of them claimed that they were willing to pay up to 50 Swedish crowns extra if they were about to give away a movie in a nicely designed metal box as a gift. All respondents agreed on that this kind of box could be worth paying a higher price for, if it was one of their favorite movies. To have all films in metal boxes would take away the special feeling that it brings today.

“Those clearly gives a more luxurious feeling”

“It definitely depends on which movie it is. Shrek is not so interesting for me but a film that I know is great and that I want would I pay a higher price for in a metal package”

The plastic o-ring was appreciated as well since its edges do not get chipped like the o-rings in cardboard and adds value to the design in a neat way. It is however important that the extra package part like the plastic o-ring is used for a purpose like for example the transformers package where the title is only printed on the plastic o-ring so that the package is very clean in its design when the o-ring is taken away.

Some respondents thought that the o-rings in cardboard added slightly more value to the package compared to the standard design. They liked that the paper made the package more similar to a book which could make it fit in better on the shelf. Some other were of the opinion that the o-rings in cardboard was just annoying, an extra step that had to be done when opening the package, and one person even had the habit to throw the o-ring away after the first use. Just like with the o-ring in plastic most of the respondents agreed on that the o-ring should have a purpose in terms of design and that the o-ring in cardboard and the plastic package inside should be different in order to justify the use of the o-ring. One idea was that most of the information on genre, length of the movie and so on could be kept on the standard package inside and that the cardboard o-ring then could hold a cleaner design. Clean designs were overall thought to fit very good with the use of the o-ring in cardboard. The quality of the paper was perceived to be very important and a thick and matt paper gave a more luxurious feeling than thin and glossy

paper while the glossy paper might catch one's attention more easily in a store. The thickness of the paper is also important because it reduces the risk of getting chipped edges. Most of the respondents did not think that the cardboard o-ring added value that was worth paying extra for except in the case with the thick and matt paper that some people were willing to pay 10-20 Swedish crowns extra for.

“Well the ones in paper look good but once you have taken them in and out a couple of times do they look quite worn and ugly”

“I usually throw the cardboard o-rings away!”

The movie "What lies beneath" used a hologram on its front which was generally perceived as fun and attention grabbing but without adding any extra value. Some people said however that the hologram could speed up their buying decision process and make them buy the movie, but they were not willing to pay a higher price. A hologram should be used for a reason, for example that the movie is a horror movie where the hologram could transmit the mood of the film. Some thought that holograms are outdated.



“It’s the same thing as with the metal box, you have to really display it if it should add any value”

The standard design packages were perceived as cheap because of their plastic feeling. Most respondents agreed that it could be used for a less serious movie that you might only watch once or twice, not for your favorite movie that you would like to display.

4.1.4 Format/Size

Of the different formats the thin package was less liked. All respondents thought that it looked cheap and like something that comes for free with a news paper or is bought as a cheap pirated copy in Asia. One of the main disadvantages with this package according to the respondents was that the spine is so thin that it is impossible to read the title of the film while the package is on the shelf. Some did however appreciate that it is less bulky than the standard design. Most did also agree that thin package is okay when used in a box.

“I don’t like these packages, they feel like something that was given away for free”

The standard format was liked by many since it fits well with how shelves are designed and sized. Many wanted to keep all packages in the same size in order to keep a nice consistency on the shelf and since all DVD’s today have the standard size, they meant

that it is too late to change the size. The rectangular size was also appreciated since it reminds of a book, they would not like it in a square format.

“I have a DVD-shelf at home with only movies in it, and that one is made for the standard format so in that case I have to move all the shelves”

“Yes, it would definitely not work to change the size now! I would never buy a DVD that was in another size”

The Blu-ray format was positively received among most respondents. Some did even like it the best. On the plus side was the slightly thinner spine compared to the standard size and that they are somewhat shorter than the standard which makes them use less space. The blue plastic parts that are shared among all Blu-ray packages were on the plus side as well since they helped building consistency on the shelf. The common color also make the Blu-ray movies easier to find in the store. There were yet no willingness to pay a higher prices for this package format.

“I think the Blu-ray-package is the most good looking, it’s kind of consistent with the blue plastic on all of them.”

There was disagreement over the thin package completely in paper. Most did not like it and thought that it gave the same, cheap and “for free” feeling as the thin package but some liked it a lot. Its defenders liked that it was really slim and takes practically no space and that the paper gives a feeling of holding a book in your hand. All agreed though that they are not willing to pay any extra for it since that would be paying more for less compared to the standard design.

“I kind of like this one, this thin one in paper, a little bit like a book, a little different.”

