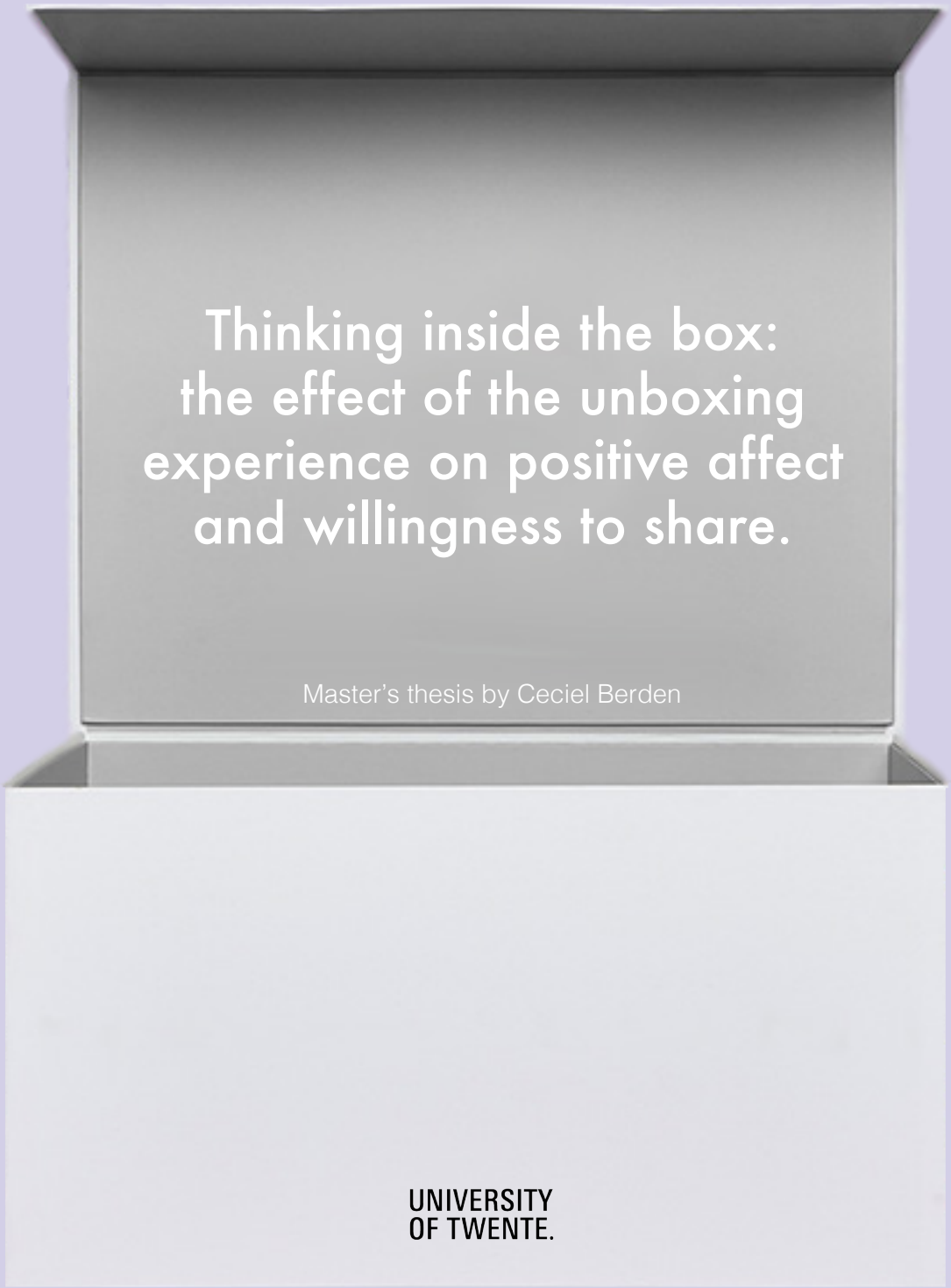

Thinking inside the box: the effect of the unboxing experience on positive affect and willingness to share.

Master's thesis by Ceciel Berden

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Abstract

Purpose – More beauty brands create unboxing experiences for their consumers. It would, for example, be able to elicit emotions of surprise and contribute to consumers' willingness to share. However, scientific research on the emerging phenomenon of unboxing experiences is still lacking. Therefore, the present study aims to examine the effects of unboxing experiences on positive affect and willingness to share.

Method – A 2x2 experimental between-subjects design was conducted in which the complexity of the unboxing experience (simple x complex) and brand familiarity (well-known x fictitious) were manipulated. The main effects of complexity and brand familiarity on expectations were measured. Furthermore, the main effect of a complex unboxing experience and the possible moderating effects on positive affect were inspected. Additionally, the effect of positive affect on willingness to share (offline and online) was also measured. A total of 144 respondents participated in the experiment. The variables were measured through items in a questionnaire. During the questionnaire, participants were asked to unbox a facemask product.

Findings – Results showed a main effect of the complexity of the unboxing experience on positive affect. A moderating effect of brand familiarity and sensitivity to design on the effect of complexity was hypothesized, however, no interaction effects were found. Furthermore, a significant effect of positive affect on willingness to share online and offline was found.

Conclusion – The present study showed that the complexity of an unboxing experience can indeed influence expectations, emotions of positive affect and willingness to share online and offline. The theoretical and practical implications and future research topics are addressed.

Keywords – Unboxing experience, complexity, brand familiarity, sensitivity to design, positive affect, behavioural intentions.

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1. Introduction

In the previous decade, the importance of an unboxing experience has received more attention. Jonathan Ives, Apple Designer, already mentioned the unboxing phenomenon in Jobs' biography years ago: *"I love the process of unpacking something. You design a ritual of unpacking to make the product feel special. Packaging can be theatre, it can create a story."* (Forbes, 2014). A big part of the brand identity of Apple is the design of their products. So, it is no surprise that their packaging design also gets a lot of attention from the brand itself and its customers. This attention, for example, resulted in 2.35 million unboxing videos of the iPhone 6 on YouTube in 2014 (Bayston, 2016). In addition, the Apple 'unboxing experience' room in which hundreds of different package designs are tested to create the perfect packaging, shows how important unboxing to a brand can be. (Mashable, 2012).

Birchbox is another brand that gives its consumers a memorable unboxing experience. This subscription-based box includes cosmetics and other beauty products. The Birchbox packages are different every time it is delivered at a consumer's front door. Since it is not the consumer but Birchbox that decides what products will be in the box, it is a surprise gift (www.birchbox.com). However, this is not the only reason why a quarter of a million unboxing videos on YouTube are dedicated to Birchbox (Bayston, 2016). For example, every month the box is detailed and colourfully designed to make it a surprise gift to unpack each month. Additionally, consumers receive a personal message from the brand (Brown, 2015).

Despite the different emotions evoked by these unboxing experiences, both show that unboxing can elicit the emotion of 'surprise', which in turn can exceed an expectation. This is crucial when it comes to increasing consumer satisfaction. According to Vanhamme and Snelders (2003), positive surprise can be an influential variable in exceeding expectations and thus creates customer satisfaction. Positive surprise can also be a factor that encourages consumers to share their experience online in the form of (Electronic-) Word-of-Mouth (Hutter & Hoffmann, 2011). This type of marketing is reported to be more influential than print ads, personal sales and radio advertisements (de Bruyn & Lilien, 2008). Therefore, creating a surprising unboxing experience can be an important branding element.

Puccinelli, Goodstein, Grewal, Price, Raghubir and Stewart (2009) state that the competition between retailers increased over the years, and on top of that, consumers do not only seek to purchase a product but even more an experience. As discussed in a book by Pine and Gilmore (1998), society is transforming into an experience-driven economy.

As nowadays consumers tend to purchase products online, the buying experience moves from an offline shop towards an online shop. Therefore, first interaction with the product also moves from an in-shop experience towards an in-home experience. This means that the first real-life impression of the product takes place when a consumer is unboxing a product at home. The importance of eliciting positive emotions shifts towards an experience at home instead of in a shop. Thus, creating a surprising experience at home is crucial to the satisfaction of consumers. One way to do this could be by creating an unboxing experience that evokes surprise. The phenomenon of unboxing a product already receives a lot of attention online (Think with Google, 2014). The unboxing experience has become a big marketing trend

(Owens, n.d.). However, the effect of an unboxing experience on overall consumer satisfaction is still unclear.

Many previous researchers have shown that packaging design is a crucial component when it comes to persuasion and attention (e.g. Burke, Klein & Underwood, 2001, Peck & Wiggins, 2006; Rettie, 2000). It is even seen as the fifth 'P' of the marketing mix, next to product, price, place and promotion (Nickels and Jolsen, 1976). Packaging can be multisensory with, for example, its appearance (e.g. shape, colour), haptic elements (e.g. taste, smell) and ease of opening (e.g. single/multiple layer(s)) (Spence, 2016). The present study will focus on the complexity of the unboxing interaction. The shape and colour of the packaging are most useful for in-shop purchases. Since more consumers order goods online nowadays, the unboxing experience can become an important marketing element for the in-home experience of a product and brand. Research on the effects of an unboxing experience is lacking, and therefore, this study will examine the concept of unboxing further. By designing a simple and complex unboxing experience and experimenting with a well-known and fictitious brand it is tested if this will affect positive emotions. Additionally, it is also tested if positive affect results in willingness to share online and offline. Besides the aforementioned, it is expected that participants will have higher positive expectations for the well-known brand. While it is expected the brand familiarity for the fictitious brand will be lower, and therefore the positive expectations towards the brand will also be lower. In addition, consumers' sensitivity to design is taken into account as a moderating variable. In the present study, the unboxing experience was created for a skincare product (i.e. facemask). Altogether, this results in the following research question:

To what extent is a complex unboxing experience able to elicit positive affect, and, what are the effects of positive affect on willingness to share online and offline?

2. Theoretical framework

In this section, the literature for the present study is reviewed. The topics to be discussed in this theoretical framework are as follows, packaging, expectation, appraisal of emotions, (electronic) word-of-mouth, and sensitivity to design. Based on this theoretical framework hypotheses were formulated. With the use of these hypotheses, a conceptual model for the present study was created.

2.1 Packaging

The positioning of a brand is of influence to the images and associations that consumers hold regarding that brand. Besides positioning, other cues are also of importance, such as the packaging of a product (Ampuero & Vila, 2006). The packaging is the container that holds the product itself. According to Ampuero and Vila (2006), there are three types of packaging. The packaging directly in contact with the product is called the primary packaging (e.g. jar of facemask). The packaging that protects but also identifies the product is the secondary packaging. Communicating the quality of the product is also part of the secondary packaging (e.g. box that contains facemask jar). Lastly, the tertiary packaging is used to distribute, unify and protect the product when it is shipped through the commercial chain (e.g. box with multiple facemask boxes). This study will focus on secondary packaging.

