LUXURY PRODUCT PACKAGING: INVESTIGATING THE PERCEIVED VALUE OF

SECONDARY PACKAGING FOR LUXURY GOODS

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Abstract

This research explores the value of secondary packaging of luxury items and its impact on consumers' post-purchase experience. Using a mixed methods approach, this research employed three studies to better understand this topic. First, qualitative in-depth interviews were completed with Gen Z luxury consumers who had kept their packaging after acquiring a luxury brand item. From these interviews, three overarching themes of secondary packaging emerged: packaging is considered to be an extension of self and an art form, packaging tells a long-lasting story, and five types of actions (i.e., keep, display, store, reuse, and throw away) are taken by consumers when it comes to their luxury brand packaging. Next, several luxury and non-luxury brands were pre-tested to confirm that respondents viewed Dior and Prada as equally luxurious, and Old Navy as distinct (i.e., non-luxury). An online experiment with a hypothetical gifting scenario and a between-subjects design was employed (1) to measure price assessment of three layers of secondary packaging associated with luxury vs. non-luxury brands, (2) to determine the type of post-purchase actions with packaging, and (3) to discover the respondents' social media sharing behavior as pertaining to the different levels of secondary packaging. Moderating effects of luxury sensitivity, need for status, and product status consumption were also tested. Though the experiment found there was not a significant difference in dollar valuation among the three levels of secondary packaging, luxury secondary packaging did hold value for consumers. Consumers are more likely to post images of secondary packaging on social media for luxury brands than non-luxury brands. None of the moderating effects were found to have a significant effect between packaging layer and price. This research represents a start to understanding an important and understudied area of post purchase consumption of secondary packaging for luxury brands and how Gen Z luxury consumers interact with packaging.

Introduction

The global personal luxury goods market in 2022 was estimated to be worth $382 billion USD (Bain & Company, 2023). Despite the COVID-19 pandemic, the luxury industry rebounded quickly, with recovery beginning in 2021 and has been on a strong growth trajectory ever since (Bain & Company, 2023). Although there have been recent rises of inflation and economic troubles worldwide, the US luxury goods market performed well with Generation Y (Millennials) and Generation Z (Gen Z) being responsible for almost all market growth in 2022 (Bain & Company, 2023). Gen Z consumers range from 13 to 27 years old, born between 1996 to 2010 (McKinsey & Company, 2023). Millennial consumers range from 29 to 43 years old, born between 1980 to 1994 (Francis & Hoefel, 2018). The consumer base of the luxury industry is changing with the new era of young luxury consumers being Gen Z (Bain & Co, 2023; Azemi et al., 2022). Consumers of the luxury market will grow from 400 million to 500 million people, with Gen Z and Generation Alpha (Gen Alpha), born between 2010 to 2025, accounting for a third of these consumers by 2030 (Bain & Company, 2023). By 2030, the global personal luxury goods market value is estimated to increase to between $585 billion USD to $638 billion USD, largely due to millennials and Gen Z (Bain & Company, 2023). The industry is stronger than ever as Gen Z consumers have a mature inclination toward luxury with luxury purchases starting three to five years ahead of millennials (Bain & Company, 2023).

There has been a great amount of marketing research that has studied packaging, including design, aesthetics, size perceptions, price labeling on packaging, and purchase satisfaction (Chen et al., 2020; Fuchs et al., 2013; Hammers et al., 2020; Parguel et al., 2016; Reimann et al., 2010; Wu et al., 2017). The primary layer of packaging has always been a focus in research (e.g., a perfume bottle), but new research has started scratching the surface of

secondary packaging, which is defined as the packaging of products that are held for transport and shipping (e.g., an outer box or bag) (Benjamin, 2018; Ilich & Hardey, 2020). Packaging formerly thought of only to preserve and protect products has become a component of marketing strategies and product attributes that help consumers form perceptions (Benjamin, 2018; Ilich & Hardey, 2020; Ko et al., 2019; Krishna et al., 2017). Knowing this, it opens a new research area for luxury packaging as a possible determinant in evaluating the value of a product and brand and possibly even increasing value perceptions.

The global market for luxury packaging in 2023 is estimated to be valued at $10.4 billion USD and projected to grow to $17.9 billion USD by 2033 (Future Market Insights, 2023). A trend observed is secondary packaging being resold online through second-hand sites like eBay, Poshmark, and Mercari (Bizwire, 2023). Resale prices for luxury fashion packaging start and range anywhere from $20- $100 USD depending on the quality, quantity, and size of the packaging. Packaging items resold include gift bags, boxes, dust bags, ribbon, and even tissue paper. When "luxury packaging" is searched on eBay, over 21,000 listing results are generated (eBay, 2023). Observing people who buy and sell luxury packaging online shows there is a value to packaging with prices consumers are willing to pay. There is a market for luxury packaging apart from luxury goods themselves.

After the analysis of the luxury goods industry and luxury packaging, the unknown that arises is understanding what value luxury secondary packaging holds for luxury consumers. The purpose of this research, therefore, was to explore the value of secondary luxury packaging and its impact on consumers' post purchase luxury experience. This research employed a mixed-methods approach in two phases: phase one was qualitative (to generate more insights and help in building a conceptual model) and phase two was quantitative (to validate the conceptual

model). Qualitative in-depth interviews were performed with Gen Z luxury consumers who stated that they kept their luxury packaging after acquiring the luxury good, focused on luxury fashion goods (e.g., shoes, purses/bags, wallets, other accessories). The quantitative study was done in 2 parts: a pretest and a main experiment. The pretest study was done first to confirm the awareness about luxury and non-luxury brands to be tested within the respondent population. The survey experiment utilized the pretested luxury and non-luxury brands to measure respondents' assessment of three layers of secondary packaging associated with each brand. The experiment also studied the motivations of actions respondents took with packaging post purchase and how respondents chose to share secondary packaging through social media. The pretest and survey experiment were conducted on Gen Z College of Business students at Ohio University. With the use of this two-phased research approach, this project aims to answer the proposed research questions:

1. What meaning does luxury secondary packaging have to luxury consumers and what actions do they take when keeping luxury packaging post purchase?
2. How does luxury secondary packaging affect the value perception of luxury goods?
3. How does Gen Z share and display luxury goods and luxury packaging on social media and what are the motivations of their online sharing behaviors?

This thesis will add to academic literature surrounding luxury packaging by addressing luxury secondary packaging specifically. This thesis also contributes to literature by providing a theoretical understanding of the relationship between luxury packaging and consumer value perceptions. By shedding light on the key factors that contribute to the value of luxury packaging, this thesis will help luxury brands develop more effective packaging strategies and

plan for the next generation of consumers by understanding the role of secondary packaging for

Gen Z.

<center>**Literature Review**</center>

Luxury Fashion Goods Industry

There is not one definition that universally defines luxury. The common struggle with defining luxury is that it means something different to each person (Ko et al., 2019; Michman & Mazze, 2006). While there is not one widely accepted definition of luxury, but there are recurrent themes that arise of commonly accepted norms in luxury (Chandon et al., 2016; Chevalier and Mazzalovo 2008; Kapferer 2014; Vickers & Renand 2003; Vigneron & Johnson 2004). Ko et al. (2019) reviewed literature surrounding luxury brands and marketing to provide a generalizable definition of a luxury brand.