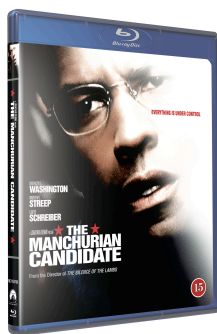
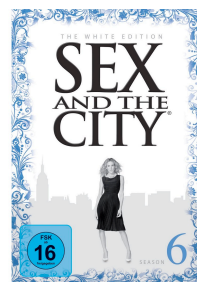
4.1.5 Parts of the package and use of colors

For the front side it is important that it clearly shows what kind of movie the package contains, according to our respondents. One of the fronts that really stood out and appealed to all respondents was the white edition of Sex and the City season six. They all liked the clean design and that the package is well suited to its target group. There was also a willingness to pay 10-20 Swedish crowns extra for this package compared to a

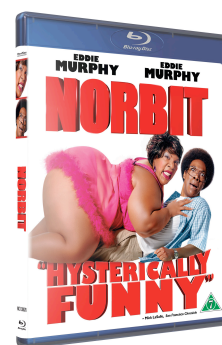
standard design package.

“Well, it looks more exclusive. It might although be because of the cardboard that I said before that I usually throw away...”

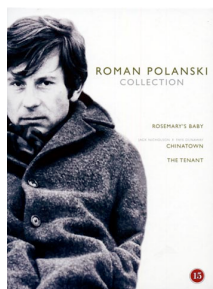
“Really nice, this stylish one”



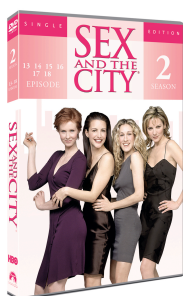
The Manchurian Candidate was said to be a typically bad front since it does not give any information or feeling of what kind of film it is. All the respondents thought that the package of Norbit was very ugly but most of the respondents thought that it still was suitable because it signals what kind of movie it is. Using another design on that movie might have given the consumers the wrong expectations and impressions was a common opinion. It does however give a cheap impression and this was because of the motley color matches (red and pink) and the pure white background.



”This is is a typical cover that makes me avoid the movie. It looks exactly like all Scary Movies and films like them. Almost all of them have a white cover with red typography and a picture”



Many agreed that the off white background that is used on the Roman Polanski collection provides a more serious and luxurious impression. Fronts with a picture of the movie characters posing for the camera were perceived to work good for TV-series but not for movies.



“I think this cover suits the target group very well, that kind of pictures do all girls take”

Most important when it comes to the spine is that the movie’s title can easily be read on it. Excess information like that some spines have a sign saying “DVD” should be removed according to our respondents. Generally they all did prefer a minimum of information, the title is usually enough. They were also agreed on that the title should be written in a font that aligns with the movie’s content. Some wished for more homogeneous spines in order to make their shelves look tidier.

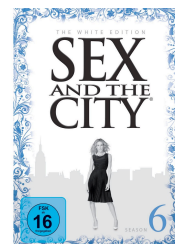
“...that’s the big important part here, when they stand in the shelf, that you’re able to see the title”

For the back a clean design with clear and objective information was sought. It should be easy to get the most important information like the film’s length and genre as well as clear information about the story. Some thought that the information on the movie’s length would be more easily accessed if it was always given in hours and minutes instead of only minutes. The fact box should furthermore be in contrasting colors against the background to make it easy to access the information. One idea was to use circular diagrams to describe the genre, for example 40 % action, 40 % comedy and 20 % thriller. Information on extra features should be kept in a small box and not be the primary focus on the back was the opinion of our respondents. The same thing was said about quotes from reviewers.

“I think this is very important, on the back, it can really annoy me a lot, here it says 115 minutes. But I want the title, the year it was produced, length, those kinds of things, a small standardized box with facts. Kind of like Systembolagets circles, three quarters of drama... So you can quickly understand what it’s about. Now it only says in small print 116 minutes and I’m like ehh two hours and ehheh, why not just say one hour and 32 minutes or however long it is?”

Some respondents were very fond of the packages using a clean design. One reason was because it gave the package a feeling of being a book instead of a movie. Some meant that a clean design indicated that there is another version of the package as well which indicated that the film was good enough to “deserve” a new edition. A clean package on a movie that the respondents likes made them willing to pay 10-20 Swedish crowns extra compared to the standard package design price. Some meant that clean design does not fit for all kinds of genres while others thought that it could be adjusted to the genre. Packages with a lot of colors were perceived to be for children.

“I think directly that this one is a special edition or...if I see this one I do know that there is a version with the standard design and then I think that if this one is produced in this nicer version it is probably so good that it deserved a new, more good looking edition”



Generally glossy materials were perceived to reduce the value of the package. They meant that glossy packages were more likely to contain a bad movie than a matt. The color of the plastic box in the standard design packages was discussed as well and the most common opinions was that either all of them should be colored in the same color or they should be customized depending on the movie, for example pink plastic for

the *Sex and the City* movie. Light green plastic was absolutely precluded for some since they associate it with x-box video games.

“Yes, exactly, sex and the city could have pink plastic because that would have avoided the ugly framing that there is now”



4.1.6 Extra features in the package

Extra features like a poster or bloopers included in the package, everyone agreed that it was nothing that they are normally willing to pay a higher price for. The only occasion when it could be worth some extra money was when giving a movie to someone as a gift. They were more interested in boxes with extreme design or extra features included, but only for their absolute favorite movies or series. Some said however that when they find a poster in a DVD package it does make them happy because it is something “extra” that they did not expect but they were still not willing to pay a higher price to get the extra material.