Olson and Jacoby (1972) see the product packaging as an extrinsic element of the product since it is related to the product but is not part of the product itself. The price and the brand are also extrinsic elements of the product. Together, these three elements are, according to Underwood, Klein and Burke (2001), the most important factors to consumers when deciding on the purchase of a food product. Along with the packaging, other brand elements are the name, the logo/graphic symbol, the personality and the slogan (Keller, 1998). Underwood (2003) states that packaging is an essential element of the marketing mix.

Ampuero and Vila (2006), declare that the packaging design is also important to consumers since it is the first thing they see when making a purchase decision. In recent years, the self-service experience in shops transformed into a self-service experience at home since more products are ordered online (Beck, 2017). According to Ampuero and Vila (2006), the packaging is adopted as a 'silent salesman' who clarifies the qualities and benefits of the product. Since the in-shop experience is absent when ordering products online, it may be of interest to develop an in-home experience. This can be achieved with graphic components (e.g. colourful packaging, graphical shapes and images) and through structural components (e.g. shape, size, materials) of the packaging (Ampuero & Vila, 2006; Underwood, Klein & Burke, 2001).

Packaging design

Prior research shows that there are many aspects of a package that influence consumers' product perception (Flight, Reitz, Topaloglu, 2018). Colour, functionality, shape, size, weight, tactility, layout, smell, sound and taste (Doyle, 2008; Athalye, 2012) are some of these factors. Using different materials, textures and substrates can stimulate multiple senses and therefore elicit more emotional responses when holding a package (Bloch, 1995). According to Johnson (2014), these emotional responses can invoke long-term effects because consumers are less likely to forget such an experience. Moreover, designs that stand out will attract consumers' attention which may activate their interest and curiosity (Flight, Reitz, Topaloglu, 2018). In

addition to that, Sturgess (2016) shows that packaging design is able to add a valuable experience to the product.

In a study by Reimann et al. (2010) participants were asked to choose between a product (Coca Cola or unknown cola brand) with an aesthetically appealing or standardized packaging, offered at either a low or a high price. Not only did participants more often choose the aesthetically pleasing packaging than the standardized variant, they were also willing to, more often than not, disregard brand recognition to satisfy this preference when the aesthetically pleasing unknown brand was sold for a higher price. Furthermore, participants felt more rewarded (and thus wanting the product more) when choosing the aesthetically appealing packaging. This shows that packaging design can truly benefit brands in terms of product preference. Taking this into account, the present study examines the effect of a simple and complex unboxing experience combined with a fictitious and well-known brand.

The unboxing experiences

It is clear that packaging design is an important asset within the field of communication, nonetheless, the academic world has not yet invested in the fast-emerging trend of unboxing experiences. This present study will do so by examining a simple unboxing experience and a complex unboxing experience. A complex unboxing experience, in which consumers have to unpack multiple layers before actually reaching the product, is expected to contribute to participant's anticipation which will add to the feeling of unpacking a present rather than just a package. Since academic studies on complex packaging designs are lacking, studies focusing on aesthetically appealing packaging have been consulted to investigate what the effects could be of a complex unboxing experience.

According to Cardozo's (1965) study on customer effort, expectations and satisfaction, consumers who spend more effort in receiving a product, will evaluate this product as more valuable, because the product exceeds their expectations. Unboxing a product with multiple layers can be seen as a high effort activity since the product is not visible right away. Revealing one element at a time can build excitement towards the product (Lundin, 2018). Bae, James and Chajoong (2018) studied the complexity of interactive unboxing experiences and its effect on product expectations and appraisal towards the product inside the package. The results showed that an increased interactive complexity led to higher expectations of the product quality. This shows that the complexity of the product packaging can contribute to increased consumer delight or dissatisfaction. Product packaging which consists of multiple layers (e.g. first receiving a thank you note, then opening a ribbon, after that opening the wrapping paper) may build up to the reveal of the product which can then exceed expectations and therefore be perceived as more valuable than products with a simple unboxing experience. Besides that, multiple layers of packaging may also build up feelings of anticipation (Earl, 2018). It is for these reasons that the current study examined the effects of a complex unboxing experience.

As studied by Honea and Horsky (2009), a product wrapped in a well-thought out package will increase quality expectations. In their study among 500 individuals, packaging aesthetics interacted with product quality. The results showed that participants were more likely to believe credence claims if the product had a highly aesthetic packaging even though the quality of the product itself was low. Participants were also more likely to accept credence claims when the product was of high quality but the packaging itself was less attractive. In the

same study, Honea and Horsky conducted another experiment with packaging design (high vs. low) and a high-quality product. This experiment showed that, on its own, poor packaging design was not able to elicit positive surprise. However, when the poor packaging design was combined with a high-quality product, higher positive surprise was measured because the high-quality product was less expected than when the participant experienced the aesthetically pleasing packaging combined with the high-quality product. This shows that when the product experience is congruent with the actual product quality, positive surprise can be elicited.

Honea and Horsky (2011) also show that a neutral packaging, which is aesthetically neither attractive nor unattractive, does not create a feeling towards the product inside the package. This allows for a consumer to experience the product itself in its full glory. The study explains that feelings of surprise or disappointment elicited from the product experience are in contrast to the absence of feelings towards the packaging and therefore intensifies the experience. The aforementioned situation can be explained through the assimilation contrast theory (Cardozo, 1965; Helson, 1964). The theory suggests that consumers who experience an event, product or service which is not in line with their expectations, will evaluate the difference between the expectation and the experienced situation distinctly. To illustrate, if a consumer goes to a restaurant which was expected to be good but the food is not what he/she expected, chances are high that the consumer will evaluate the restaurant as a despicable restaurant. The inverse is also possible: when a consumer does not expect much but the experience was remarkable, the consumer will evaluate the experience with magnificence.

A study by Hubert, Hubers, Florack, Linzmajer and Kenning (2013), shows that an attractive packaging will stimulate the reward-seeking areas in a brain. This is in line with articles focusing on the advantages of complex unboxing experiences (e.g. Ecommerce insight, 2016; Owens, n.d.; Shopitag, n.d.). The articles written by Owens (n.d.) and Shopitag (n.d.) give several examples of how a brand could create a complex unboxing experience. These include the use of unique packing material (e.g. tissue paper, outstanding filling material), brand stickers, and adding a touch of personalization. Since these elements of an unboxing experience are often mentioned, this study will examine if such complex unboxing experience can elicit emotions of positive affect, which will increase consumers' willingness to share the experience online (eWOM) and offline.

2.2 Expectations

Expectations can be seen as beliefs of consumers which they consider most likely to happen. The construct of expectations consists of three elements, (1) prior experience and awareness of product characteristics, (2) displays of marketing elements of the brand/product through advertisements, and (3) observance of other users of the brand/product, possibly through word-of-mouth (Patterson, 1993).

Cadotte, Woodruff and Jenkins (1987) suggest that there are two norms of expectations. First, consumers will have an expectation when it comes to a particular brand, this can be based on their last-purchased brand, preferred brand or a popular brand. Therefore, when trying out a new brand, a consumer will evaluate this brand based on the expectation created by the experience they had with a particular brand before. This kind of expectation is called the experience-based norm expectation. Second, a norm can be created based on the average of

all previous experiences of similar brands together. This is often the case when a consumer tries many different brands within the same product category. This is called a product norm. The adaptation theory claims that consumers perceive a particular product or brand regarding an adapted standard (Oliver, 1980; Helson, 1964). This adapted standard exists to summarize previous perceptions, contexts, psychological and physiological attributes of the product/brand (Oliver, 1980). Based on this standard adaptation level, new experiences will be positively or negatively evaluated. Only outstanding experiences can change the adaptation level. In the case of expectations, the adapted standard can be seen as a consumers' expectation about the product or brand (Oliver, 1980).

The outcome of an expectation can also be explained via the psychological theory of dissonance by Festinger (1957). The theory suggests that when, for example, a consumer expects a low-value product but encounters a high-value product, the consumer will experience a cognitive dissonance due to differences in expectation and reality. In this case, the dissonance will be positive since the consumer expected something lesser than is received.

When an experience matches the expectation, confirmation and thus satisfaction occurs. Positive disconfirmation happens when an experience is more joyful than expected, with customer satisfaction or even delight as a result. If an experience was worse than expected, negative disconfirmation occurs which results in dissatisfaction (Cadotte, Woodruff & Jenkins, 1987). According to a literature review by Giese and Cote (2000), consumer satisfaction can be identified by three components: consumer satisfaction is an emotional or cognitive response, the response refers to a particular focus (e.g. expectations) and the response happens at a particular time (e.g. after choice, during consumption, pre-purchase) (White & Yu, 2005). An interview by Giese and Cote (2000), showed that consumers define consumer satisfaction more as an emotional response than as a cognitive response. This affective response can differ in intensity, ranging from strong (e.g. like love, excited, euphoria) to weak (e.g. neutral, indifferent) terms.

A study by Anderson, Fornell and Lehmann (1994) showed that customer satisfaction is related to profitability. Another study by Fornell (1992) showed that high consumer satisfaction increases consumer loyalty for current customers. Besides this, Holmes and Lett (1977) found that satisfied consumers are more likely to participate in word-of-mouth than dissatisfied consumers. This shows that consumer satisfaction is of great interest to brands. However, these results are found for well-known brands. It would be interesting to investigate if the results would differ when consumers do not know the brand.

Brand familiarity

The expectation the consumer has for a product they will unbox, is highly dependent on if they are familiar with the brand or not. Keller (1993) showed that consumers create brand associations in their minds. This influences the way consumers evaluate a product from a specific brand. Therefore, it can be said that expectations will be higher for a well-known brand since the brand familiarity is higher. Brand associations are already created in consumers' minds. Contrary to this, brand familiarity will be lower for fictitious brands.

Whether the experience is congruent or dissonant with the expectation, will have a great influence on the emotional response towards a brand or product and how it will be evaluated

by a consumer. The current study expected that participants would not expect a complex unboxing experience from a fictitious, and thus unfamiliar brand, and, this encounter would therefore positively surprise participants. Contrary to this, participants would expect a complex unboxing experience from the well-known brand and would, therefore, be less surprised by the unboxing experience.

H1: A complex as opposed to a simple unboxing will lead to exceeded expectations.
H2: A fictitious as opposed to a well-known brand will lead to exceeded expectations.

2.3 Appraisal of emotions

According to Desmet (2003), there are five emotional responses towards a product, namely, instrumental, aesthetic, social, interest and surprise. Products that are sudden and unexpected will arouse emotions of surprise. Consumers can be positively surprised by a product's novelty but also product aspects can elicit surprise. A study by Oliver, Rust and Varki (1997) showed that consumers are pleasantly surprised when they encounter an unexpectedly elevated experience. Specifically, Chitturi, Raghunathan and Mahajan (2008) state that consumers who experienced a superior hedonic benefit from a product or an event will, when it is in contrast with their actual expectations, experience consumer delight. The inverse also holds. When a consumer encounters a product or experience with inferior hedonic benefits which is in contrast to their expectations, the consumer will evaluate the product negatively.