"A luxury brand is a branded product or service that consumers perceive to:

1) be high quality;
2) offer authentic value via desired benefits, whether functional or emotional;
3) have a prestigious image within the market built on qualities such as artisanship, craftsmanship, or service quality;
4) be worthy of commanding a premium price;
5) and be capable of inspiring a deep connection, or resonance, with the consumer"

<div align="right">(Ko et al., 2019, p. 406)</div>

Luxury goods are highly demanded but most times are only attainable by a small population of consumers (Bian & Forsythe, 2012). The growing trend of "masstige brands" allows luxury to be widely attainable, accessible, and affordable for middle class consumers (Heine, 2011; Lee et al., 2018). The term "masstige," coined by Silverstein and Fiske (2003), is derived from "mass" and "prestige." While Gen Z has a desire for luxury goods, their young age indicates they have limited financial power, so "masstige brands" can be the gateway to starting to own luxury. "Masstige brands" help these consumers toward their luxury goals, but their true goals are to own traditional luxury goods (Silverstein & Fiske, 2003). Consumer's consumption

motivations are never fully fulfilled until they can own the luxury brands and products they are ultimately after.

While motivations of luxury consumption are relative to each consumer, the overarching themes are reaping certain desired benefits and establishing a connection with luxury (Mortelmans, 2005). Common norms found within luxury include conspicuous consumption and need for uniqueness (Kastanakis & Balabanis, 2014; Ko et al., 2019; Vigneron and Johnson, 2004). Conspicuous consumption, originally from Veblen (1899), is exhibiting a sense of wealth and level of prestige by consuming for many others to see. Conspicuousness is recognized as a core component in luxury consumption studies (Ko et al., 2019; Vigneron and Johnson, 2004; Shahid & Paul, 2021). An extension of conspicuous luxury consumption is the bandwagon effect, wherein the demand for consumption of a product increases from seeing others consuming the same product (Kastanakis & Balabanis, 2014; Leibenstein, 1950).

Some consumption motivations highlight assimilation with society while others favor differentiation. In contrast, another extension of conspicuous luxury consumption is the snob effect, in which demand for consumption of a product decreases from seeing others consuming the same product. (Kastanakis & Balabanis, 2014; Leibenstein, 1950). The need for uniqueness, originally from Snyder and Fromkin (1977), is the desire to be different than others by what they consume to benefit one's sense of self and social perceptions from others (Ko et al., 2019; Tian et al., 2001). The motivations of snob effect and need for uniqueness are not focused on public validation but preservation of consumers' personal interests. These motivations are representative of historical knowledge of luxury consumers. Gen Z is consuming luxury differently than any other generation before and their motivations have changed (Schade et al., 2016).

It is known that Gen Z luxury purchase intentions are conspicuously motivated by social approval and relationship rewards, but there are also motivations of consumption as an extension of self (Bakir et al., 2020; Belk, 1988; Schade et al., 2016). Other ways luxury caters to consumers' sense of self is having evolved beyond traditional goods and expanded into markets of unconventional luxury products like hyper-personalized goods. These tailor to consumers' wants, needs, and interests (Rosenbaum et al., 2021), as well as luxury customization and personalization where consumers control the design process to obtain truly unique products (Choi et al., 2022). Some studies found pre-purchase customization and personalization to have the opposite effect, as it takes away signaling value when products are not consumed in their intended form (Moreau et al., 2020).

Most papers mentioning post purchase luxury consumption focus on environmental product sustainability on the business and brand side but does not address the actions consumers can take to extend the life cycle of luxury (Amatulli et al., 2021; Sun et al., 2021; Wu et al., 2017). Extending the life of luxury products through sustainable efforts increases consumers' purchase intent (Amatulli et al., 2021). However, the longevity of a luxury product is not considered when thinking about post purchase motivations. Luxury products alone shouldn't be the only consideration in post purchase behaviors though, packaging is also a present part of the luxury experience (Krishna et al., 2017). The motivation research explains what leads a consumer to buy luxury, but a consumer's post purchase luxury behavior has not yet been explored. Beyond that, there is an even greater lack of understanding of Gen Z post purchase luxury behavior, and this thesis aims to fill that gap.

Luxury Packaging

When evaluating luxury, packaging is an often-overlooked aspect. People's possessions are seen as an extension of themselves, and packaging is part of possessing luxury goods (Belk 1988; Shahid & Paul, 2021). Illich and Hardey (2020) explain that packaging is a two-way communication tool; packaging communication exists through packaging design, color, art, symbolism, memento, and aesthetics (Illich & Hardey, 2020). Packaging in a way can 'speak' for itself. Hagtvedt and Patrick's (2008) study revealed art on product design leads to increased perceptions of luxury, and art as part of packaging design has been found to increase consumer perception (Wang et al., 2023). For luxury goods, consumers pay premium prices for the expertise of designers (Moreau et al., 2020). It is not about art images themselves but their presence that lead to consumer perceptions, as art is associated with luxury (Hagtvedt & Patrick, 2008). In contrast, environments where art is present but not on the luxury products, such as art exhibits in physical luxury stores, it diminishes consumers inclination toward luxury (Wang et al., 2023). Experiencing art and experiencing luxury goods equally satisfy consumption motivations.

Consumer's determination of a luxury brand is through perceptions assessing marketing efforts and product attributes (Ko et al., 2019). An important part of luxury marketing is product packaging. For Gen Z consumers, hedonic function is a driver of purchase intent (Schade et al., 2016), and hedonic function is an essential aspect of packaging design and willingness to pay (Hammers et al., 2020; Joutsela et al., 2016). Exploring the intersection of art and packaging will help understand what signals occur for evaluating luxury brands.

There has been previous research studying the importance of various areas of luxury packaging including aesthetic design choices (Reimann et al., 2010; Wu et al., 2017), effects of personalization of luxury goods (Choi et al., 2022; Rosenbaum et al., 2021), and how price

display affects perception of luxury (Fuchs et al., 2013; Parguel et al., 2016). The visual effects

of packaging have been heavily studied, with some focus on luxury packaging specifically.

Packaging helps consumers perceive value (Hammers et al., 2020). Aesthetic product packaging

will be chosen over standardized and general packaging, regardless of a brand's notoriety

(Reimann et al., 2010). Consumers preferences to aesthetic package design leads to a desire to

obtain the aesthetic product, and ultimately triggers a decision to purchase the item (Reimann et

al., 2010). Studies discuss how the body and brain interact with sensory aspects of packaging

(Krishna et al., 2017), and understanding neural cognitive responses to visual stimuli of

packaging design (Reimann et al., 2010).

While aesthetic and artistic packaging is known to draw consumers in, sometimes highly

aesthetic products can elicit an opposite reaction. People may avoid consuming highly aesthetic

products of premium price and visual quality, because of the negative emotional consequences

that are evoked (Wu et al., 2017). When aesthetics are high, consumers recognize quality and

effort and want to preserve and prolong the enjoyment of the product. Through consumption, a

products desired aesthetic state is destroyed, and consumers suffer negative implications of guilt

and satisfaction (Wu et al., 2017). While Wu et al. (2017) shed light on consumption of aesthetic

goods, their focus did not include aesthetic packaging. Similar consumption avoidance behaviors

are noticed in luxury packaging as packaging gets disturbed from its original form to access the

product within but has not been formally researched. Post-consumption behaviors of aesthetic

luxury packaging may be related to preservation.

Feelings of guilt arise after luxury purchases due to luxury being associated with

conspicuous consumption and financial inequalities of access to luxury goods among consumers

(Kapferer & Valette-Florence, 2022). However, consumers with hedonic consumption

motivations feel less guilty and more satisfied after luxury purchases (Ko et al., 2017, as cited in

Kapferer & Valette-Florence, 2022). If packaging meets consumers expectations, they are

satisfied by their purchase experience, but satisfaction doesn't happen until the post purchase

phase (Hammers et al., 2020). Curbing negative implications of luxury consumption can be

impacted by post purchase motivations.