“I got a flag in a DVD once, it was one of those football movies from the Second World War or something and there was an English flag in the box. But that’s like... it’s nothing I would pay extra for, it more for fun”

4.1.7 The most frequent opinions

Over all they were all agreed on that really good movies that they have already seen and knew that they can be worth paying some extra for if it lies in a nice package. It could even be a film that they already own but in a standard package that they want to upgrade to a more presentable one. Most did also think that extra paper or plastic used on the package like the plastic o-rings and cardboard o-rings must be justified by some kind of design solution that requires that kind of package. Otherwise it is just an extra piece of paper or plastic. To make the DVD packages look and feel more like books was an idea from one of our groups that would make them more interested in keeping their DVDs displayed in their homes. It was very important to all of the respondents that the package design is strongly connected to the story and genre of the film. To not change the height of the packages and that it should not be too thin in order to be able to read the title from the spine easily.

“Yes, it could even be a movie that I already have but then I see ooh, that one, I want that one”

About for example a film that the respondents already owns, that they see in a new kind of package.

4.1.8 Packages the our respondents liked the most

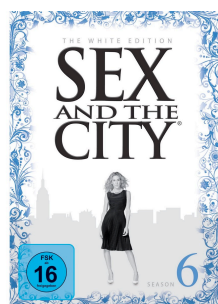
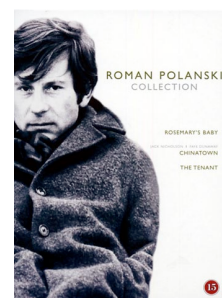


Saving Private Ryan.

Consistent with the movie’s story and luxurious feeling due to the metal box.

Roman Polanski collection

Very clean design with matt, thick paper that gives a feeling of quality and seriosity. ”Glossy paper says “come and buy me” but this one feels more lavish”



Sex and the City season six white edition

Nice and clean design that fits very well with the type of film and its target group.

Transformers both with plastic o-ring and metal package

Cool packages that are consistent with the movie, uses both the robots from the movie and the special kinds of packages in a creative and meaningful way.



4.2 Expert Interview

Our expert interview was held with Christer Byhr, creative director and senior partner at Valentin&Byhr. Valentin&Byhr describe themselves as a house of communication that integrates strategy, creativity and design. (Valentin and Byhr 2012)

According to Christer Byhr, DVD movies today are perceived as pick and mix sweets or multi buy offer candies like take three pieces for ten Swedish crowns and he thinks that it

might be difficult to change the view of the consumers. Another problem mentioned is that the movie companies have created an image that they are selling low quality movies with the many multi buy offers like take three for ninety nine (discounted price offers where you can take three movies and pay ninety nine Swedish crowns) available on the market. Byhr thinks that there is a lot that can be done concerning packaging like making them more modern and up to date but it is hard to change a consumer's minds only through the package. A suggestion can be to categorize the movies and make a common logotype to signal their togetherness in the category.

Christer Byhr states that if something needs to be done concerning packaging there have to be a radical change like changing everything to something new and different. He also mentioned that audiobooks have a totally different status and that people are willing to pay more for them than for DVD movies because they give you a more serious feeling.

Material was another topic that were discussed during the interview and Christer Byhr made an example from Santa Maria's new tex mex spices that are new in the market and only contains natural products. In Byhr's opinion the material for these products should be a matt material and not shiny because a matt material signals purity and a natural feeling in contrast with the shiny material. Colors are a hard topic to generalize but one thing he points out is that signal colors like red and yellow definitely draws more attention to them and that more clean colors and color mixes can feel more luxurious.

The plastic cover is nothing that appeals to Christer Byhr and he thinks that the plastic packages have been far too infected with a negative feeling so it needs to be replaced. An aspect that Byhr returns to during the interview is to simplify the package and maybe do it as a paper envelope. In this way the company can motivate why the plastic material needs to be replaced with the environment friendly paper package. With a paper package it is also possible to use all sides of the package for graphics and design, including the inside. He also states that people nowadays wants to have a simple package and not several packages on the same product. With the paper package it is also possible to keep the price level as it is today which might be an important aspect according to Byhr and in the same way increase the margins by introducing a new cheaper (for the producer) environmental friendly package. A good PR campaign in connection to the new packages can also be a good idea. The metal packages are nothing that appeals to Christer Byhr since he think that people are not willing to pay higher prices for the products even if the packages were more luxurious in that aspect and he does not think that making the packages more luxurious is a long lasting concept.