Vanhamme and Snelders (2003) discuss that the emotion of surprise can be used to delight consumers. Delight is seen as the highest form of consumer satisfaction (Rust, Zahorik & Keiningham, 1996) and can be achieved by unexpected products/services or attributes (Vanhamme, 2000). This shows that a surprising emotional appraisal towards a product or brand has an effect on consumer satisfaction/dissatisfaction. Therefore, this study examines if a complex unboxing experience is an unexpected product attribute which can elicit positive affect. The current study hypothesized that:

H3a: A complex as opposed to a simple unboxing experience will elicit more positive affect.
H3b: The positive influence of a complex as opposed to a simple unboxing experience on positive affect is more pronounced for the fictitious brand than the well-known brand.

2.4 (Electronic) Word-of-Mouth

Katz and Lazarsfeld (1955) define word-of-mouth (WOM) as the practice of sharing marketing information among consumers and an essential element in persuading consumers and changing their attitude/behaviour towards a product or service. The definition of electronic-word-of-mouth (eWOM) is slightly different since it takes place on the Internet. Henning-Thurau, Gwinner, Walsh and Gremler (2004) define eWOM as follows, "any positive or negative statement made by potential, actual, or former customers about a product or company, which is made available to a multitude of people and institutions via the Internet" (p.39). Consumers often rely on messages created by other consumers for their purchasing decisions since they are seen as more trustworthy than company generated persuasive messages (Feick & Price, 1987; Shu-Chuan, Yoojung, 2011). Messages on social media are also perceived as a more trustworthy and reliable source of information than traditional

promotional marketing messages (Mangold & Faulds, 2009). Therefore, it is of interest for brands that its consumers contribute to (e)WOM.

White and Yu (2005) showed that there is a significant positive relationship between positive emotions and positive word-of-mouth. The same study also showed that positive emotions result in a willingness to pay more. Positive emotions are also linked to lower levels of behaviours that are related to changing suppliers, even if those suppliers had lower prices. A complex unboxing experience is expected to be able to elicit emotions of positive affect which will contribute to consumers' willingness to share their experience offline and online (eWOM).

H4: Positive affect will result in higher willingness to share their experience (offline/online).

2.5 Sensitivity to design

Lastly, consumers differ when it comes to their sensitivity to design. Based on consumers' interests, sensitivity and expertise, the unboxing experience will be evaluated in varying ways (Becker, van Rompay, Schifferstein & Galetzka, 2010). Block, Brunel and Arnold (2003) distinguish three main elements when it comes to individual differences in visual product aesthetics (CVPA). First, they describe the personal and social value of design as an asset to design sensitivity. Consumers who value design as important believe that fine design is necessary for society and that design will increase quality of life. Consumers who value design highly will use design as an extension of the self. Acumen, the ability to recognize, categorize and evaluate design, is another facet of CVPA. Childers, Houston and Heckler (1985) indicate that highly visual consumers prefer aesthetic elements when making purchase decisions compared to other consumers who prefer verbal or less aesthetic elements. Lastly, the level of arousal towards the aesthetic design elements is also a facet of CVPA. This response can differ in valence and intensity. Design-oriented consumers will respond more positively to appealing aesthetics while the intensity of this response can be lower for less design-oriented consumers. To measure individual differences in the centrality of visual product aesthetics, Bloch, Brunel and Arnold (2003) developed a measurement scale. This scale was used to categorize consumers as design-minded or as indifferent to product design. Specifically, it was expected that:

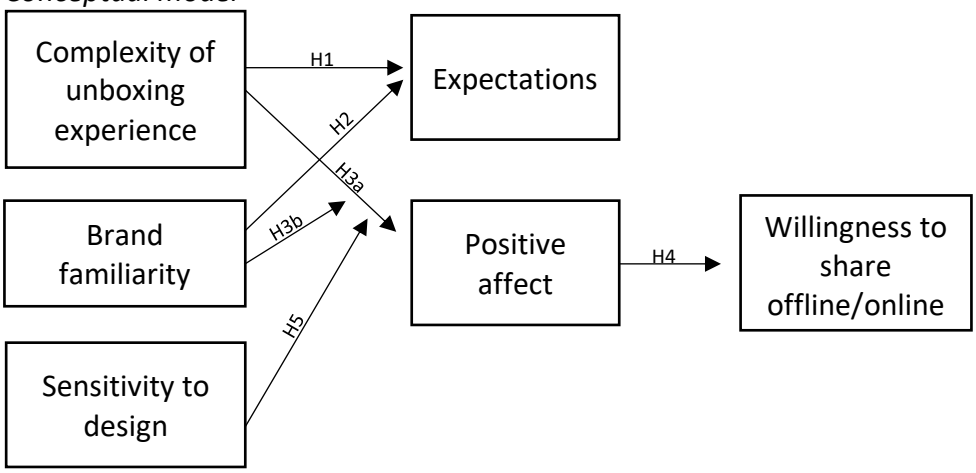
H5: The positive effect of a complex as opposed to a simple unboxing experience is stronger for consumers who are highly sensitive to design.

2.6 Conceptual model

The theoretical framework explored the importance of packaging, unboxing, expectations, and its effect on positive affect and willingness to share. This led to a two (well-known brand vs. fictitious brand) by two (simple unboxing experience vs. complex unboxing experience) between-subjects experimental research design. First of all, the complex unboxing experience combined with the fictitious brand was expected to result in exceeded expectations. Furthermore, a complex unboxing experience was expected to result in higher positive affect, resulting in an increased willingness to share offline and online. Brand familiarity and consumers' sensitivity to design were moderating variables. Following the above, a conceptual model was formulated:

Figure 1

Conceptual model



3. Method

In this section, the method of the study is explained. The stimuli and pre-tests are discussed first. Then, the participant population and its recruitment are discussed. The research procedure is also clarified. Finally, the measures and statistical analyses are discussed. In total, this study consisted of three parts, the quantitative pre-test, qualitative pre-test and the main study. A 2 x 2 between-subjects research design is conducted to measure the unboxing experiences. In this study participants unboxed the same facemask product supposedly originating from either a well-known brand or a fictitious brand.

3.1 Stimuli

Pre-test

The complex and simple unboxing experiences were tested in a pre-test to find out if participants would perceive the complex unboxing experience as more enticing than the simple unboxing experience. Additionally, the simple unboxing experience was tested to find out if it was perceived as simple. Separately, the fictitious brand and well-known brand were tested to find out what associations participants had with the brand names. It was of importance that participants had similar associations with both brands. 39 respondents (min age 16, max age 62, Mean = 32.7 years) participated in the quantitative pre-test and six respondents (min age 19, max age 27, Mean = 23.2 years) participated in the qualitative pre-test.

Participants in the quantitative pre-test were asked to rate seven items on a five-point Likert scale (1 = strongly disagree, 5 = strongly agree). The statement was formulated as follows, "I think this 'unboxing' experience is...", the seven items were, 'special', 'simple', 'extraordinary', 'a rich experience', 'unexpected', 'surprising' and 'adds value'. Factor analysis was conducted to examine which items measured the same component. This showed that with these seven items two factors were measured, together explaining 70.2% of the variance. The items, 'special', ''simple', 'extraordinary', 'adds value' and 'a rich experience' loaded strongly on component one while 'unexpected' and 'surprising' loaded strongly on component two. Based on the factor analysis new variables were created by taking the mean of every individual item. A reliability test on both variables was subsequently conducted. Cronbach's alpha for the five items measuring 'extraordinary' was .87, and for the two items measuring 'surprise' Cronbach's alpha was .68. The variables 'extraordinary' and 'surprise' were the product of these items. An independent sample t-test was conducted on these variables. The independent sample t-test was chosen because the pre-tests for the simple unboxing experience and the complex unboxing experience were conducted separately by two separate groups of participants. A total of 29 participants unboxed the complex unboxing experience while only 10 participants unboxed the simple unboxing. Since both groups were rather small, Levene's test for equality of variances was not significant for the variable extraordinary (F (1, 37) = 0.28, p =.602). Yet, there was a significant difference in the mean scores of simple (M = 3.18, SD = 0.55) compared to complex (M = 3.87, SD = 0.50) groups; t (37) = -3.66, p = .001. The Levene's test for the variable surprise was significant (F (1, 37) = 6.03, p = .019), indicating that the variance was not equal. The mean scores differed significantly (t (10,84) = -2.46, p = .032) for the variable surprise between the simple unboxing (M = 2.85, SD = 1.18) and the complex unboxing (M = 3.81, SD = 0.63). The results of this pre-test suggested that these simple and complex unboxing experiences were suitable for the main study.

Participants were also asked if they would change something about the unboxing experience. Often, participants replied that they would not change anything. Nevertheless, small adjustments were needed. Some participants (12 participants) said they would change the outer appearance of the package from just white. Consequently, a brand sticker was placed on the outside of the white box to make the packaging more consistent. Additionally, some participants struggled with the tissue paper since it consisted of two pieces which were not connected. Therefore, the tissue paper was closed with a round black sticker to make sure that it was easier to open.

Unboxing experiences

In total there were four conditions with two different unboxing experiences in the main study. The simple unboxing experience consisted of a white box with tissue paper as filling material. This is visualized in figure 2. The complex unboxing experience consisted of a white box (figure 3, step 1). This unboxing experience consisted of multiple layers. The first layer was the lid of the white box with a brand sticker. After this was opened, a personal note (step 2) was visible. On this personal note the following text was written: *"Thanks! Thank you for your purchase. We hope you will enjoy it. All our products are crafted with great attention to detail. We strive to provide you the best products".* The next layer consisted of a bow, which had to be untied (step 3 and 4) before arriving at the next step. The fifth step of the unboxing experience was the wrapping paper. This wrapping paper was fastened with a round black sticker (see step 4). After the wrapping paper was removed the sixth and final layer of the unboxing experience was visible. The confetti in step 6 both functioned as filling material to protect the product as well as to create a final layer which had to be removed before fully seeing the product. To keep the well-known brand and fictitious brand comparable, the black product cans were emptied and filled with a shea butter body mask from a private label from Etos. This made the four conditions as comparable as possible.

Figure 2

Simple unboxing experience of the main study

Figure 3

Complex unboxing experience of the main study

Brands

A well-known brand and a fictitious brand were needed for this study. Lush was chosen as the well-known brand since it is a brand that focuses on the consumer experience. This is reflected in their shops, where consumers get a lot of attention from Lush employees and they can try out every product. Also, a lot of attention is paid to their products through the use of colour and smell. This shows that the consumer experience is important to Lush. Since the aim of this study was to examine the effect of the unboxing experience, it was deemed best to choose a brand that considers experience to be of paramount importance.

To create a fictitious brand which was comparable to Lush, both a traditional brand name and slogan, and a more playful brand name and slogan were developed. The logos were created with just black and white colours to resemble the colours used in the brand logo of Lush. All three logo designs can be found in figure 4. The associations of the three brands were tested in the qualitative pre-test.