Characteristics of packaging can be determining factors in the evaluation process for

consumers. Chen et al. (2020) found packaging shape and size of tall, slender packages were of

having higher status than short, wide packages. Thus, consumers' choice to keep certain

packaging may be in part based on its scale. Sun et al. (2021) says consumers' considerations do

not take product durability into account when buying fashion products. Thoughts on product

longevity arise when considering post purchase functionality. This may be different in

considerations for luxury fashion products if there is behavior intent to save packaging. For

consumers, "Packaging needs to fulfill a purpose to create value or to achieve greater

experience" (Hammers et al., 2020, p. 50). Hammers et al. (2020) noticed if consumers liked the

packaging, they would use packaging as interior décor to derive satisfaction by making

packaging purposeful. Hammers et al. (2020) findings scratched the surface on packaging

motivations but there is not research that currently defines motivations and post purchase actions

that are taken with packaging to help consumers achieve greater experiences, specifically for

traditional luxury brands. But research is moving in this direction, as studies in the realm of

luxury packaging start to recognize behaviors and attitudes of post-consumption of luxury

packaging.

Secondary Packaging

There are layers in packaging that serve different purposes throughout the customer experience. The purpose of packaging used to be recognized for preserving and protecting products but is now part of marketing strategies (Benjamin, 2018; Ilich & Hardey, 2020; Krishna et al., 2017). The main categories of packaging are primary and secondary (Benjamin, 2018). Primary packaging appears closest to or on the product, and secondary packaging is what primary packaging is held inside of for transport and shipping (Benjamin, 2018; Ilich & Hardey, 2020). Other studies have explored packaging taxonomy, Krishna et al. (2017) introduces a layered-packaging taxonomy defining packaging layers as outer, intermediate, and inner with each dimension affecting the customer experience differently. The outer layer as 'purchase packaging', and inner and intermediate layers are 'consumption packaging' (Krishna et al., 2017). Studies have found that packaging affects a consumer's value perception of product price, but not as much focus on how the different layers of packaging contribute to the value perceptions (Hammers et al., 2020; Joutsela et al., 2017; Krishna et al., 2017). This thesis will utilize the following secondary packaging layers, split into three sub-layers including gift/shopping bags, boxes, and dust bags/cases as shown in Figure 1.

Figure 1
Secondary Packaging Layers
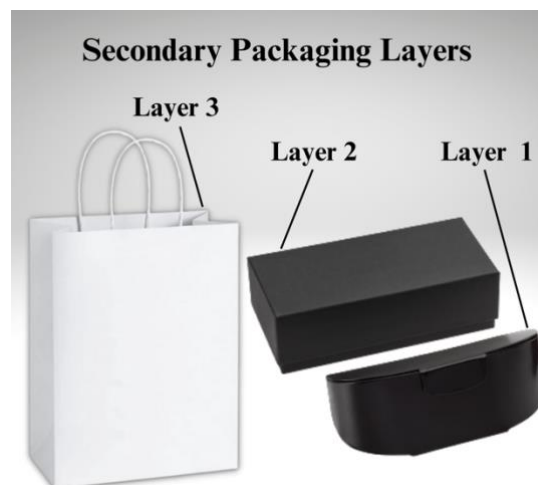
In recent years, more research has addressed secondary packaging (Chen, 2016; Ilich & Hardey, 2020). The goal of secondary packaging is to protect products when in transport (Benjamin, 2018). Secondary packaging is identified as "as carrier bags, shipping boxes, and delivery parcels" (Packaging Innovation, 2014, as cited in Ilich & Hardey, 2020, p. 8). Packaging visuals are an integral role with packaging affecting decision making and perceptions of product worth (Krishna et al., 2017). For many consumers, especially those shopping online, their first touch point with a brand is secondary packaging (Ilich & Hardey, 2020). Secondary package design is now common practice for brands and for consumers is thought to, "prolong and intensify the acquisition and ownership process" (Ilich & Hardey, 2020, p. 4).

A study on evaluating value of premium wine packaging boxes saw higher product attitudes towards more luxurious packaging boxes (Sung et al., 2020). Sung et al. (2020) experiment used different types of packaging layers, and as packaging layers grew more luxurious ratings increased on perceived luxuriousness, willingness to pay, and attitude toward the product. Understanding perceptions among different packaging layers is to identify where luxury perceptions begin for consumers when assessing luxury goods (Kapferer & Laurent, 2016). Kapferer and Laurent (2016) says a consumer's own perception of luxury price increases by how immersed they are in luxury. Consumers who like luxury have a higher minimum threshold when rating the price of luxury goods. Similar to Kapferer & Laurent (2016), the current research will assess packaging signals by what a consumer believes to be luxury, and not based on a universal definition of luxury (Kapferer & Laurent, 2016).

Social Media Signaling

With the rising popularity of social media and e-commerce shopping within current generations, some consumers have a desire to communicate status (Kim, 2019). For Gen Z, user-generated content on social media may spark their aspirations towards luxury brands (Luxe Digital, 2022; Glossy, 2022). Displaying of luxury secondary packaging online elicits engagement associated with the aesthetic design and memorability of luxury brands' packaging (Netgains Agency, 2019). Social sharing behaviors with branded packaging content can further how a brand's identity can influence a consumer's identity (Prendergast et al., 2001). "When kept, even only in photographic representation, packaging can represent mediated and lived experience between brands and consumers, and between consumers and peers" (Underwood, 2003, as cited in Ilich & Hardey, 2020, p. 9). Public secondary packaging consumption is meaningful to a consumer's experience and how they signal their experience to others online (Ilich & Hardey, 2020). Building on this, the current research looks at how packaging plays an important role in the luxury experience of post purchase behaviors through social media.

Gen Z is the driver of trends and innovation in online environments, including social media (Ilich & Hardey, 2020; McKinsey & Company, 2023). Gen Z are called "digital natives," having grown up using technology and social media for most of their lives (McKinsey & Company, 2023). When making purchases, they rely on the internet to discover information and reviews to make informed decisions (McKinsey & Company, 2023). Sites like Instagram, and YouTube are commonly used among Gen Z, and TikTok is fastest growing in usage (McKinsey & Company, 2023; Statista, 2023). Notably, 60% of TikTok's users are Gen Z (McKinsey & Company, 2023).

Gen Z takes careful consideration when curating their online image and reputation; their online presence is built by what they engage with, post, and share with the world (McKinsey &

Company, 2023). Online communities form through engaging with others who share similar passions and interests, and "consumption is about access rather than ownership" (McKinsey & Company, 2023). Gen Z feels they are important individuals to take part in conversations and innovations surrounding luxury (Creevey et al., 2022). While some members of Gen Z cannot physically interact with luxury, they may make connections through online channels (Creevey et al., 2022). This information supports that Gen Z consumers' online presence is motivated through luxury signaling behaviors, but there is still more to learn about these young luxury consumers.

Online experience comes from the digital consumption of content shown in-feed and engagement. Social media is a form of escapism to be immersed in a world of desired experiences (Creevey et al., 2022). Marketing for luxury brands is created around the value proposition generated by consumers (Koivisto & Mattila, 2020), and in turn these value perceptions increase how much consumers are willing to pay for a product (Hagtvedt & Patrick, 2008; Reimann et al., 2010; Sung et al., 2020). Other content is direct from consumers, known as user-generated content (UGC) (Creevey et al., 2020). As mentioned earlier, luxury consumption motivations can be driven by extension of self, and UGC is a way of self-expression (Ilich & Hardey, 2020).