According to Christer Byhr there need to be a distinction between the movies that people are buying to only see once like the take three for ninety nine Swedish crowns movies and the movies that people are buying because they want to have it at home or to collect it,

consumption movies and collector movies as he calls them. If it is a movie that has not been a great success it might not be worth a better package, it is then better to focus on the movies that are great successes and the movies that people really want to collect and give them a better package. If you are buying movies in a three for ninety nine Swedish crowns offer you do not want a special or better package because you are not expecting it to be that good but if you on the other hand is buying a movie that you have already seen and really want to have at home a better and more luxurious paper package can increase the status of the movie. Byhr also makes an interesting comparison to chocolate packages

“If you are selling a premium 70 percent chocolate you are putting it in a nice paper package, but if you are selling a normal chocolate bar like Japp you put it in the cheapest wrap package and this might be the key solution for DVD packages to adopt”



He points out that it is important to make a distinction between the success movies or collector movies and the cheap, consumption movies or rental movies to be able to differentiate against competitor and to stand out in the crowd of generic products as DVDs are. In the same way it is important that the package gives a notion of what kind of movie it is. He is also fond of the suggestion to have circular diagrams on the back of the package that can indicate how many percent action or drama movie is as our respondents from the focus groups suggested.

Christer Byhr suggests that the packages can have a QR code so that the consumers can scan the code and see the movie trailer in their smartphones before the purchase in stores. In that way it can be easier to catch the consumers interest of the movie and you might be able to influence the purchase decision.

Chapter 5. Analysis

5.1 Buying behavior and willingness to pay

The willingness to pay for DVD movies was among the respondents generally very low. The respondents thought that they are too expensive if not buying them at a multi buy offer opportunity. According to Breidert (2005) one way of creating a higher willingness to pay is differentiation and also to be more attractive to the consumers and distinguishing the products and packages from what the competitors are doing. This statement is something that we can relate to Christer Byhr's opinions as he believes that something radical needs to be done to be able to change the consumers' minds. Byhr suggests that there needs to be a bigger distinction between the DVD movies that consumers are buying to just watch once and the ones they are buying to save and collect, consumption movies and collector movies as he calls them. In contrast to the theory of willingness to pay Christer Byhr does not think that people are willing to pay higher prices for the products even if the packages were more luxurious because he thinks that it can be hard to change the consumers' minds about the prevailed price level and he does not think that making the packages more luxurious is a long lasting concept. But he thus agree that the packages need to be more distinguished from competitors' and he suggests an environmental friendly package which can help both the company to distinguish their product, keep the price level as it is and get higher margins which results in better profits for Paramount Home Entertainment.

Kotler (1999) divides the product into different levels. It seems like the importance of packaging design differs depending on what the respondents define as the core product, what need they want to fulfill. Some say that it is the movie itself that they are buying, the amusement of it, while some are talking about how the right kind of package and movie can make themselves look better in the eyes of others. Obviously there are two different ways of buying a movie, just for enjoying a good story or to buy something that you can keep and show to others which we can relate to the definitions consumption movies and collector movies made by Christer Byhr as mentioned above. The package will be a lot more important in the second case and it is likely that consumers then are more willing to pay a higher price for a better packaging design, at least according to our focus groups.

In Howard and Seth's (1969) description of the buying decision process is attention the first step. Among the respondents we could see that an appealing and interesting package could make them pick up a DVD movie that they did not knew of before to have a closer look at which will lead them to the comprehension stage as well. It was also mentioned

that a neat package design could raise the chance of the respondents buying a specific DVD even though they might not be willing to pay a higher price for it. That means that the package design has an impact on the purchase decision but might not always change the willingness to pay which definitely goes in line with Christer Byhrs' opinion that it might be hard to change the consumers prevailed price level. Clearly packaging design can affect the buying decision process but it might not always mean that consumers are willing to pay more than for a standard package and this is something that Christer Byhr agrees with as well.

The respondents expressed that sometimes feelings can be awakened by a package and lead them to making non rational decisions like buying a DVD although they already own but in an uglier package. How packages can create strong positive feelings for a product is also described by Bloch (1995). Since positive feelings seem to be possible to build by using the right kind of package design, it is also probably possible to take out a higher price for this kind of packages.

5.2 Sensory marketing

The respondents pointed out that it is very important that the package design of a DVD aligns with the genre and theme of the movie concerning all parts of it like colors, materials, pictures etc. This confirms what Hultén, Broweus et al. say about how a company's core values can be seized in the consumers' minds in a better way by using sensory marketing only as long as the values permeate all of the sensory-experiences connected to the company. Ted Mininni (2012) does as well point out the importance of creating brand alignment to the package to get the opportunity to charge premium prices. This implies that to take the advantages of sensory marketing it is important to create a general picture where all the components of the sensory expression work together to create that total experience and by that raise the value perception.