Qualitative pre-test

A total of six respondents participated in the qualitative pre-test. They were asked what their associations were with the words 'Statesque', 'Fluf' and 'Lush'. Statesque and Fluf are fictitious beauty brands created for this study. The qualitative pre-test showed that Statesque was mostly associated with words such as traditional, high-end, stiff, and status. Meanwhile, Lush was mostly associated with words such as trendy, colourful, young, and hip. Fluf was associated with the words fluffy, soft, foamy, cute, and hipster. Afterwards, the participants were shown the brand names and slogans. With this information, they were asked what kind of products they thought the three brands sold. All participants were familiar with the well-known brand Lush, so they knew they sold bath bombs, shampoo, soap, moisturizers and make-up. Even though Statesque and Fluf only had a slightly different slogan, the brands were expected to sell different kinds of products. Statesque was seen as a brand that sold make-up and perfumed moisturizers. Fluf, on the other hand, was seen as a more eco-friendly brand that sold unrefined biological soaps and moisturizers. Participants were also asked what known brand(s) they thought were similar to Statesque and Fluf. Participants compared Statesque to brands such as Dior and Clinique, while Fluf was compared to Lush, the HEMA organic make-up line, and The Ordinary. Besides this, they were also asked in which price range the three brands could be categorized, choosing between low, middle and high. The well-known brand Lush was ranked between middle and high, Fluf was ranked as middle and Statesque was ranked as high.

Since the results of the main study were compared between the well-known brand and fictitious brand, it was of importance that both brands were perceived similarly. Statesque was seen as a more high-end and expensive brand, while Lush was seen as a trendy, young and fun brand. These values were too far apart to evoke fair comparison. This means that the brand name Fluf was used as the fictitious brand in the main study.

Figure 4

Logo design well-known brand Lush and fictitious brands Statesque and Fluf

3.2 Participants main study

144 respondents (141 female, 3 male) from the University of Twente and Saxion Hogeschool participated in the experiment. Since there were only three male participants, no distinction was made between male and female. No participants were removed from the dataset due to incomplete survey responses. The researcher randomly approached 118 of the participants at the University of Twente and Saxion Hogeschool and asked them to participate in an experiment. 83 of the participants were students at Saxion Hogeschool, 35 of the participants were students at the University of Twente. The study was also submitted at the 'Psychology Test subject pool BMS' (SONA) of the University of Twente. With this system, another 26 participants signed up to participate in the study. All of these students were first- or second-year students from the faculty Behavioural, Management and Social Sciences at the University of Twente. Overall, all participants belonged to the highly educated population segment. The students were aged between 17 and 29 years (Mean = 20.49 years) This means that all participants belonged to the Millennial and Gen Z generation. According to First Insight, Millennials (people born between 1981 and 1996) make 54% of their purchases online (Jezerc, 2019). A survey of 1800 people from Generation Z (people born between 1996 and 2010), showed that Generation Z purchase goods online almost every day (Hanbury, 2019). Since this study focuses on the unboxing experience of beauty products purchased online, it was therefore most relevant to look at participants with a minimum age of 16 years (since the age of 10 till 15 might not be ethically responsible and feasible) and maximum age of 39 years.

Prior to the study, participants were asked if they wanted to participate in a study about an unboxing experience. It was briefly explained that the study consisted of a survey, and that first there would be some general questions, then the unboxing experience would take place, and after that there would be some more questions. The participants were randomly assigned to one of the four conditions by the randomization tool in Qualtrics. Table 1 shows the distribution of the participants across the four conditions. All participants participated voluntarily.

Table 1

Participant distribution across conditions

Count

		Complexity		
		Simple	Complex	Total
Brand	Well-known	38	34	72
	Fictitious	37	35	72
	Total	75	69	144

3.3 Procedure

The experiment took place in Enschede at the University of Twente and the Saxion Hogeschool in January 2020. The study was set up in a private room in order to ensure that participants would not be distracted during the experiment. However, sounds were not blocked in the private rooms. The researcher was also present in the room. This way the researcher could give the box to the participant at the right time, and answer any questions the participant may had.

Since facemasks are mostly used by women, they were randomly approached and asked to participate in the study. The other participants registered on the 'Psychology Test subject pool BMS' (SONA) of the University of Twente. In the introduction of the survey it was stated that participating was completely voluntary and anonymous and that the participant could stop the experiment at any given time. First, participants were asked some general questions, such as their age and gender. Their expectations for the experience were also asked. Afterwards, respondents saw a message which stated that the participant could unbox the package they received. In this message, a code was visible with which the researcher could determine which box she had to give to the participant. Each code represented a different condition. When the participant finished the unboxing, they could continue with the survey. After completion, all participants were thanked and received a cookie. The participants who signed up on SONA also received their SONA points. Slightly more participants experienced the simple unboxing as a result of the researcher giving the incorrect box three times. This has been reflected in the dataset to ensure that the data could still be used.

3.4 Measures and statistical analyses

Only a few items of the measurement scales were discussed in this section. For the complete questionnaire used in this study, please see Appendix 2.

Expectation

The expectations of the participants were measured with four questions before the unboxing and four questions after the unboxing. Participants were asked to rate (1 = Strongly disagree – 5 = Strongly agree) the following four statements at the beginning of the study: “I expect that this experience will intrigue me.”, “I expect that this experience will positively surprise me.”, “I expect that this experience will amuse me.” and “I expect that this experience will interest me.” The four items were subjected to principal components analysis (PCA). The correlation matrix revealed that most of the coefficients had a value of .3 or above. The Kaiser-Meyer-Olkin (KMO) value was .67, which exceeds the advised value of .6. The Bartlett’s Test of Sphericity reached significance (<.001). Factor analysis showed one clear component

exceeding an eigenvalue of 1 (2.03), explaining 50.6% of the variance. The scree plot showed a clear break after component one. All items were loaded strongly on component one (interest .79, surprise .78, amuse .70, and intrigue .55) Therefore, the four items are seen as one factor. Furthermore, the four items were used for the reliability test. Cronbach's alpha for the four items was .67, this was below the advised .7. When the item 'expect intrigue' was deleted, the Cronbach's alpha value increased to .69. Even though this was still below .7, the three items were seen as reliable and used to generate the variable *expectation.*

Evaluation of the expectation

At the end of the study, participants were asked to rate (1 = Strongly disagree – 5 = Strongly agree) the following four statements: "this experience intrigued me", "this experience positively surprised me", "this experience amused me" and "this experience interested me", to find out if their previously stated expectations were met. Again, the four items were subjected to principal components analysis (PCA) to find out if they could be seen as one factor. The correlation matrix revealed that most coefficients were above .3. The KMO value was .68 (>.6), Bartlett's Test of Sphericity reached significance (<.001). Only one component had an eigenvalue above one (2.26), explaining 56.6% of the variance. Looking at the scree plot, the break was visible after component one. The items surprise (.85), interest (.79), amuse (.77), and intrigue (.57) loaded strongly on component one. Cronbach's alpha for the four items was .74. To compare this variable to the variable *expectation*, the item 'expectation met intrigue' was deleted from the scale. This changed the Cronbach's alpha to .77. The three items were combined to generate the variable *evaluation* of the expectation.

To answer hypotheses 1 and 2, a two-way ANOVA with covariate (ANCOVA) was conducted. Before this analysis, the assumptions were checked. Since the covariate was measured with slightly different items, both the adjusted and unadjusted mean and standard deviation were provided in the results section.

Positive affect

Satisfaction was measured with the PANAS scale (Watson, Clark & Tellegen, 1988). Using this scale, both positive and negative affect could be measured. However, since it is quite a broad scale, several items were deleted and some were added to the scale to make it more suited for the present study. The items used in this study were as follows: curious, positive surprise, excited, enthusiastic, proud, inspired, active, negative surprise, irritable, disappointed, nervous, and jittery. Participants were asked to indicate their feelings towards the unboxing experience on a five-point Likert scale ("so far, this unboxing experience makes me feel...") (1 = does not describe my feelings and 5 = clearly describes my feelings). Prior to the principal components analysis (PCA), the suitability of the data for factor analysis was assessed. Analysing the correlation matrix showed many coefficients of .3 and above. The Kaiser-Meyer-Olkin value was .82, this exceeds the recommended value of .6. The Barlett's Test of Sphericity was significant, this indicated the factorability of the correlation matrix. The items were subjected to the principal components analysis. The principal components analysis revealed three components with eigenvalues exceeding 1, explaining 38.1%, 15.1%, and 11.1% of the variance respectively. The scree plot revealed a break after the second component. Therefore, two components were used in further analysis. The two-component solution explained a total of 53.2% of the variance (component 1 38.1% and component 2 15.1%). The rotated solution revealed that the items in both components were strong (>.3) and all items were shown

mostly in one of the two components (seven in component one and five in component two). This is related to previous research using the PANAS scale, with component one being the positive affect and component two being the negative affect. The two factors showed a weak negative correlation (r = -.17). The results of the analysis support the use of the positive affect items and the negative affect items as separate scales, as suggested by Watson, Clark & Tellegen (1988). To indicate internal consistency Cronbach's alpha coefficient was consulted. For the positive affect scale, Cronbach's alpha was .87 indicating the scale was consistent (>.7). Meanwhile, Cronbach's alpha for the negative affect scale only reached .4. If the item irritable would be deleted Cronbach's alpha could reach .52. Since this was still too low (<.7), analyses were only conducted with the positive affect scale. The seven emotions indicating positive affect were curious, excited, enthusiastic, proud, inspired, positive surprise, and active. The mean score of these items was taken to generate the variable *positive affect*.

Positive surprise

Positive surprise was measured through one item asking if participants felt 'positive surprise' after the unboxing experience took place. They were asked to rate their level of positive surprise through a five-point Likert scale (1 = Does not describe my feelings and 5 = Clearly describes my feelings). Since the factor analysis of *positive affect* showed that the item positive surprise was part of the factor *positive affect*, positive surprise was not used as a separate variable. Instead of measuring the effect of positive surprise separately, the effect of positive affect on *willingness to share online/offline* was measured.

Sensitivity to design

Individual differences in the centrality of visual product aesthetics (CVPA), a scale by Block, Brunel and Arnold (2003), was used to measure participants' sensitivity to design. This scale measured if participants are sensitive to design. Sensitivity to design was expected to moderate the effect of the complex unboxing experience on positive affect. This moderating variable was measured with a five-point Likert scale (1 = does not describe me and 5 = describes me extremely well) through items like: "owning products that have superior designs makes me feel good about myself", "I have a pretty good idea of what makes one product look better than its competitors", and "when I see a product that has a really great design, I feel a strong urge to buy it". All separate items from the four conditions were taken to create single items. After, Cronbach's alpha .89 indicated that the scale was reliable. Since the CVPA is a well-known scale to measure sensitivity to design, no factor analysis was done. The mean of all items together was taken to create the variable *sensitivity*. If a participant had a high mean, it meant that the participant was sensitive for design. The variable *sensitivity* was centred before being used in the multiple regression analysis.