UGC of luxury sees users posting luxury products, packaging, purchases, shopping experiences, and "unboxing videos," to name a few. Displays of luxury secondary packaging, including shopping/carrier bags and stylized boxes, are broadcast on social media platforms (Fuomo, 2016, as cited in Ilich & Hardey, 2020). Motivations for sharing secondary packaging online include socialization, identity, documentation, and aesthetics (Ilich & Hardey, 2020). Digital possessions are regarded as an extension of self to the same extent as material goods

(Belk, 2013). While Ilich and Hardey (2020) shed light on why consumers share their purchases and secondary packaging details online through social media, their focus was not on luxury brands. Gen Z has been widely displaying their luxury secondary packaging on social media, but little research has investigated why consumers are doing this.

Other digital content experiences are affected by visual presentation. In luxury there are brand associations to a specific color, so much so that a brand can be identified on just color alone (Labrecque & Milne, 2011). Examples of this include the Hermès orange and Tiffany & Co's trademarked Tiffany Blue (Deighton, 2022). Visual complexity of content is significant when luxury is communicated on social media as it affects perceived luxuriousness. Familiar luxury fashion brands with less visual complexity are perceived higher than familiar luxury brands with more complexity (Lee et al., 2018). However, non-luxury brands required content with more visual complexity for higher perceptions (Lee et al., 2018). Lee et al. (2018) finds luxury brand products can communicate themselves through simple marketing imagery and communications for non-luxury branded products need more effort, but the study didn't cover if this stays true for packaging imagery. While studies have investigated consumer engagement on social media (Bazi et al., 2020), little research has been done on how Gen Z displays of packaging on social media mediates signals of luxury.

Hypothesis Development & Conceptual Framework

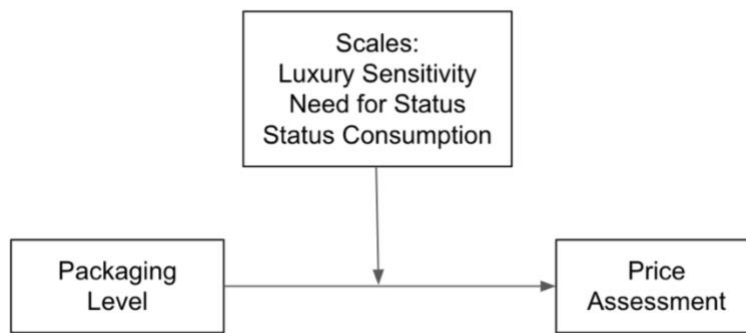*Effect of Packaging Level on Perceived Price*

Using Ilich & Hardey's (2020) parameters of secondary packaging, this research aims to explore the impact of packaging level on price evaluations for luxury secondary packaging. Hammers et al. (2020) argues that packaging is a way companies create value that can impact a customer's attitude toward the company. Because each layer of packaging affects the customer

experience differently (Krishna et al., 2017), one could rationally argue that the level of

packaging consumed would lead to higher price evaluations of luxury products associated with

the packaging. In this thesis, packaging layers increases by the types of packaging included in

each layer; layer 1= case, layer 2= case and box, layer 3= case, box, and gift bag. Refer to Figure

1 shown in the literature review for a visual of the different layers shown together. As such, Gen

Z luxury consumers' perceptions are more likely to have increased price perceptions as the layers

of luxury secondary packaging increases.

H1: As the level of packaging increases, the perceived price increases

Figure 2
Conceptual Framework: Effect of Packaging Level on Perceived Price

Moderating Effects of Luxury Sensitivity, Need for Status, and Product Status Consumption

There are possible moderating effects when assessing packaging levels that can further

impact perceived price. This study explores the moderating effects of luxury sensitivity, need for

status, and status consumption. Each of these moderators may impact the relationship between

packaging layers and price assessment. These three moderating variables are predicted to

increase price perceptions because they are personality concepts measuring how personal

characteristics effect price perception of packaging layers when brought into the equation. First,

to understand consumers' relationship to luxury, luxury sensitivity was measured using Gyomlai et al. (2022) scale:

> Luxury Sensitivity
>
> For each of the statements listed below, please indicate your opinion on a scale of 1 to 5, with 1 being "strongly disagree" and 5 being "strongly agree"
>
> 1. I love luxury brands
> 2. I appreciate the exceptional quality and attention to detail of luxury goods.
> 3. I'm ready to deprive myself completely to offer myself a beautiful luxury product.
>
> (Gyomlai et al., 2022, p. 44)

This scale provides a luxury sensitivity level which can explain a respondent's knowledge, familiarity, and pre-disposition toward luxury brands and goods. Kapferer and Laurent (2016) state that a consumer's own perception of luxury price increases by how immersed they are in luxury. Aesthetically pleasing products lead consumers to like the product more and be preferential toward aesthetic products (Hagtevedt & Patrick, 2008). Luxury is part of aesthetic products. Consumers who have a likeness and preference for these products lead to a higher propensity to pay for the item. As such, Gen Z luxury consumers with a sensitivity to luxury are more likely to have increased price perceptions for the layers of luxury secondary packaging.

> *H2 (a): Sensitivity to luxury moderates the relationship between packaging levels and perceived price; customers with higher levels of sensitivity to luxury will perceive the price to be higher as packaging levels increase.*

Price evaluation may also be influenced by need for status. Status motivated consumers seek power to control how they are viewed by themselves and others, as elevated in the social hierarchy (Dubois et al., 2012). Need for status was measured using Dubois et al. (2012) scale:

Need for Status

For each of the statements listed below, please indicate your opinion on a scale of 1 to 5, with 1 being "strongly disagree" and 5 being "strongly agree"

1. I have a desire to increase my position in the social hierarchy.
2. I want to improve my social standing as compared to others
3. Getting to climb the social ladder is a priority for me.
4. I would like to have higher social standing than others.

(Dubois et al., 2012, p. 1057)

Ko et al. (2019) says luxury consumers seek certain desired functional or emotional benefits, need for status satisfies social and individual benefits. Need for status also affects consumer preferences (Dubois et al., 2012). It can be argued consumers with status needs evaluate prices of luxury higher as they view it associated with status. As such, Gen Z luxury consumers with a need for status for luxury are more likely to have increased price perceptions for the layers of luxury secondary packaging.

> *H2 (b): Need for status moderates the relationship between packaging levels and perceived price; customers with higher levels of need for status for luxury will perceive the price to be higher as packaging levels increase.*

Lastly, price evaluation may be influenced by product status consumption. While the previous moderator, need for status, measures a consumer's personal behaviors to seek personal status in the social hierarchy, product status consumption measures how consumers seek *products* that hold status. Status consumption is defined by Eastman et al. (1999, p. 42) as, "the motivational process by which individuals strive to improve their social standing through conspicuous consumption of consumer products that confer or symbolize status both to the individual and to surrounding significant others." Status consumption was measured by Eastman et al. (1999) scale:

Status Consumption

For each of the statements listed below, please indicate your opinion on a scale of 1 to 5, with 1 being "strongly disagree" and 5 being "strongly agree"

1. I would buy a product just because it has status.
2. I am interested in new products with status.
3. I would pay more for a product if it had status.
4. The status of a product is irrelevant to me (negatively worded).
5. A product is more valuable to me if it has some snob appeal.

(Eastman et al., 1999, p.44)

Research has found that luxury consumers are conspicuously motivated, seeking satisfactions through consumption actions (Ko et al., 2019; Vigneron & Johnson, 2004; Shahid & Paul, 2021). It can be argued that consumers with a status consumption needs seek higher priced luxury goods. As such, Gen Z luxury consumers with status consumption are more likely to have increased price perceptions for the layers of luxury secondary packaging.