5.3 Colors

Colors' impact on the value perception was generally hard to estimate during the focus groups since they are well "embedded" in the total design experience. We can however still make some comparisons with the results of previous studies on colors and packages to the results of our focus groups

Ampuero and Vila (2006) states that cold and dark colors are connected to excellence, top category positioning and prestige status. In our study we could not find any link between these color shades and a more luxurious impression among the respondents. The packages that was perceived to create the highest value were both dark (Transformers and Saving Private Ryan) and in white (Sex and the City white edition and

the Roman Polanski-box). Neither could we see the connections that Rebollar, Lidón et al. (2011) were able to make between warm colors and a higher willingness to pay. Probably, this can be explained for instance with how Glover (2009) describes that colors that are used have to be easy for the consumer to connect to the product, in this case the movie, and that different movies or genres works well with different colors. Just like Hultén, Broweus et al. does Glover emphasize the importance for companies to use colors that are able to symbolize its values and the same seems to be true for movies in terms of that the colors should be able to communicate which type of film it is. The respondents suggested for example that the Sex and the City movie should be in pink plastic to create a better total impression of the package. Since the respondents generally said that they were willing to pay a higher price for a package they really liked, as long as they liked the movie as well, is coloring that aligns with the movie likely to be one way of creating a valuable package. Christer Byhr also points out the importance of using colors that aligns with the product.

Colors are the number one attention grabber among the different attributes that a package have according to Klimchuk and Krasovec (2006). This can explain why the respondents really liked that the Blu-ray packages today have blue plastic parts in common that makes them easy to distinguish. If text was used instead it would be more difficult to separate them from DVDs by just throwing a glance at them. As mentioned some of our respondents did appreciate this blue color because it saves them time since the Blu-rays are easy to detect and they either go to that shelf, or pick another one if they want a DVD. This time saving solution was seen as something positive which implies that by extending the use of color codes, for example on the plastic parts of the standard package, also for different types of DVDs, that could create extra value for the consumers.

5.4 Structure and materials

Both Calver (2007) and Hultén, Broweus et al. (2011) emphasizes the importance of packages' materials and structure in order to impact consumers' perceptions of a product. They mean that packaging materials can give a product different levels of for example quality and value. One example given is that plastic materials are often perceived as cheap and of low quality. That materials and structures do affect the value perception was very clear during our focus group interviews. Most respondents, together with Christer Byhr, thought that the standard package felt very plastic which they associated with cheap products, just like the theory states.

The material that the respondents thought added the most value was the metal one used on the package for Saving Private Ryan and Transformers. This goes in line with the theory as well, Hultén, Broweus et al. (2011) say that the weight of a material will help

creating the value perception, simply put that a heavier material creates a higher perception of quality which is true for the metal package compared to the one in plastic. Hultén, Broweus et al. (2011) also state that glass usually gives an impression of quality and since metal is somehow similar to glass in terms of genuineness it is likely that it will give similar impressions which was true in our interviews.

The respondents also had opinions on the package materials in terms of how practical they are, for example some of them were skeptical to the cardboard o-rings since they easily get chipped, and preferred a plastic o-ring instead. Many liked the o-rings in cardboard better though since it makes the DVD feel more like a book which they thought would look nicer on the shelf. In terms of the structure of the cardboard used everyone agreed on that a thick and matt paper felt much more luxurious than a thin and glossy one. Some also said that they were willing to pay a higher price for a package with the thick paper. Many were of the opinion that this luxurious kind of paper was very good to use in combination with a clean design to make it look more like a book.

Christer Byhr's positive opinions concerning the paper material goes well in line with the thoughts of our focus groups. He thinks that, as written above, there is a need for a radical change in the industry's packages for DVDs. He suggests that there need to be a distinction and differentiation in the materials between the multi buy offer or rental DVDs and the DVDs that consumers really want to buy and keep. This also goes well in line with the theory of willingness to pay where one way to increase it is differentiation as stated above. Consumers do not want to buy multi buy offer movies at premium prices if they only want to watch it once and they do not want or expect the package to be luxurious for that purpose. This opinion was supported by the respondents in our focus groups who also state that it does not matter what materials that are used for the DVDs for fast consumption, in contrast to the DVDs that they buy in order to keep. Christer Byhr makes a good comparison to the way companies are selling different kinds of chocolates.

“If you are selling a premium 70 percent chocolate you are putting it in a nice paper package, but if you are selling a normal chocolate bar like Japp you put it in the cheapest wrap package and this might be the key solution for DVD packages to adopt”

This might be a great solution for the industry of DVD movies. For the type of movie that is perceived to be “fast consumption” and that should be cheap, a plastic material does not matter but for a successful movie that a lot of consumers want to watch several times and keep on their shelf the package should give it justice by using one with a higher perceived quality, preferably in paper.

Overall materials was one of the attributes that seemed to have the highest impact on the

respondents' value perception of the movies and hence the willingness to pay. They did also note that the choice of material should be closely linked to the type of movie.

5.5 Images, photos and illustrations

Reimann, Zaichkowsky et al. (2010) found that aesthetic packages have a higher possibility of being picked in the store than one that is not. There is also a study by Hagtvedt and Patrick (2008) saying that packages using art instead of photos were perceived to be more luxurious. That most of the respondents liked the packages with a clean design like *Sex and the City* white edition shows that aesthetics and the type of design is important for the impression of the package. What is aesthetic and what is not is of course very different among people but for the respondents it seemed that a less cluttered design was the most appreciated. Clean design can also be perceived to be artier than snapshots from the movie. The clean design is something that Christer Byhr also mentioned that might give a more luxurious feeling to the package and by that the product.