Behavioural intentions

A scale designed by White and Yu (2005) to measure behavioural intentions was slightly adjusted to make it more fitted for the present study. The original scale measured four factors, positive WOM, complaining behaviour, switching behaviour, and willingness to pay. These items were related to students studying at a university. Some of the items in the original scale were deleted or adjusted to fit them to the present study and items related to sharing a brand/product experience online were added. Some of the items used for this study were as follows ("based on this experience with (well-known brand/fictitious brand) I would...") "say positive things about this brand", "recommend this brand to someone else", and "follow this

brand on social media (e.g. Snapchat, Instagram). Since the items were adjusted, factor analysis was conducted. A total of 14 items were used for the factor analysis. The correlations matrix showed mostly coefficients of .3 and above. Besides, the KMO value was .74, exceeding the recommended value of .6. The Bartlett's Test of Sphericity reached statistical significance (<.001). Together, these results support the factorability of the matrix. Principal components analysis suggested the presence of four components with eigenvalue higher than 1 (components one = 4.28, component two = 1.98, component three = 1.52 and component four = 1.36), together explaining 65.3% of the variance. The scree plot breaks into linearity after the fourth component. Oblimin rotation was performed to indicate the interpretation of the four components. The rotation revealed the presence of simple structure since all items loaded strongly and mostly on one of the four components. This was consistent with previous research by White and Yu (2005), because offline WOM loaded strongly on component one, complaining behaviour loaded strongly on component two, online WOM loaded strong on component three, and willingness to pay loaded strongly on component four. Additionally, there was a moderate negative correlation between component one and three (r = -.32), a weak correlation between one and four (r = -.14), two and three (r = -.05), and two and four (r = -.03). Furthermore, a weak positive correlation between component one and two (r = .001), and three and four (r = .08) occurred. Before the reliability test was conducted, the items that were negatively formulated were reversed. Cronbach's alpha for offline WOM was .89 and for online WOM was .81, indicating the items could be used for further analysis. Cronbach's alpha for complaining behaviour was .5, and deleting one or more items did not result in a reliability score higher than .7, and therefore this item was not considered for further analysis. Cronbach's alpha for the three items measuring *willingness to pay* was .63, deleting the item *attractive price*, changed Cronbach's alpha to .77. The mean scores of the reliable items were taken to generate the variables *offline WOM*, *online WOM* and *willingness to pay.*

To analyse hypotheses one and two, an ANCOVA with independent variables *complexity* and *brand,* and dependent variable *evaluation of the expectation* was conducted. The covariate in this test was *expectation* (measured before the experiment). Next, to examine hypotheses 3a, 3b, and 5, a moderation-analysis through a multiple regression analysis was undertaken. It analysed the effect of the independent variable *complexity* and moderating variables *brand familiarity* and *sensitivity* on the dependent variable *positive affect*. Hypothesis 4 was tested with two single regressions. This analysed the effect of *positive affect* on *online* and *offline WOM*.

Although the previously mentioned variables were the main focus of this study, the questionnaire also included other items which could be used for analysis. Three items tested the extent to which the participant rated (1 = much worse, 7 = much better) the experience of the brand mentioned in the experiment, product, and package compared to a previous experience. The factor analysis showed that all three items together loaded strongly on one factor. Cronbach's alpha for the three items was .75. The effect of *complexity* and *brand* on *compared experience* was tested through multiple regression analysis. Besides, participants' willingness to pay was also tested. The effect of *positive affect* on *willingness to pay* was tested with a single regression. Furthermore, the effect of *exceeded expectation* on *willingness to share offline* and *online* and *willingness to pay* were also measured. In order to do so, the *exceeded expectation* variable had to be created by extracting the pre-experiment expectation

from the post-experiment expectation. Table 2 shows an overview of the statistics for all dependent variables that were analysed in the result section.

Table 2
Overview Cronbach's alphas, Mean and Standard Deviations main study

Variable	Cronbach's alpha	Number of items	Deleted items	Mean	Standard Deviation
Expectations	.69	3	1	3.72	0.60
Evaluation of the expectations	.77	3	1	3.85	0.76
Sensitivity	.89	11	0	3.27	0.77
Positive affect	.87	7	0	3.02	0.83
Offline WOM	.89	4	0	4.74	1.13
Online WOM	.81	3	0	2.78	1.44
Willingness to pay	.77	2	1	3.89	0.77
Compared experience	.75	3	0	5.17	1.10

4. Results

The results section presents the results of the statistical analyses. First, the dependent variables *expectation*, *positive affect* and *willingness to share* were inspected. Afterwards, the additional analyses were explored. Unless stated otherwise, an alpha of .05 was used to state the significant effects. Lastly, an overview of the outcome of the hypotheses is given.

4.1 Dependent variable *evaluation* of the expectation

A two by two between-groups analysis of covariance was conducted to assess the effectiveness of the simple and complex unboxing experiences in exceeding expectations for the well-known brand and fictitious brand group. The independent variables were the *complexity* (simple - complex unboxing), *brand* (well-known - fictitious), and an interaction between those two variables. The dependent variable was the score on *evaluation* of the expectation, measured after the unboxing took place. Scores on *expectations* prior to the experiment were used as a covariate to control individual differences. Preliminary checks were conducted to ensure that there was no violation of the assumptions of normality, linearity, homogeneity of variances, homogeneity of regression slopes, and reliability measurement of the covariate. The covariate was measured with slightly different items than the dependent variable, therefore both the adjusted and unadjusted mean, standard deviation and standard error of the main effects and interaction effect were provided in table 3 and 4.

Complexity

The main effect of *complexity* of the unboxing experience on *evaluation* was significant (F (1, 139) = 25.92, p < .001; partial eta squared = .157). Based on the partial eta squared, 15.7% of the variance in *evaluation* of the expectation can be explained by the *complexity* of the unboxing experience. Participants in the simple unboxing group scored lower on *evaluation* of the expectation (M = 3.57, SE = 0.08, 95% CI = [3.41, 3.73]) than participants in the complex unboxing group (M = 4.16, SE = 0.08, 95% CI = [4.00, 4.32]).

Brand

The main effect of brand familiarity on *evaluation* also showed a significant effect (F (1, 139) = 5.62, p =.019; partial eta squared = .04). The partial eta squared showed that 4% of the variance in *evaluation* of the expectation can be explained by *brand familiarity*. These results indicate that there was an effect of *brand familiarity* on the *evaluation.* Participants in the well-known brand group (M = 3.73 SE = 0.08, 95% CI = [3.58, 3.90]) scored lower on *evaluation* of the expectation than participants in the fictitious brand group (M = 4.00, SE = 0.08, 95% CI = [3.84, 4.16]).

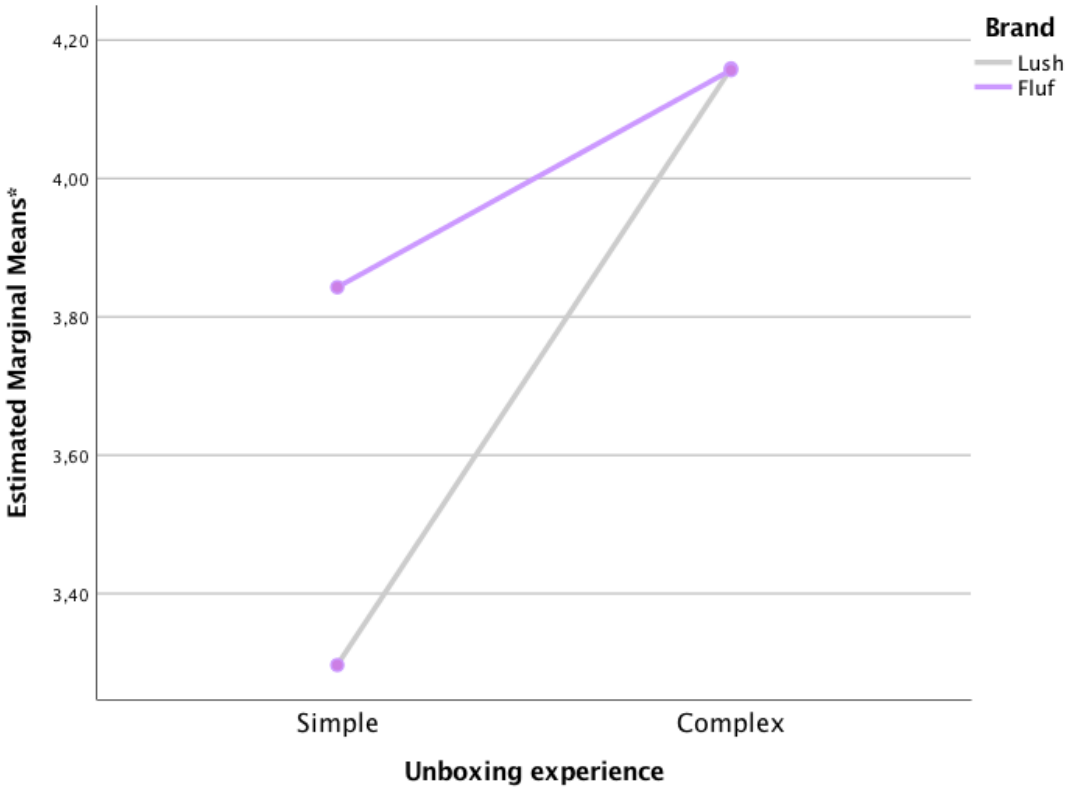
Interaction between brand and complexity

The results showed a significant interaction effect between *brand familiarity* and *complexity* of the unboxing experience on the *evaluation* of the expectation (F (1, 139) = 5.75, p =.018, with a small effect size (partial eta squared = .04)). The plot of this interaction can be found in figure 5. As illustrated, the complex unboxing experience with the well-known brand (M = 4.16, SE = 0.12, 95% CI [3.93, 4.39]) and the complex unboxing with the fictitious brand (M = 4.16, SE = 0.12, 95% CI [3.93, 4.39]) both resulted in higher *evaluation* of the expectation compared to the simple unboxing experience group (simple unboxing with well-known brand

(*M* = 3.30, *SE* = 0.11, 95% *CI* [3.08, 3.52]), simple unboxing with fictitious brand (*M* = 3.84, *SE* = 0.11, 95% *CI* [3.62, 4.07])).