> *H2 (c): Status consumption moderates the relationship between packaging levels and perceived price; customers with higher levels of status consumption for luxury will perceive the price to be higher as packaging levels increase.*

Main Effect of Packaging Level on Social Media Signaling

Because posting online is documentation of the experience between a consumer and brand, this study is extended to look at social media signaling of luxury secondary packaging (Ilich & Hardey, 2020). Ilich and Hardey (2020) studied the motivations and intentions of sharing secondary packaging imagery on Instagram. Some sharing behaviors were conspicuous in nature (status seeking); while social media posting intentions may be for consumers themselves, they are also for others' consumption (Ilich & Hardey, 2020). Gen Z has a desire to take part in conversations surrounding luxury (Creevey et al., 2022), and posting images of secondary packaging is part of how consumers signal their experience to others (Ilich & Hardey, 2020). Because consumers craft their online image through what they post (McKinsey &

Company, 2023), it is possible that posting packaging online is a way for consumers to claim

ownership of luxury as a digital possession (Belk, 2013). Knowing this, one could rationally

argue that consumers would post images of luxury secondary packaging online as a way to build

their online image, and a similar action may not be sought for a non-luxury brand. Therefore,

Gen Z luxury consumers are more likely to post images associated with luxury brands on social

media for the layers of secondary packaging (as compared to similar images for non-luxury

brands).

> *H3: Consumers are more likely to post secondary packaging images on social media of luxury brands versus non-luxury brands.*

Study 1: In-depth Interviews with Gen Z Luxury Consumers

Study 1's purpose is to gain a foundational understanding of consumers' attitude toward

luxury packaging and whether that value affects how they use luxury packaging after their

purchases. Study 1 aims to answer the first research question, "What meaning does luxury

secondary packaging have to luxury consumers and what actions do they take when keeping

luxury packaging post purchase?".

Methodology

Seven different in-depth interviews were conducted with luxury fashion consumers who

all held onto their luxury packaging after their initial purchase. These consumers live in the

Midwest, Northeast, and Southeast regions of the U.S. In-depth interviews were chosen as the

research method as they would be able to provide detailed accounts of luxury purchase

experiences and attitudes and behaviors of luxury packaging consumption. Emails were sent to

10 different luxury consumers who met the criteria of having bought or own luxury fashion

goods and held onto their luxury packaging, and 7 responded volunteering to participate. Of the

7 respondents, 2 were male and 5 were female with ages ranging from 21- 26 years old. The

table below gives a brief description of each interview participant.

Table 1
Qualitative Interview Participants

Participants	Age	Gender	Education/ Employment	Location
Participant A	24	Female	Finance Account Manger	Columbus, OH
Participant B	23	Female	Graduate Student	Athens, OH
Participant C	26	Female	Retail Employee	Charlotte, NC
Participant D	25	Female	Graduate Student	Boston, Massachusetts
Participant E	22	Male	Undergraduate Student	Columbus, OH
Participant F	21	Female	Undergraduate Student	Athens, OH
Participant G	26	Male	Graduate Student	Washington, D.C.

Interviews were conducted virtually using Restream due to majority of participants being

located outside of Athens, OH. Also, as part of the interview participants did a 'show and tell'

portion of their luxury packaging and allowed the interviewer to visibly see the packaging over

the camera. Restream is a live stream video platform that records high resolution quality and

produces video transcripts. This video software was chosen for its video quality and recording

feature to be able to review videos after the interview was over. Interviews were conducted

between October- November 2022 and were scheduled with participants over email. While the

interview followed a set of ordered questions, refer to Appendix B for all qualitative interview

questions, the conversation was open to follow the answers of the participants and probe with

follow-up questions. Questions asked related to attitudes and behaviors of luxury experiences,

luxury product packaging, and post purchase consumption of luxury packaging.

The interviews varied in length with most lasting between 45 minutes to 1 hour. Each

interview reflected the thoughts, attitudes, and opinions of the individual's luxury consumer

experience. Participants were informed this research was part of the Honors Tutorial College

senior thesis requirement. Participants were informed that audio and video recordings and quotes from these interviews would be included in the research, but participants names would not be shared.

Results and Discussion

From analyzing the qualitative data, three main themes emerged: packaging as an extension of self and an art form, packaging telling a long-lasting story, and post purchase packaging actions. Participants had very strong opinions and feelings toward luxury and were knowledgeable about the luxury fashion industry including its brands and products. Brands repeatedly mentioned were Gucci, Louis Vuitton, Chanel, Dior, Versace, and Tiffany & Co. Common products owned and purchased were bags/purses, wallets, belts, shoes, sunglasses, and jewelry. All the participants acknowledged that packaging was an important part of the luxury consumer experience. Some participants viewed luxury packaging as a 'product' itself. Luxury packaging and luxury products are a two-way relationship establishing quality and value within each other. A majority of participants stated the luxury packaging experience had elevated the value they associated to the luxury product being purchased or gifted to them.

Packaging as an Extension of Self and an Art Form

Each participant was asked if luxury packaging holds value and what that value was to them. All participants said packaging did have value but amount of value varied from each participant. One participant stated about packaging, "I don't think it's the end motivation for someone to buy into it, but it's a good compliment and it sort of validates that you're purchasing something that's worth that amount of money" (Male, 26). Luxury packaging is elevated in the minds of consumers and symbolizes the relationship a consumer develops with a brand. A

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participant voiced being impressed by their experience, "Once I even got to the packaging part of my experience…I thought, wow, like they are wrapping this for me. Like it feels like there's an elevated, like value that is assigned to what you're purchasing" (Female, 23).

How connected a participant was to the luxury brand impacted how much they valued packaging, one participant noted, "I think it just depends on the person, but I definitely believe that everybody has an association with certain brands they like" (Female, 24). This participant also mentioned,

> I feel like most people, at least me, have brands that they associate themselves with... for example Chanel. I'm sure you know Chanel. I personally think Chanel's overrated because they're really, really expensive. And I just, I don't really associate myself with that brand...but I'm sure there are people who see Chanel the way I see Louie (Louis Vuitton). (Female, 24)

Branding and packaging places a large emphasis on a consumer sense of self and who they are, seeking to immerse themselves in all aspects of a brand. One participant felt strongly about their luxury experience being very individualistic:

> I feel like it was for me, not for anybody else. And so for me, I'm satisfied. It's just kind of like one of those things that was like a private thing. I literally went and bought it by myself, just for me, and I feel like if I just share it with everybody else, then it's like I'm just another person with a Gucci belt and it doesn't feel like that to me. I don't want to lose that feeling. (Female, 23)

Packaging can fulfill the needs a consumer seeks, consuming the high-status packaging allows consumers to feel of equal status. Participant F expands on this point, "You get that experience of this is a really high quality item… I feel like the packaging really adds to that status. Instead of it just being the item in like a regular bag, it definitely makes you feel more, oh, I don't know what the word would be. Like it definitely feels like you're getting more for it and you're like, higher class or something like that" (Female, 21). Brand alignment through packaging consumption act as an extension of a consumer's personality and others can pick up

on that connection. "Probably, for the people I like the most, it's part of what they like and it's part of their interests.... if it compliments with their lifestyle with who they are and what their interests are. That would make sense" (Male, 26).