Klimchuk and Krasovec (2006) states that the picture is the first thing a consumer will see on a package and that in the food business pictures are often used to wake the consumer's appetite and thus want to buy a specific food item. We discussed in the theory part that the picture of a DVD package should be picked to be able to do the same thing, make the consumer crave to watch the movie. The respondents meant that the picture used on the front of *The Manchurian Candidate* was an example of a really bad pick because it does not say anything about the movie. A movie that you do not know anything about will you probably not crave to watch. Consequently should DVD packages have "mouthwatering" fronts, in order to be more valuable to the consumer.

Our respondents were talking a lot about creating a strong link between the packaging design and the movie itself. Another way of creating that connection is by picking the right character to be on the front side of the package. Klimchuk and Krasovec (2006) says that any character that is put on a package will spill over his or her own characteristics on the perception of the product, in this case the film. This seems to be true for DVDs since the respondents were talking about that for example the man with the serious face expression on the *Roman Polanski* box was very suitable for that type of movie the same way that the happy, colorful faces on the *Shrek* movie tells them that it's a undemanding kind of story. Obviously this is normally not a big problem on DVD packages since the main character, that is a person that represents the movie well, is used. The point is probably that by excluding the use of characters on a DVD package the designer might forfeit one way of showing the consumer what kind of movie the package contains which was found to be very important to the respondents in our focus groups.

Concerning the back of the DVD package our respondents thought that it should be clean and the most important fact should be presented in a clear way like the fact box today on a clearly contrasting background to facilitate fast reading. Furthermore, the respondents thought that it could be a good idea to have circular diagrams to describe the genre, for example that the movie is 40 percent action and 60 percent drama and this is also something that Christer Byhr agreed is a good idea. The length of the movie should also preferably be presented in hours and minutes and not only minutes because it is clearer for the reader according to the respondents.

5.6 Special packages/ Special features

Among Ted Mininni's (2012) ideas of how brands can get to the point where they are able to charge premium prices is avoid looking like a commodity one of them. Clearly is this a trap that the DVD movies has gotten deep into, most of our respondents are talking about buying DVDs at the supermarket to discounted prices as their most usual way of buying DVDs. Christer Byhr gives the same picture when comparing DVDs with pick and mix sweets. That kind of behavior won't add any extra value to the product. Mininni means that by doing the unexpected and create a package that stands out it is possible to be more valuable in the eyes of the consumer. This is also confirmed by what was said during our focus groups when the respondents really likes the packages of the movie Transformers because they thought that it had a special design that was different and creative. Christer Byhr was as well along the same lines talking about how a total change of the DVD packaging design has to be done in order to increase their perceived value.

Special edition packages were also recommended by Mininni for companies that are looking for the possibility to charge premium prices. The quotes by Todd Gallopo and Erwin Gorostiza in the introduction of this thesis also points out the importance of special packaging in the DVD business. This too was something that our respondents brought up. Some of them meant that when a movie has a package that at least looks like it's a special edition does that make them willing to pay more for it. Their reason for this was that they thought that a film that has gotten a special edition package must have had a "normal" package before that, and sold DVDs enough that the movie company decided to produce a special edition. All this should indicate that the movie is really good and thus worth paying a small premium for. So, if it's possible to make packages that looks like they're the updated edition although they are not, that might be a way of raising the consumers value perception of that movie. This method including a lot of fancy materials might not be sustainable in a world where the eco friendliness is increasingly important though.

Chapter 6. Discussion and conclusion

6.1 Discussion

Major changes and price drops as a result of an increased number of distributors and movies offered on the market are some of the changes that the market of DVD movies has been subject to during the past years. DVD movies have become a commodity that is perceived to have a certain price level, regardless of content. Marketers need to face these issues to be able to change the downward trend in the consumers' willingness to pay and value perception of DVD movies. Our findings in this research can definitely give marketers and the industry a guiding hand to tackle these issues in the future.

The respondents willingness to pay for DVD movies were very low for movies that they had not seen and movies that they did not recognize. The respondents' impressions were that DVDs are too expensive today. However, if they recognize the movie as one that they really like and hence want to buy, it is important that the package is nice looking and for example in a metal or thick paper material. One reason for this is that it might have a visible position in their homes and it will be a part of how the consumers build their personal image towards others as well as the interiors. Therefore, an appealing package and knowledge about the motives behind the consumers' purchase is essential for marketers to be able to attract the consumers. Clearly this is a new kind of buying behavior for DVD movies that has developed, at least among the young group of people that were studied in this thesis. This new behavior will consequently have an impact on how packaging design should be used to increase the value perception and willingness to pay and is an important aspect for marketers to be aware of and be able to tackle with different packaging design for different movies.