Figure 5

Interaction effect of unboxing experience and brand familiarity on evaluation of the expectation



* Covariates appearing in the model were evaluated with the following value: pre-expectation = 3.72

Table 3

Overview of Adjusted and Unadjusted Mean, Standard Deviation and Standard Error main effects

Dependent variable		Unboxing experience		Brand familiarity	
Evaluation of the expectation		Simple	Complex	Well-known	Fictitious
	Unadjusted Mean	3.58	4.14	3.71	3.99
	Standard Deviation	0.77	0.64	0.83	0.67
	Adjusted Mean	3.57	4.16	3.72	4.00
	Standard Error	0.08	0.08	0.08	0.08

Table 4
Overview of Adjusted and Unadjusted Mean, Standard Deviation and Standard Error interaction effect

Dependent variable		Brand familiarity * Unboxing experience			
Evaluation of the expectation		Well-known* Simple	Well-known* Complex	Fictitious* Simple	Fictitious* Complex
	Unadjusted Mean	3.33	4.15	3.85	4.13
	Standard Deviation	0.82	0.60	0.63	0.69
	Adjusted Mean	3.30	4.16	3.84	4.16
	Standard Error	0.11	0.12	0.11	0.11

4.2 Dependent variable *positive affect*

Multiple regression analysis was conducted with *complexity* as an independent variable. An interaction between *brand* and *complexity* was included to test for a moderation effect of *brand familiarity* on the effect of *complexity*. Besides that, an interaction between *sensitivity* and *complexity* was added to test for a moderation effect of sensitivity on the effect of complexity. The effect of the model was significant F (1,142) = 11.47, p <.001, indicating that the regression had an effect on positive affect.

Complexity

The main effect of *complexity* on *positive affect* was significant, *Beta* = .53, t (143) = 2.31, p =.020 (95% *CI* = [0.40, 2.75]). This indicates that there is an overall positive effect of the variable *complexity* on *positive affect*. Participants in the complex unboxing group scored higher on positive affect than participants in the simple unboxing experience group. This indicates that a complex unboxing experience, opposed to a simple unboxing experience, elicits more positive affect.

Moderating variable brand familiarity

It was hypothesized is that *brand familiarity* would moderate the effect of *complexity* on *positive affect*. However, this interaction effect was not significant (*Beta* = -.22, t (143) = -0.69, p =.491 (95% *CI* = [-0.65, 0.31])). Thus, the results show that *brand familiarity* does not moderate the effect of *complexity* on *positive affect.* This indicates that the positive influence of a complex unboxing experience (opposed to simple unboxing experience) on positive affect is not more pronounced for the fictitious brand than the well-known brand.

Moderating variable sensitivity to design

It was expected that *sensitivity to design* would moderate the effect of *complexity* on *positive affect*. The results showed that this interaction effect is not significant (*Beta* = .08, t (143) = 0.32, p = .749). This indicates that the level of *sensitivity to design* does not moderate the effect of *complexity* on *positive affect*.

4.3 Dependent variable *willingness to share*

The Word-of-Mouth (WOM) scale was divided into *online WOM* and *offline WOM*. Single regression analysis was conducted for both *online* and *offline WOM*. This showed that there was a significant effect of positive affect on offline WOM (F (1, 141) = 55.87, p < .001) and that this effect was positive (*Beta* = .53, t (142) = 7.47, p < .001, 95% *CI* [0.53, 0.92]). This indicates that when positive affect increases, willingness to share offline also increases. The adjusted R^2 showed that 27.9% of the variance in *offline WOM* can be explained by *positive affect*. The same test was executed to estimate the effect of *positive affect* on *online WOM*. The effect was significant (F (1, 141) = 29.38, p < .001) and positive (*Beta* = .42, t (142) = 5.42, p < .001, 95% *CI* [0.45, 0.98]). These results suggest that when *positive affect* increases, *willingness to share online* increases as well. The adjusted R^2 showed that *positive affect* explains 16.7% of the variance in *online WOM*. These results attest to a positive relation between positive affect and willingness to share both online and offline.

4.4 Additional analyses

All primary effects formulated in the hypotheses were tested. A few additional analyses were conducted for the current study. The additional analyses were executed to investigate the effects on the dependent variables *compared experience*, *willingness to share* and *willingness to pay.*

Dependent variable *compared experience*

A two by two between-groups analysis of variance was conducted to assess the effect of the complexity of the unboxing experiences and for the brand familiarity groups. The model effect of *complexity* and *brand* on *compared experience* was significant (F (141, 3) = 10.71, p < .001), with an effect size of 19% (*partial eta squared* = .19). Looking at the independent variables individually showed that the effect of *complexity* on *compared experience* was significant (F (1, 141) = 29.98, p < .001), while the effect of *brand* on *compared experience* was not significant (F (1, 141) = 2.52, p =.114). Participants in the simple unboxing group scored lower on *compared experience* (M = 4.72, SE = 0.12, 95% *CI* [4.49, 4.96]) than participants in the complex group (M = 5.65, SE = 0.12, 95% *CI* [5.41, 5.89]). The participants in the well-known brand group scored lower on *compared experience* (M = 5.05, SE = 0.12, 95% *CI* [4.81, 5.29]) than participants in the fictitious brand group (M = 5.32, SE =0.12, 95% *CI* [5.08, 5.56]).

Dependent variable *willingness to share*

First, the effect of *exceeded expectations* on *offline and online WOM* was measured. The effect was statistically significant (F (1, 141) = 23,17, p < .001), indicating that *exceeded expectation* influences *willingness to share offline*. The analyses also showed that 13.5% of the variance in *offline WOM* could be explained by *exceeded expectation.* Furthermore, the results suggested that the effect was positive (*Beta* = .38, t (142) = 4.81, p < .001, 95% *CI* [0.27, 0.64]). *Exceeded expectations*, however, only explains 4.6% of the variance of the dependent variable *online WOM*. Still, *exceeded expectation* significantly effects *online WOM* (F (1, 141) = 7.85, p = .006). The results suggest that when *exceeded expectation* increases, *willingness to share online* also increases (*Beta* = .23, t (142) = 2.80, p = .006, 95% *CI* [0.10, 0.60]).

Dependent variable *willingness to pay*

The effect of *positive affect* on the additional variable *willingness to pay* was tested with a single regression. The effect was statistically significant (F (143, 1) = 28.47, p < .001). The

results showed that 16.2% of the variance of *willingness to pay* can be explained by *positive affect*. Furthermore, effect was positive, indicating that when *positive affect* increases, *willingness to pay* also increases (*Beta* = .41, *t* (142) = 5.34, *p* < .001, 95% *CI* [0.36, 0.79]).

The effect of the independent variable *exceeded expectation* on the dependent variable *willingness to pay* was also measured with a single regression. The results suggest that *exceeded expectation* significantly affects *willingness to pay* (*F* (1, 141) = 13.51, *p* < .001). The variance in *willingness to pay* can be explained for 8.1% by *exceeded expectation*. The effect is positive, indicating that when expectations are exceeded, *willingness to pay* increases (*Beta* = .30, *t* (142) = 3.68, *p* < .001, 95% *CI* [0.17, 0.57]).

4.5 Overview hypotheses

As a result of the conducted analyses, the hypotheses could be rejected or accepted. With this, the formulated conceptual model in the theoretical framework could be revised, and the effect sizes for each interaction are illustrated in figure 6.

Hypothesis 1 stated: a complex as opposed to a simple unboxing experience will lead to exceeded expectation. The results of the MANOVA showed that the highest mean for the evaluation of the expectation was found for the complex unboxing experience. This effect was also significant. Based on these results, the hypothesis was supported.
Hypothesis 2 stated: the fictitious as opposed to well-known brand will lead to exceeded expectation. The results of the MANOVA showed that the highest mean for the evaluation of the expectation was found for the fictitious brand group. The effect was significant. Based on this result hypothesis 2 was supported.
Hypothesis 3a stated: a complex as opposed to simple unboxing experience will elicit more positive affect. As the multiple regression analysis showed, there was a positive significant effect of complexity on positive affect. With this result it can be stated that when the complexity of the unboxing experience increases, positive affect also increases. Therefore, hypothesis 3a was approved.
Hypothesis 3b stated: the positive influence of a complex as opposed to simple unboxing experience on positive affect is more pronounced for the fictitious brand than the well-known brand. The interaction effect of brand familiarity on complexity of the unboxing experience in the multiple regression analysis was not significant. The result showed that brand familiarity does not moderate the effect of complexity on positive affect. Therefore, hypothesis 3b was rejected.
Hypothesis 4 stated: Positive affect will result in higher willingness to share the experience online and offline. The single regression analyses showed that there was a significant positive affect of the variable positive affect on willingness to share offline and online. With this result it can be stated that when positive affect increases, willingness to share online and offline also increases. Therefore, hypothesis 4 was supported.
Hypothesis 5 stated: the positive affect of a complex as opposed to simple unboxing experience is stronger for high sensitivity design consumers. The result of the multiple regression analysis showed that the interaction effect of sensitivity to design on complexity of the unboxing experience was not significant. This result showed that sensitivity to design does not moderate the effect of complexity on positive affect. Therefore, hypothesis 5 was rejected.

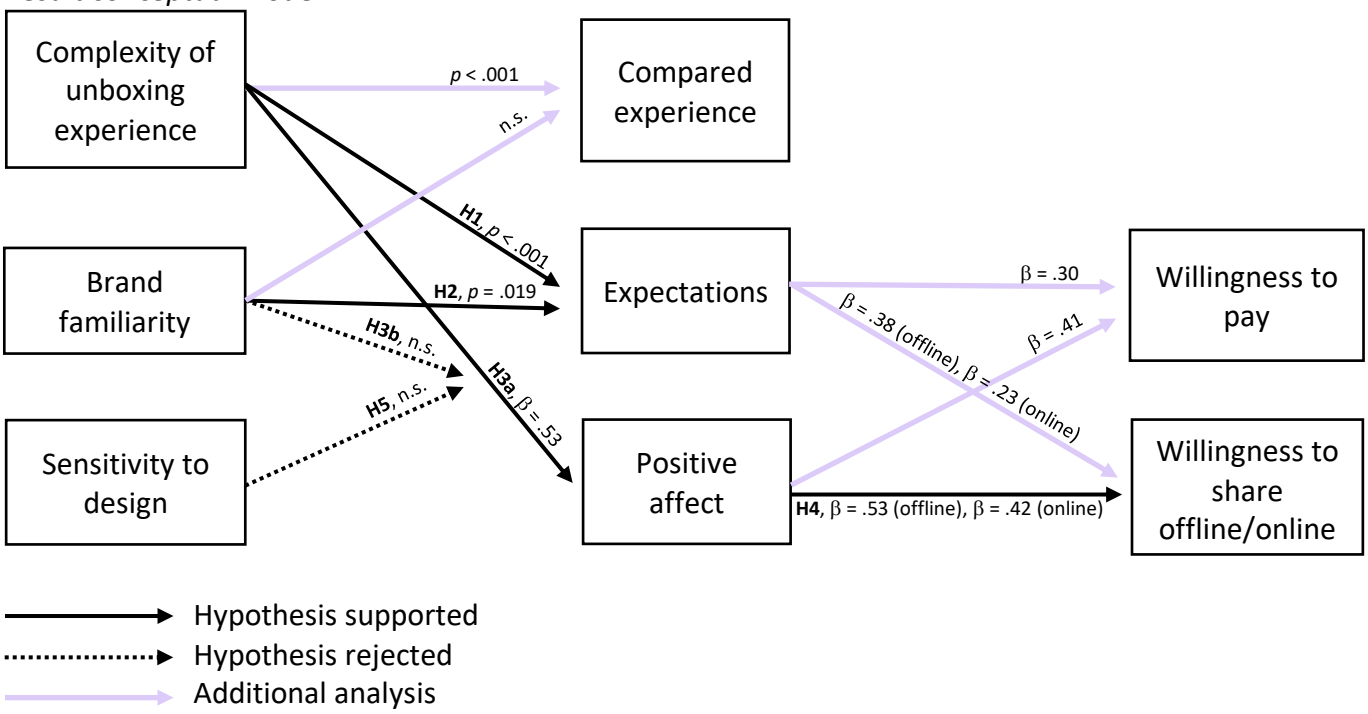
Table 4

Overview of the supported and rejected hypotheses

Hypothesis	Result
H1: A Complex as opposed to simple unboxing experience will lead to exceeded expectation.	Supported
H2: The fictitious as opposed to well-known brand will lead to exceeded expectation.	Supported
H3a: A complex as opposed to simple unboxing experience will elicit more positive affect.	Supported
H3b: The positive influence of a complex as opposed to simple unboxing experience on positive affect is more pronounced for the fictitious brand than the well-known brand.	Rejected
H4: Positive affect will result in higher willingness to share the experience online and offline.	Supported
H5: The positive effect of a complex as opposed to a simple unboxing experience is stronger for high sensitivity design consumers.	Rejected