Packaging acts in a self-defining capacity, where just seeing it can communicate a lot. Packaging serves as a symbolic reminder of what the luxury purchase meant to the consumer. One participant says the packaging reminds them of their accomplishment:

> Every time I see it (packaging), I feel like it's a reminder of like, you accomplish this one thing. Keep going, keep setting goals for yourself. They don't have to be a physical item, but you can continue to set goals and achieve them. Sometimes you do have to slow down and reward yourself for working hard, which is something that I'm not like necessarily great at, which is why it was so significant to go get this. So for me, when I look at it, I'm proud of myself and it's like encouraging to keep working really hard. (Female, 23)

The intangible reward of luxury packaging is not possessing it, but what it means to possess it. Customers who don't identify as typical luxury consumers, only having a few luxury items, have stronger ties to luxury because of its harder attainability. Participant E revealed, "For me personally, I feel like obviously very wealthy people like Kylie Jenner are not going to keep all of her boxes. Or like anyone who has a whole closet full of boxes. But for me, I mean I only have like a few, so I think it's still very important to me. It's not like I can just like go out and buy another one like the next day. It's more like I worked hard to like get this, so I rewarded myself. But I'm not going to go spend that every day" (Male, 22).

The intersection of packaging being representative of a consumer and an art form, is based on how it is displayed. Luxury packaging is considered as art in and of itself and becomes a form of a personal aesthetic statement. Participant E discussed how they create their packaging display:

> I have a shelf in my office has all my designer items on the shelf. I have it organized by brand. So, I have everything like Gucci and then I have all my

purses up there, Louie (Louis Vuitton), and all my purses there. So I just keep it in my office on like a gold shelf.... Sometimes I'll keep the purses in the dustbag...but yeah, I always display the packaging next to the item. (Female, 24)

The thought and organization behind crafting luxury displays impact what is being communicated. Pairing luxury packaging and product together captures the full luxury experience from a singular acquisition. Art and aesthetic display can be influenced by the environments consumers grew up around. A participant explained how their desires to display were inspired by their mother,

Luxury shoes, she always kept them with the box. She would put them in her closet, like put the shoe box and then have the shoes sitting on top of the lid and have that be kind of how she displayed them…so when I have the space, that's probably how I'll display them as well…. It's there for storage purposes, but also have it act almost as like a little pedestal for the shoes. (Female, 25)

Sensory elements of packaging play into how display can be interactive art. Participant D said, "I really love when the packaging is like very functional. Like this is like a little drawer. And it like, it feels like more than a box. It feels like I'm opening a drawer. It feels like it almost becomes like a little piece of furniture in its own way, if that makes sense" (Female, 25). There is art in the attention to detail, that packaging can elicit certain emotions. Participant D also talked about the anticipation and excitement interacting with packaging, "They really like make it an experience to actually open it. There's like tension to open it and it's slow. Like you can't even open it fast. You have to kind of slowly unveil it just with the way the like tension is between the drawer part. I think that adds to a lot of the experience and almost like the anticipation once you're opening it. It just like kind of levels up the experience at home. There's a sense of anticipation about it" (Female, 25). The feelings associated with luxury paired with the aesthetic design and functionality of packaging determine the connection established between brand and consumer.

Each participant was asked about what luxury packaging represented from the perspective as a consumer and what does packaging signal about themselves and luxury brands. Packaging helped participants to preserve the story or the experience surrounding the product or brand's acquisition and its future journey. Participant G was reminiscent of their packaging saying, "For example, from the perfume, it's cool, I like it. It has a story. It's about a time where I was living somewhere outside that's not my hometown. Like it brings back those kind of memories" (Male, 26). Participant A had a similar sentiment noting, "There is specific parts of these purchases that are meaningful to me for certain reasons. Like I was telling you about the bag I got in New York, that one is always on display in my office… it's more than just like a material item, it's a sentimental item to me…It's kind of just a symbolization of like what I had to do to get those things" (Female, 24). For some participants, packaging was important to remember the initial event of acquisition and helped reinforce the sentimental association with the event. Preserving the sentimentality of packaging is through keeping it safe, and safety was important to the participants. Participant E explained,

> I think it's just sentimental, like each time I got like a luxury product. I feel it's just meant something to me at that time and like this is a big designer purchase that I did, and I want to like keep the best care of it, if that makes sense. Like I just want to make sure that it's very taken care of and not ruin it at all. (Male, 22)

There is a bond created with packaging that goes beyond its materialism, it's seen as a 'person' they are attached to, a 'friend'. Participant E talks about this relationship as, "I want to keep everything intact and. It's just like good quality stuff. I don't want to get rid of it. I feel like I'm like losing a friend, you know? Like, it's when you're a favorite pair of jeans rips and you have to get rid of them. It's like parting" (Male, 22).

For other participants packaging was about storytelling a brand and its history. Consumers understand that a brand had history before they became a consumer and there is history that is still yet to be created, and that evolution is shown through packaging. A participant stated, "I just keep all the packaging…I'm going to keep it as long as I can because even as I mentioned before, kind of like going through the history of things like, this box may look like this in 2022, but in 2030 it could be completely different. So just kind of like that history and seeing like the evolution of a brand is definitely something that's huge for me" (Female, 26). One participant didn't realize they had received a limited-edition design packaging until after their purchase, "I was not expecting that (packaging) at all. I definitely thought it would be more of like the traditional, like Gucci symbol, white and brown. So when I saw the green I was like, this is so strange. But it was like supposed to be like their summer vintage collection, and now I think it's super cool and like it's definitely not the normal packaging I thought. And I love that. Because it's maybe more of a specialized or one of a kind of that certain collection" (Female, 23). Packaging can act as a physical piece of history from a luxury brand at certain moments in time. Historical packaging increases in value to the consumer knowing they are part of a luxury brand in a way others aren't:

> I wanted the traditional (packaging), but then I'm like, oh, you know this is actually a really cool version of their brand. And I love that… So this box is designed in summer of 2022 and you're not going to see that any other time. It's kind of cool that it signifies the time. And so in years to come, you know, people say that's not what I thought maybe the Gucci packaging would look like, I'll be like, oh no, it was the summer 2022 collection. So I like that. (Female, 23)

Showing history overtime is prominent in packaging, one participant even referring to packaging as an 'artifact'. The story of 'timelessness of a luxury brand' is carefully crafted over decades of branding, and it was interesting that the attribute of timelessness transferred to the packaging as well. Participant D echoed the timelessness attribute,

It's funny with luxury brands though, there's such a branding element to it that like a Cartier box now is probably going to look like a Cartier box did 10 or 20 years ago, because there's such a legacy of the brand that it just doesn't change. I mean, Tiffany's for sure that way. It's been the Tiffany Blue with the bow forever, essentially. I think that's kind of like a very cool part about luxury brands is they have this like generationally lasting brand impact and it shows up in their packaging while their products change at the times and they have their classics and their trendier products, the packaging stays true to the brand. (Female, 25)

In luxury products journey it may be passed along to different owner's overtime. When products are passed along the packaging is also passed along with it. Packaging history helps symbolizes the extent of care the brand received through its journey from one consumer to another. One participant felt inclined to preserve their luxury by recognizing the brand's intent of packaging was for consumers to continue the responsibility of protecting high-end goods. "For the jewelry, I think packaging is a good way to protect it or to keep it safe. At the end of the day that's how the brand intended it to be maintained. So, give it that same treatment. I think always trying to protect it and add value to something that I already purchased" (Male, 26). Participant B felt similarly, "I want to make sure that the product stays really nice and then I want to make sure that the packaging also stays nice. Almost as if I just bought it. That's my goal is to keep it as nice as possible for as long as possible" (Female, 23).

Participant D learned to preserve their luxury the same way they saw their mom preserve luxury growing up; "My mom, she loved luxury packaging and she had two closets in her home, one of all her clothes, and one of all her luxury bags. She displayed them gorgeously with all her shoes and the boxes and bags, and I just like grew up around that. I think it might just be a sentimental thing for me to think of her and the way that she loved her bags and how I'm going to love my bags in the future" (Female, 25). The responsibility of quality and care standards to be upheld are passed on, where luxury owners feel accountable for their preservation actions.