The current plastic material that the DVD packages are made of is perceived as cheap and low quality as described by Hultén, Broweus et al. (2011) and both the respondents and Christer Byhr agrees with this statement. There is though a difference in the perception of materials between the respondents and Christer Byhr. The respondents believe that all aspect of the DVD package, like colors and materials, should reflect the movie itself and its storyline. Therefore they liked for example the rough metal package on the movie Saving Private Ryan and said that they would pay slightly more, ten to twenty Swedish crowns, for this kind of package. This clearly implies that the packages of DVD movies should reflect the movie and its storyline concerning material and color since this is important for the respondents in the focus groups and it is also important for marketers who works with the packaging design since this can raise the consumers' willingness to pay.

Christer Byhr on the contrary thinks that making the packages more luxurious or in a metal package is not going to be a long lasting concept, both in terms of margins for the company and as a sustainable solution for the industry. This, he means, is since consumers nowadays are very environmentally conscious and are also resistant to changes in the prevailing price

level. To be able to affect the consumers' value perception and hence the willingness to pay by means of the package design it is necessary for marketers to get an understanding of the motives that can lead to either a negative or positive effect in both the willingness to pay and the value perception. Here we can clearly see that the plastic material is a material that is not favored of neither the respondents or the expert and in addition the theory implies that it is perceived as cheap and low quality. Therefore, an implication can be made that the plastic material should not be used since it has a negative effect on the value perception and willingness to pay for the consumers' and by keeping the plastic material the marketers will have to struggle to keep or raise the willingness to pay, value perception and also the margins and sales. Another indication is that the willingness to pay might be hard to change since the consumers already today think that DVD movies are too expensive even though they state that they would pay slightly more for a nicer package but it is a contradiction worth knowing in the aspect of margins for the companies. It might be better to look for a cheaper yet nicer package to be able to be successful in the long run in this industry.

Two other packages that the respondents really liked a lot were the Roman Polanski collection and the Sex and the City white edition because they both have a book-like design and structure which was a design they were very fond of. These two packages do also have a very clean design which all of the respondents claimed made them look more valuable and desirable. This also increased the respondents' willingness to pay slightly. If the DVDs are going to have a visible place in the respondents' homes the respondents liked the existing format and thought that it would be disturbing if it was changed. This was for example because their shelves at home are adjusted to fit the current format. These implications are important for marketers in the aspect of raising the value perception and willingness to pay and by creating a clean book-like packages with a thick and matt material marketers might be able to attract consumers', raise their willingness to pay as implied by the focus groups and also raise the value perception to create a differentiation against competitors. The clean book-like design will make the DVDs blend in better in the consumers' homes which was desired and therefore an important aspect to have in mind when designing the packages.

What we can see from this study is that there is a new buying behavior among young people, dividing the market into consumption- and collector movies. The target group that was examined in our study perceives DVDs in the standard plastic packages to be cheap while they like designs using thick paper or metal and are willing to pay more for these types of packages as states above. Our suggestion is that collector movies, the ones that the consumers want to keep, need to be distinguished from the consumption movies which can be bought at multi buy offer stands and that consumers perceive as low quality movies that are supposed to have a low price. Christer Byhr believes the companies in the industry have created the image that DVDs are like pick and mix candy and are supposed to have a specific price or price level regardless of the content and differentiation could be a way of moving away from that state and is definitely something that marketers need to focus on to be able to change the downward trend.

To create this differentiation marketers need to make the collector movie packages in a book-like design using recyclable thick and matt paper, something that both our respondents and Christer Byhr advocate. This would both differentiate the collector movies against the cheap multi buy offer movies or consumption movies, that could still use the traditional plastic packages, and please and attract the consumers that were really fond of the thicker paper material that gave them a book feeling and raised their value perception and willingness to pay.

By differentiating the products the industry and the marketers might be able to attract consumers to buy the collector movies at a higher price. A distinct difference in the packages that is easy for the consumers to detect and thereby also gives a feeling of a luxurious, quality product and not like the generic, plastic commodity packages that are in the market today should create this attraction.

6.2 Conclusion

Our conclusion after we have studied the subject of in what ways the packaging design of DVD movies affect the value perception and the willingness to pay from a sensory perspective we can see that the willingness to pay for DVD movies are generally very low as it is today. One way of being able to create a higher willingness to pay is differentiation. (Breidert 2005) Differentiation is something that Christer Byhr also emphasizes as important in the market of DVD movies. To be able to differentiate the collector movies from the consumption movies through different materials could be the key factor to differentiation in the generic market as it is today and also possibly a higher willingness to pay. The package design definitely has an impact on the purchase decision but it might not always change the willingness to pay which Christer Byhr agrees with and he suggests an eco friendly package which can raise the margins for the companies and still keep the price level as it is today.

Another conclusion that we can make after this research is that the package design of a DVD movie has to align with the genre of the movie concerning all parts. This is very important for both our respondents and Christer Byhr. Concerning colors' impact on the value perception it is very hard to see what impact they have since colors are well embedded in the total design experience. It is as written above very important that the colors' will align with the genre of the movie and therefor there are not any specific color that are better to use, in the aspect of value perception, than another. A clean design were though preferred by both the respondents and Christer Byhr since it gives the consumers a feeling of luxury.