Figure 6

Result conceptual model



5. Discussion

The aim of this study was to examine to what extent the complexity of an unboxing experience influences positive affect. To conduct this research, the following research question was formulated: *To what extent is a complex unboxing experience able to elicit positive affect, and, what are the effects of positive affect on willingness to share online and offline?* To answer this research question, hypotheses were tested in a 2 x 2 between-subjects experimental research design. The following section discusses possible explanations for the presented results and answers the above research question.

5.1 Discussion of results

A complex as opposed to simple unboxing experience was expected to exceed participant expectations. The results of the present study indicate that a complex as opposed to simple unboxing experience could indeed exceed participant expectations. This is in line with previous research by Cardozo (1965) suggesting that consumers who spend more effort on receiving a product will consider this product more valuable. Based on this, unpacking a complex unboxing experience was expected to be seen as a high effort activity. Since participants in the complex unboxing condition had to put more effort into unboxing and receiving the product, their anticipation may have grown resulting in their expectations being exceeded. Furthermore, the fictitious as opposed to well-known brand was expected to exceed participant expectations. Results showed that the fictitious as opposed to well-known brand could indeed exceed expectations. Brand associations for the brand Lush were expected to be stronger because it is a well-known brand. Compared to the well-known brand Lush, brand associations for the fictitious brand Fluf were expected to be lower, since they would solely be based on the brand name and its slogan. Keller (1993) showed that brand associations could lead to higher expectations, which are thus harder to exceed. The results of the current study contribute to this hypothesis as participants who experienced the fictitious brand evaluated their experience higher (while taking their previously stated expectations into account) than participants who experienced the well-known brand.

This study aimed to investigate the effect of the complexity of an unboxing experience on positive affect. The results suggest that the complexity of an unboxing experience affects positive affect. By turning an unboxing experience into a more complex event, as opposed to it being a simple event, participants experienced more feelings of positive affect. These results are in line with the results of Bae, Self, and Chajoong (2018), that showed that an interactive unboxing experience was able to evoke emotions of hope, joy, and fascination.

In a related study, Reimann et al. (2010) showed that when participants had to choose between a product with an aesthetically appealing package sold for a high price or the same product with a standardized package sold for a lower price, participants more often chose the product with appealing packaging. Moreover, Reimann et al. (2010) showed that the reward seeking areas in the brain were more active when participants had to choose between the standardized package or the aesthetically pleasing package. Although the present study did not use neuroimaging data, participants could have felt more rewarded when they were unboxing the complex unboxing experience. This could explain why the evoked emotions of positive affect were higher for the complex unboxing experience than for the simple unboxing

experience. However, the methods used in both studies differ too much to conclude this concretely.

Another explanation for why the complex unboxing experience led to higher positive affect could be because of the different textures and materials used in the complex unboxing experience. Previous research by Bloch (1995) stated that different materials, textures, and substrates can stimulate multiple senses and therefore elicit more emotional responses. Besides consisting of different layers, the complex unboxing experience also included various materials and textures. This could have contributed to the stimulation of multiple senses and the overall experience. Difference between the simple unboxing experience and the complex unboxing experience were quite evident. For example, the simple unboxing experience consisted only of a box and filling material, while the complex unboxing experience consisted of a personal note, a bow, wrapping paper, and confetti as filling material. Since these differences are so big, it is hard to conclude which exact element contributed to the influence of positive affect, or if all elements combined led to these results.

Although not included as a hypothesis in this study, Honea and Horsky (2009) suggested that simple packaging design combined with a high-quality product could elicit the emotion of surprise because the high-quality product was not expected. The present study does not contribute to the evidence provided by Honea and Horsky (2009) since the simple unboxing experience was not able to elicit a significant level of positive affect, regardless of the brand. The current results are, however, in line with the dissonance theory by Festinger (1957). This theory suggests that when a consumer expects a high-quality product (in this case a product from Lush) and encounters a low-value experience (the simple unboxing experience) the difference will cause cognitive dissonance. This may have occurred in the present experiment because the gap between the high-quality product and the simple unboxing experience was too large. Participants could have expected something of greater value when reading that they could unbox a product from Lush. Besides that, the negative effect could also have occurred because the simple unboxing experience was too simple or perhaps cheap because of the rigid white box the product was packed in. This unexpected negative experience could have led to the insignificance of the results.

Positive affect was expected to be higher for participants who unboxed the complex unboxing experience from the fictitious brand than the well-known brand. This was hypothesized because participants could not have any positive or negative remembrance of the fictitious brand. Their brand associations would be based solely on the brand name and its slogan. However, the results of this study do not contribute to this expectation. A possible explanation for this result could be found in a study by Baker et al. (1986) suggesting that repeated exposure can decrease perceived risk and increase positive affect. Research by Zajonc (1980) on mere exposure also indicates that well-known stimuli tend to be better liked than unknown ones. Since the fictitious brand was an unknown stimulus in this study, participants therefore may have felt less positive affect when unboxing a product from the fictitious brand. After the experiment, some participants in the fictitious brand group stated that they thought of the well-known brand Lush while unboxing the package. Since these participants then could have had the brand associations related to Lush in their mind while filling in the questionnaire about their experience, their expectations for the brand Fluf may have been higher than previously expected.

A moderating effect of sensitivity to design on the relation between the unboxing experiences and positive affect was expected. The current results showed no moderating effect, indicating that sensitivity to design does not influence the effect of complexity on positive affect. Research by Bloch, Brunel and Arnold (2003) suggested that consumers who are sensitive to design would evaluate highly aesthetic product designs differently than consumers who are less sensitive to design. Bloch, Brunel and Arnold (2013) proposed the construct (CVPA) of sensitivity to design which consists of three domains, perceived value of superior designs, ability to understand product design, and level of response towards product aesthetics. High CVPA consumers consider product aesthetics to be important to their life for a wider range of product categories than low CVPA consumers. However, Bloch et al. (2013) state that their research merely focused on only one aspect of consumer-related aesthetics and that is the visual appearance of products. The present study experimented with the complexity of unboxing experiences of a beauty product and not specifically on the product aesthetics itself. Nevertheless, the CVPA scale to measure participants' sensitivity to design was still used. Perhaps the CVPA scale was less suited for the present study than expected which contributed to the current insignificant result. Possibly, participants did not experience the unboxing experiences as highly aesthetically pleasing. If that was the case, sensitivity to design could not have influenced the effects of the complex unboxing experience.

Furthermore, positive affect evoked by the complex unboxing experience was expected to influence participants' willingness to share offline and online. Previous research by Holmes and Lett (1977) showed that satisfied consumers were more likely to contribute to word-of-mouth. The results of the present study are in line with the study results of Holmes and Lett (1977), as it demonstrated that participants with higher positive affect were more willing to share their experience offline and online. Moreover, this study also showed that a complex unboxing experience is able to exceed expectations. According to Anderson, Fornell and Lehmann (1994), exceeded expectations leads to satisfaction (in this study positive affect) and is related to profitability. The results of the current study are in line with Anderson et al. (1994), since positive affect positively influenced willingness to pay. This indicates that the positive affect evoked from the complex unboxing experience leads to a higher willingness to pay. The complexity of an unboxing experience could therefore contribute to profitability as stated by Anderson et al. (1994).

Research question

All things considered, the current findings and their possible explanations present an opportunity to answer the research question. It is clear that the complexity of an unboxing experience, as employed in this study, was able to exceed expectations. Furthermore, a complex as opposed to simple unboxing experience was able to increase the positive affect felt by participants. As a result, positive affect felt by participants was able to heighten their willingness to share offline as well as online. Thus, a high complexity unboxing experience can contribute positively to a beauty product's brand and its marketing goals.

5.2 Implications

Theoretical implications
This study was the first to look into the effect of unboxing experiences on expectation and positive affect. It adds new knowledge to the growing research field of packaging design. The findings of this study can be used as a starting point to explore the emerging trend of unboxing experiences.

The study contributes to the unexplored field of unboxing experiences as a crucial element in the interaction between the user and a beauty product purchased online. Bae, Self and Chajoong (2018) suggested to examine the effects of varying aesthetic unboxing experiences, the current study contributes to this recommended research topic. As this study focused on the unboxing experience of a beauty product, the results can be used as a foundation to explore other product categories to see if the effects of the unboxing experience differ among product categories.

Furthermore, this study contributes to existing knowledge on positive affect. An interesting result from the present study were the evoked emotions of positive affect by the complex unboxing experience. Vanhamme (2000) and Vanhamme and Snelders (2003) showed that evoking surprise can be of importance to consumer satisfaction. Unboxing should therefore be taken into account when studying consumer satisfaction related to packaging design. However, the factor analysis of positive affect showed that positive surprise was indistinguishable from positive affect. This is an interesting insight for other academics studying surprise or using the PANAS scale.

The present study also contributes to the field of research that looks into factors influencing behavioural intentions. This study shows that the positive affect evoked from the unboxing experiences contributes to the intention to share the experience offline and online, as well as willingness to pay. These results could be used to further investigate what other behavioural intentions are influenced by unboxing experiences.

Practical implications
Consumers perceive reviews or recommendations from other consumers as more trustworthy than persuasion messages by brands (Feick & Price, 1987; Shu-Chuan, Yoojung, 2011). As complex unboxing experiences led to higher positive affect and therefore higher willingness to share the experience offline and online, it may be interesting for brands to look into the creation of complex unboxing experiences for their consumers. Not only can this lead to more emotions of positive affect, but it can also lead to free online and offline exposure. The present study showed that a complex unboxing experience, which consisted of multiple layers, could lead to higher positive affect and willingness to share offline and online. This study focused on multiple layers of unboxing, however, other facets of an unboxing experience could be manipulated. This could, for example, include the addition of different textures, materials, and also fragrance, to the unboxing experience. Additionally, a complex unboxing experience typically requires more actions to be completed before the consumer sees the product, such as tearing up the packaging paper in order to recreate the feeling of receiving a present. However, the effects of such unboxing experiences could differ from the results shown in the present study.