Participant D plans to pass along her collection later to her own kids and teach them how to preserve luxury:

> I almost feel like I have to protect the legacy of the bag, keep it really safe, enjoy it in the ways my mom did... some of these things that are passed down that my mom bought, you know, in the nineties, have value that is way, way beyond like what I would buy for myself now…my plan is to take what I've been gifted, take what I've bought, build up my little dream closet collection, and then one day pass it down to my future daughter or to my sisters to keep. Kind of like this collection growing in my family…the hope would be to keep the products with the packaging and just kind of continue to pass it down or gift it out to people that are important in my life. (Female, 25)

Gen Z sees their family as primary example for how a luxury consumer should act to preserve and maintain luxury products and packaging. Gen Z hopes in preserving luxury packaging is to one day inspire their kids, the next generation of luxury consumers, and have the cycle continue. Another participant talked about their family saying, "I love as well, going through my grandmother's closet and kind of like looking at her old furs, old Estee Lauder and things of that nature. Her old Gucci and stuff she kept a package of Gucci perfume from like the sixties and I still have it today. That's something that is like those kind of keepsake things are things that I want to pass down to my kids if I have kids or grandchildren" (Female, 26).

Another way luxury is passed along is through resale and consignment stores. In second-hand luxury shopping consumers usually know very little about the life of a product before being resold to them. The importance of packaging in second-hand luxury shopping is an indicator for how a product has been taken care of by its previous owner. In general, luxury packaging adds value to the luxury product and participant D supported this saying, "The packaging itself doesn't, again, isn't valuable on its own to me, but it does add to the experience of the luxury product" (Female, 25). Participant F evaluated their luxury second-hand shopping behaviors,

> I'm an avid user of the secondhand resale sites. I love purchasing items from there as well, luxury items too. I know that if I'm buying something and it's a luxury

item, you know, there's that question of will the quality be maintained if it doesn't come with like packaging. So if I receive something and I get packaging, I would pay like slightly more for that, just because I know this person bought it in the store. I'm not, this isn't being passed down multiple times. So I know that if I'm, say, I didn't like these shoes or I only wanted them for a while, if I keep the box and mail it that if I take photos to resell it, people will be more likely to buy it over another item that wouldn't have it because, for myself I would feel more confident in purchasing something if it came with the original packaging. (Female, 21)

Packaging evaluations include the presence or lack of packaging and quality being damaged or like new. Participant C questions the authenticity of luxury products when packaging is not present, "I've made consignment purchases of luxury apparel, luxury skincare, hygiene, fragrances and things of that nature... And I'll not lie to you. If I don't see the packaging, I'm just like, did you really get this from them? Like, no, I don't want it. I don't want it" (Female, 26).

Gift giving in luxury draws on the packaging journey as well. The gift giver preserves the packaging integrity so the receiver will experience the luxury good as if they were purchasing it themselves. Participant D shared how they gift luxury:

When I give gifts, I like to give it in the box and in the bag from the store, like really as is like I bought it. And I typically use the luxury packaging as my gift wrapping. I don't really put a Tiffany box and bag into like gift bag. I kind of just give it as the little blue bag as and just use that as the gift wrap, I guess. It seems wrong to unwrap the luxury good and then rewrap it in my own wrapping. It's just kind of is perfect as is. So, I like to just gift it as I got it from the store. (Female, 25)

Packaging is also a way to assign luxury value when gifting non-luxury products. One participant does this by, "I keep the tissue paper or I'll keep the bag to keep it either to store or to use if I'm gifting something, because if it's really cute then it can be reused for like, I don't know, packaging a gift for someone. So, it's multiple purposes" (Female, 21). Whether luxury is being gifted, resold, or passed down through family, packaging stays part of the luxury product journey. The immaculate quality of packaging helps legitimize the authenticity of the brand as it

gets transferred from one owner to another. To the consumers, packaging signals how well the product had been taken care of by others in the journey and helps to carry forward the stories within itself.

Post Purchase Packaging Actions

The way participants interacted with packaging as part of their luxury purchase experience impacted the value they took away from the luxury products. The luxury packaging and product work in tandem to elevating the value of the participant's experience. Participant D felt strongly about this stating,

> If I get a product and the packaging is uninspiring or falling apart, it kind of devalues the product. So, I feel like they kind of work in tandem. So, the packaging can really enhance the way I think about a product and the value that it holds. It can also go the opposite way too...It doesn't innately add or take away value, but it can enhance, you know, what the product's already adding to my life. (Female, 25)

Packaging is even viewed as a 'product' which brings new meaning to the consumers, thus making a different evaluation process of what to do with the packaging after purchasing a product. One participant stated, "I purchased something, and the packaging was so cute that I couldn't bring myself to throw it away. So, then it became something that I thought was like a product itself" (Female, 21). The intent of purchasing luxury is for the actual product but packaging is a bonus, "The packaging is just a bunch of additional, extra bonuses, but the item inside is what is like the most significant because it was what I had my eyes set on for the longest time" (Female, 23). A participant noted, "I like the idea of some of the packaging…being like a second product to the actual product that I bought because now I have these boxes that are going to be on display. It's going to be like almost artwork in my closet. So, I love that aspect of it" (Female, 25). Feelings associated with luxury packaging paired with its aesthetic design and

functionality helped to determine what packaging action participants would take. The action with packaging categories identified were keep, store, display, reuse, and throw away.

Keep

> When I do buy higher end things, I'm more likely to keep the packaging longer. I don't necessarily keep it forever, but you know, if I buy something from a nicer store and it has a cute bag, I'll probably keep it in my room for a while just because it makes me excited about that new thing. So, I would say like, for like nicer purchases, maybe I'd keep the packaging for a week or two to see if I'm going to use it for anything. (Female, 21)

The action of keeping packaging represents how consumers attach themselves to packaging for sentimental reasons or simply because they don't have a reasonable rational to let go of the packaging. 'Keep' consumption is focused on the idea that a consumer will find a purpose for the packaging later. Consumers who keep are collectors and want to build a diverse collection of packaging, "Packaging boxes, I kind of have like one big one, one medium, one, one small one. So that helps me pair it down. So, I kind of just have one of each size" (Female, 25).

Store

> And just the storage of my products. Like I know that I can put the bag that I bought in this box and it's going to be really protected. I move around a lot, changing apartment sizes, so sometimes things go in storage, and I know that if I put my Louis Vuitton in the Louis Vuitton box it's going to be safe. Like I have that reassurance with the packaging there too. I don't like the idea of just like throwing my luxury bags in a bin or in a closet. It just feels like there's more chance of something happening to it or getting scuffed or dusty. So definitely the security of the bag being protected is a big part of it for me to. (Female, 25)

The action of storing packaging is for protecting the products when they aren't in use and for storing other miscellaneous items. One participant touched on storage saying, "I can stack things on it (packaging box), and it won't like bend or break. So, I've been using this to store just like photos and random stuff I have in my room" (Female, 21). The packaging boxes in

particular were mentioned for this action due to their sturdiness, one participant mentioning, "I would say that I really like Gucci's boxes. I feel like they're very sturdy and safe. Especially like Louie (Louis Vuitton), like my mom has a few Louie's and all of her boxes, they just are very firm" (Male, 22). The boxes serve dual purposes to hold the products that came in them, but consumers will also put other items they own and want kept safe inside for storage, "It's just a good storage space and to be able to use them to put more stuff in there. For example, I have this box from Tiffany's, and I just throw additional jewelry in there as a way to keep it. So that would be maybe more long term" (Male, 26).