Regarding the material of the package the conclusions we can make is that the plastic materials often are perceived as cheap and of low quality. The metal package of "Saving Private Ryan" and "Transformers" were the ones that our respondents liked the most.

The weight of the package is something that can create a higher perception of quality according to Hultén, Broweus et al. (2011). The package should also be practical and our respondent were very critical to the cardboard o-rings since they easily get chipped but they liked the plastic o-rings better, especially the one on "Transformer" since it also fulfilled a purpose. Thick, matt cardboard o-rings were many of our respondent fond of since it gave the DVD more the feeling of a book which they thought would look nicer on the shelf. The thicker material were though a requirement since the thinner ones easily get chipped. This in combination with a clean design were very popular. As written above, a differentiation between consumption movies and collector movies through the material of the packages is an idea to be able to differentiate the products in the market and thus also maybe increase the willingness to pay. To differentiate the products through the material could be a good way to distinguish the products from each other and thus also the competitors.

When it comes to images, photos and illustrations the general conclusion that we can make is that also this must create a strong link between the packaging design and the movie itself. One way of doing this is to pick the right character to be on the front side of the package. The back of the package on the other hand should be very clean and the most important fact should be presented in a clear way. The respondents also thought that using circular diagrams to express the genre, for example 40 percent drama and 60 percent action, would be a good idea. Another important conclusion is that the length of the movie should be presented in hours and minutes and not only minutes.

Last but not least our conclusions about special packages that our respondents expressed are that they thought that if a movie had a special edition package, our at least looked liked it had a special edition package, it must be a good movie that has sold enough to get a special edition package. This should be an indicator that the movie is really good and thus worth paying a small premium price for. Otherwise, the special packages appeals more to those who are really fond of the specific movie and wants to collect the special editions of it.

6.2.1 Recommendations

The recommendations after studying our research question in what ways the packaging design affect the value perception and the willingness to pay from a sensory perspective are to change the packages of the DVD movies. The collector movies should be differentiated against the consumption multi buy offer movies by giving the packages of the collector movies more attention and produce them in a thick, environmentally friendly, book-like material. This will increase the value perception of the collector movies and the eco friendliness image of the company. This might also increase the consumers willingness to pay and hence the margins for the companies. The key factor is

to differentiate and distinguish the collector movies from the consumption movies in order to create a market that is not as generic and price focused as it is today and this is eminently something that marketers can affect by means of packaging design.

Chapter 8. Future studies

Since our study is limited to respondents in a certain age group and from only one city there are many interesting opportunities of widening the study. By selecting a sample from another age group or different place in the world would it be possible to make comparisons and also increase the validity of this study. We did also chose to focus on the senses sight and touch and by broadening the study to other senses is it possible to make further findings. It would also be interesting to conduct a similar study but with a different method. For example by observing consumers when looking at DVD packages and buying DVDs in stores, followed by asking the shoppers about their behavior might bring in some new perspectives to the question.

Since DVDs are to a larger extent being bought on the internet would it also be interesting to study how different packages are perceived by the consumer when looked at in the web shop.

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Appendix 1. Focus groups interview questionnaire

Introduction questions:

- Name etc?
- Which buying behavior do you have regarding DVDs today?
- Where do you store your DVDs?

-Size/format: How do you feel about the size and the format? Would a smaller or bigger package be worth of paying a higher price for? Or a different format? How do you like for example the Blu-ray format and the Thin Pack compared to DVDs? Does the genre of the movie matter?

-Materials:

How important is the material? Are you willing to pay more for any other material than the most usual plastic? How do you like the different packaging materials that we have brought here, metal, plastic, paper? Does the genre matter? How does the structure affect what you think of the package and the product?

-The package's parts: How important are the different part of the package? Which kind of design do you prefer for the front compared to the back or the sides? What do you think of the colors used on the plastic part of the standard package?

-Colors:

What are your thoughts about the different colors? Which ones add the most value to the package? Is there any color that gives a more luxurious feeling than another? Do you like when dark/light/warm/cold/many or few colors are used on the packages? Does the genre matter?

-Clean package or with pictures from the movie: What kind of general design of the package do you like the most? If there's a picture, should it be a snapshot from the movie, a picture of the main character or something else? Is it different for different genres?

-Extra features: Poster, behind the scenes, bloopers, director's cut etc, how do these kinds of extra features affect the value perception of the DVD?

- Own ideas: Ideas about how the ultimate DVD package? What would you be willing to pay for that one?

Appendix 2. Personal interview questionnaire

- Can you describe the process of designing and developing a new package?
- How can packages be used to increase the perceived value of a product?
- How can packaging design affect the consumer's purchase decision?
- Have you worked with packaging design for DVDs?

-Size/format

-Materials

-The package's parts

-Colors

-Clean package or with pictures from the movie

-Extra features

Appendix 3. Packages of the movies used in the focus group interviews