Since unboxing videos are popular (Think with Google, 2014), it could be of great value for companies to adopt complex unboxing experiences in their marketing strategy. Of course, it should be taken into account that this study focused on the unboxing experience of a beauty facemask. Unboxing experiences could be less valuable for other product categories. Regardless, unboxing videos on YouTube show that the unboxing experience is already implemented in different product categories such as: electronic gadgets, toys and cosmetics. An unboxing experience could be of great importance for these product categories. Besides an increase in willingness to share, the results also showed that participants were willing to pay more. This can be of interest to marketing practitioners since more revenue can be earned when an unboxing experience is implemented in the packaging design. However, the extra costs for creating a more complex unboxing experience should be taken into account.

The unboxing experience used in this experiment can be used as inspiration with which to create unboxing experiences applicable to beauty brands. Furthermore, according to Ou and Verhoef (2017), positive emotions evoked by recent experiences are able to affect customer loyalty intentions. The results of the present study can be used as practical guideline for marketing departments of brands operating in the field of beauty products.

5.3 Limitations and recommendations for future research

Many participants (50 out of 144 participants) opened the product package to smell and/or use the product. Scent was not analysed in the present study but may have influenced the results, as not every participant experienced it. To keep the well-known brand and fictitious brand comparable, the products in the four conditions all consisted of the same product. However, of the participants who opened the product packaging itself, there were participants who said they liked to scent of the product, but there were also participants who did not like the scent. Since some participants opened the product packaging and some did not, the results may have been either negatively or positively influenced. Even though the product was kept constant across conditions, the opening of the product was not systematic, which could have impacted the effect of expectation and positive affect. This could have been prevented by permanently closing the lid of the product with a filler inside, in order to present a realistic weight.

Another limitation of this study was the white box which was part of the unboxing experience. In the pre-test it became clear that the white box could be a limitation since participants claimed that the box was not firm enough. Participants could have perceived the white box as cheap and less suitable for both brands, because in the qualitative pre-test both brands were perceived as middle-range expensive. The dissonance between the perceived quality of the brands and the quality of the white box could have influenced the results. A firmer box with a separate lid could have prevented this limitation. Cost-wise, this was not feasible for the present study. This could be a point of attention when reproducing this study.

During the statistical analyses, the researcher discovered that the scale to measure expectation was not exactly the same post experiment as prior to the experiment. Nevertheless, both variables were still used for the analysis. Since the items measuring *expectation* and *evaluation of the expectation* were not the same, results could be less reliable. Therefore, it could be interesting to conduct the same experiment with identical items, rather than differing ones.

The PANAS scale was used to measure positive affect. Positive surprise was expected to be distinguishable from positive affect. However, factor analysis showed that this was not correct. Instead of dividing the sum of items that measured positive affect and positive surprise, the sum items of positive affect were, as indicated by the results of the factor analysis, combined with the item which measured positive surprise. Because the overlapping items were used to measure positive affect and consumer satisfaction, the decision was made to no longer measure consumer satisfaction and to focus the present study on positive affect and its influence on willingness to share offline/online and willingness to pay.

Since only limited research has been conducted in the field of unboxing experiences, it is of great interest for future research to expand the scientific knowledge of this emerging phenomenon. More products are purchased online every day. A study by Hanbury (2019) showed that Generation Z purchases products online almost every day. The results also showed that Generation Z is not loyal to just one brand and therefore will not be captured by just one brand. Thus, it can be of interest to study the effects of unboxing for this specific generation. Since this generation has grown up with social media, extended research on their (online) behavioural intentions could be beneficial to brands.

Furthermore, future research could look into the possibly differing effects of unboxing between male and female participants. The effects of gender have not been taken into account in the present study. Unboxing videos of electronic devices receive a lot of online attention. Many consumers watch unboxing videos of electronic devices to get an idea of what they would experience themselves when ordering it or to see how it would be to use the device for the first time (Mowlabocus, 2018). Other variables, such as perceived trust of the electronic device or quality expectations, could be of importance for unboxing experiences for electronics. Therefore, this could be an interesting subject to study for future research. Since electronics are used by both genders, this could also be an interesting segment with which to test the possible differences between genders with regards to unboxing.

Besides looking at the effects of unboxing itself, future research could also address the effects of watching unboxing videos on YouTube. Children are an interesting target group when it comes to watching unboxing videos since they watch numerous videos of toys being unboxed (Craig & Cunningham, 2017). Examining the effects of watching unboxing videos at this young age could be a thought-provoking topic. What behavioural intentions emerge when children are hooked on watching toy unboxing videos? It could be interesting to look at the long-term effects of watching unboxing videos at a young age, and, what this would mean, for example, for marketing persuasion opportunities of this future generation. Furthermore, this new trend could raise ethical issues because it is less recognizable as a persuasion technique, future qualitative research could address this topic.

5.4 Conclusion

The aim of this study was to examine to what extent a complex as opposed to a simple unboxing experience is able to increase feelings of positive affect. An experiment with unboxing experiences was not conducted before. The current study contributes interesting findings to the still unexplored field of unboxing experiences and helps marketing practitioners maximize the possible benefits of unboxing experiences.

The conducted analyses show that the complexity of an unboxing experience influences the positive affect experienced by participants. The complex as opposed to the simple unboxing experience resulted in higher positive affect. The effect of the unboxing experiences was not influenced by brand or by sensitivity to design. Thus, a complex unboxing experience could be successful for well-known brands as well as for new and unfamiliar brands. Based on the results of the present study, it could also be concluded that a complex unboxing experience could be lucrative to evoke emotions of positive affect for both consumers who are sensitive for design as for consumers who are not sensitive to design. The study further investigated if positive affect increased willingness to share offline and online. As was theorized, the results contributed to this expectation.

In conclusion, the present study showed that the new phenomenon of complex unboxing experiences (as opposed to a simple unboxing experience) proved to positively influence expectations and the emotions of positive affect when involving a beauty facemask.

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Appendix 1: Pre-test complex and simple unboxing experience

Q1. Wat is je leeftijd?

Q2. Ik vind deze ‘uitpak’ ervaring…

1. Sterk mee oneens 5. Sterk mee eens

- Speciaal
- Simpel
- Bijzonder
- Een rijke belevenis
- Onverwacht
- Verrassend
- Wat toevoegen aan de product beleving

Q3. Wat vind je niks toevoegen aan deze ‘uitpak’ ervaring?

Q4. Wat zou je aanpassen aan deze ‘uitpak’ ervaring?

Q5. Wat vond je leuk aan deze ‘uitpak’ ervaring?

Appendix 2: Main study

Dear participant,

Thank you for participating in my master thesis research.

In a bit you will receive a package. The questionnaire starts with some general questions about your expectations of the product and the unboxing experience. Then, you are asked to unbox the product and answer some questions related to consumer satisfaction, behavioural intentions and you as consumer related to design. Participating will take approximately 10 minutes.

To be clear, there are no right or wrong answers to these questions. You are able to stop participation in this questionnaire at any given time. The answers will be processed completely anonymous and will only be used for research purposes. In addition, this study is approved by the Ethical Committee of the University of Twente.

If you have any questions, comments or concerns about the study, please contact the researcher: c.berden@student.utwente.nl

To continue with the questionnaire, please check the statement below.
- I've read all the above information and declare I've been informed clearly. I know I participate voluntarily and that the data will be processed anonymously.

Q1. What is your age?

Q2. What is your gender
- Female
- Male
- Rather don't tell

Q3. You're about to unbox a facemask from the brand 'Lush'/'Fluf'. Please indicate your expectations through the statements below.

1. Strongly disagree 5. Strongly agree

- I expect that this experience will intrigue me.
- I expect that this experience will positively surprise me.
- I expect that this experience will amuse me.
- I expect that this experience will interest me.

Q4. Please now unboxing the 'Lush'/'Fluf' package you received from the researcher

Q5. Please indicate to what extent this experience makes you feel.
“So far, this unboxing experience makes me feel...”

	1. Does not describe my feelings	5. Clearly describes my feelings
- Curious		
- Positively surprised		
- Disappointed		
- Excited		
- Negatively surprised		
- Enthusiastic		
- Proud		
- Irritable		
- Inspired		
- Nervous		
- Jittery		
- Active		

Q6. Have you ever bought a facemask before?
- Yes
- No

Q7. Are you familiar with the brand ‘Lush’/’Fluf’?
- Yes
- No

Q8. Please rate the given statements.

	1. Much worse	7. Much better
- “Compared to a previous facemask you bought, the product you just unpacked is...”		
- “Compared to a previous facemask brand you bought, the brand you just unpacked is...”		
- “Compared to previous packaging you bought, the packaging experience you just had is...”		

Q9. Please indicate your behavioral intentions.
“Based on this experience with ‘Lush’/’Fluf’, I would...”

	1. Extremely unlikely	7. Extremely likely
- Say positive things about this brand.		
- Recommend this brand to someone else.		
- Encourage friends to use the same product.		
- Consider this brand to be my first choice for a nourished skin.		
- Complain to others (friends/family) if I experience problems with this brand.		
- Complain to external sources (e.g. reviews) if I experience problems with this brand.		
- Complain to the brand if I experience problems.		

- Try to switch to another brand if I experience problems.
- Continue buying the same brand if the price increased.
- Pay a higher price for the product I just received.
- Consider buying another brand that offers more attractive prices.
- Follow this brand on social media (e.g. Snapchat, Instagram).
- Talk about this experience on social media.
- Share a post of this brand on social media.

Q10. You just unboxed a facemask from the brand 'Lush'/'Fluf'. Please indicate your experience through the statements below.

1. Strongly disagree 5. Strongly agree

- This experience intrigued me.
- This experience positively surprised me.
- This experience amused me.
- This experience interested me.

Q11. The following questions are about you related to design.
Please fill in the given statements.

- Owning products that have superior designs makes me feel good about myself.
- I enjoy seeing displays of products that have superior designs.
- A product's design is a source of pleasure for me.
- Beautiful product designs make our world a better place to live in.
- Being able to see subtle differences in product designs is one skill that I have developed over time.
- I see things in a product's design that other people tend to pass over.
- I have the ability to imagine how a product will fit in with designs of other things I already own.
- I have a pretty good idea of what makes one product look better than its competitors.
- Sometimes the way a product looks seems to reach out and grab me.
- If a product's design really "speaks" to me, I feel like I must buy it.
- When I see a product that has a really great design, I feel a strong urge to buy it.

We thank you for your time spent taking this survey.
Your response has been recorded.