Display

> I love things that are fabulous. Like, I strive to be like a fabulous girl one day and to work hard to be able to buy myself these fabulous things. And I want it on display where I can walk into my closet and look at all these things that make me really happy and really excited. So, to have the packaging be part of the decor just kind of adds to that like fabulous dream closet that I hope future me has. (Female, 25)

As highlighted earlier, consumers see aesthetic packaging as 'art', and a common practice of appreciating art is by displaying it. One participant expressed packaging as, "It's almost going to be like artwork in my closet" (Female, 25). Similarly, another participant explained, "I had my Gucci box and then I had like a couple Dior colognes sitting next to it. I just kind of try and make the designer stuff look like art, and then I put like a vase and a few other little decorations next to it and I like the low-key flex" (Male, 22).

Packaging displays are also a way for consumers to express who they are through what the packaging represents. One participant motivation to display was, "I want them to know that I take care of myself. I like to look good... This is letting you know, this is the type of person that I am... But you know, just kind of like showing that, you really take time and effort into your appearance, into your hygiene. And once again, this is all subjective and is perceived different

for different people" (Female, 26). Displays of packaging however are not always intended for others consumption but each participant personally to enjoy. Most packaging displays were located privately in participants' homes and bedrooms. The motivation to display is personal as consumers derive different emotions in the seeing the packaging and is not intended for others consumption benefit.

Reuse

> Sometimes I like to like to upcycle my dust bags I don't want, or if I'm not using them that frequently. So, I'll sew a Louis Vuitton dust bag onto a sweatshirt. And I feel like it's very cute. Like you can just do so much with them...I did make a friend a bandeau one time and that was really cute. (Male, 22)

The reuse action is all about consumers efforts to extend the packaging life cycle. By upcycling packaging into something new or reusing it for a new purpose it allows consumers to alter luxury packaging that suits consumers better. "The reason I kept it is just because it smells a lot of the actual perfume it had in it… I'm trying to see if maybe I can make a candle out of it or something like that, that I can repurpose it in a way" (Male, 26). Personalization and customization keep packaging relevant to consumers and keep the luxury experience alive.

Ideas for reusing luxury packaging comes from seeing what others have done. A participant noticed, "I have heard of people that do that and I think it's kind of cool, but I never have. I always thought whenever I got this Dior package, it has the white Dior ribbon. I thought there has to be something cute I could do with it, but I just never have" (Female, 24). Another participant observed, "The plastic bags, I've seen a lot of people do, they put like a plastic cellophane bag around like a Louie (Louis Vuitton) big shopping bag, and that's really cute. And I kind of thought about doing that, but I haven't done it yet" (Male, 22). This recognizes participants are aware that upcycling is a common behavior in luxury packaging and that they

share similar thoughts. Upcycling is inspiration for consumers to extend luxury into other aspects of the life and are driven to find a way to make packaging purposeful.

Throw Away

> I had to move cities a couple of years ago, to come over here to DC. So, at that point I realized how much I have sort of like piled up and sort of realized that I wasn't really doing much with it (packaging), so I just decided to throw it all out. (Male, 25)

Throw away is the final action step in the luxury packaging journey and almost never was the action participants took initially after their luxury purchase. However, some participants chose to keep certain aspects of the packaging while throwing others away after the initial purchase that they deemed insignificant. One participant who did this said, "I don't usually always keep the bag. I do always try to keep the box. At least this one is like small, so I kept the bag because that was all it came with. But I always keep the box, not always the bag, just because like tissue paper is just tissue paper at the end of the day" (Female, 24). Once packaging no longer serves a purpose and consumers have exhausted all action options, that is when they feel at peace to part ways with the packaging. One participant experience throwing away packaging said, "I was like, you're literally just holding onto this. It's a bag. So, I had to be like, okay, just get rid of it because you're not going to use it again. It's just taking up space that you don't have. And so, I was like, there's not really a purpose" (Female, 23). There is a threshold point in the luxury packaging journey where it appears the packaging becomes more of a burden to hold onto than offering value to consumers.

The qualitative part of this thesis provided insights that were further tested in the quantitative studies 2a and 2b. Specifically, Study 2a was a pretest to ensure the relevant luxury and non-luxury brands were identifiable by the respondents. And Study 2b was a survey to test for the hypothesized relationships developed in the prior sections.

Study 2a: Pretest

Following the qualitative interviews, a pretest study was performed. Since the definition of luxury brands may vary from one individual to another (Michman & Mazze, 2006), this pretest was a necessary step before proceeding to the main study. The pretest established which brands were generally perceived as luxury vs. non-luxury.

Methodology

The luxury brands tested in the pre-test were Prada, Dior, Gucci, Louis Vuitton, Burberry, and Chanel. The non-luxury brands tested were Guess, American Eagle, Express, Old Navy, Gap, and H&M. The luxury brands chosen to be tested were informed from a 2021 and 2022 report on top luxury brands worldwide (Luxe Digital, 2022; Statista 2021), and the non-luxury brands were chosen from a 2019 and 2022 report on top U.S. fashion brands, (Fashinza, 2022; USA Today, 2019).

Pretest data was collected through an online Qualtrics survey, distributed to Gen Z college students. The sample came from the Ohio University College of Business student pool. Students within the pool willingly chose to participate in exchange for course credit and responses were anonymous. The survey garnered 166 student responses and after excluding respondents with missing data, there were 150 verified responses (*n*=150). Of the respondents, 31.3% were female, 68% were male, and one respondent selected "prefer not to answer." 96% of respondents ages ranged between 18-25 years old, putting them in the Gen Z cohort. This is important to note as this thesis is specifically aimed to learn about Gen Z behaviors. There were a variety of class ranks, with majority being juniors (34%) and seniors (51.3%), as well as sophomores (12%) and freshman (1.3%).

The survey sections were brand familiarity, luxury brand testing, non-luxury brand testing, and demographics. For checking brand familiarity, unaided recall of luxury brands was asked of the respondents, i.e., students were asked to type all the luxury brands they could recall. Following this step of unaided recall, respondents selected all the brands they were familiar with from a list of the six luxury brands and six non-luxury brands (thereby checking for aided recall). To determine respondents' ability to distinguish between luxury and non-luxury brands, Attitude Toward the Brand (Luxury) scale (Hagvedt & Patrick, 2016) was used for all brands in the pretest. This scale helped to test the specific evaluation of each brand by each respondent and helped to validate the perceived differences between the brands. The specific items in the scale are as follows:

Attitude Toward the Brand (Luxury)

1. Inexpensive / Expensive
2. Low-end / High-end
3. Value-for-money / Luxury

(Hagtvedt & Patrick, 2016, p. 59)

Each of the statements listed in Hagtvedt and Patrick (2016) were measured on a 5-point slider scale where 1= "Inexpensive", "Low-end", and "Value-for-money" and 5= "Expensive", "High-end", and "Luxury". This scale distinguished each brand's level of luxuriousness by respondents' ability to distinguish luxury versus non-luxury brands.

Results and Discussion

Respondents' familiarity with brands

To gauge familiarity with the brands used in the pretest, respondents were presented with a mix of 6 luxury and 6 non-luxury brands (12 brands in total) and asked to select which they were familiar with. It is important to note these were 'select all that apply' questions, so respondents were able to choose multiple brands they were familiar with. Dior, Prada, and Old

Navy had high familiarity, with 131 respondents (87.3%) familiar with Dior, 130 respondents (86.7%) familiar with Prada, and 144 respondents (96%) familiar with Old Navy. Figure 3 shows the 6 luxury brands respondents were familiar with. Figure 4 shows the 6 non-luxury brands respondents were familiar with.

Figure 3
What brands are you familiar with? (luxury)
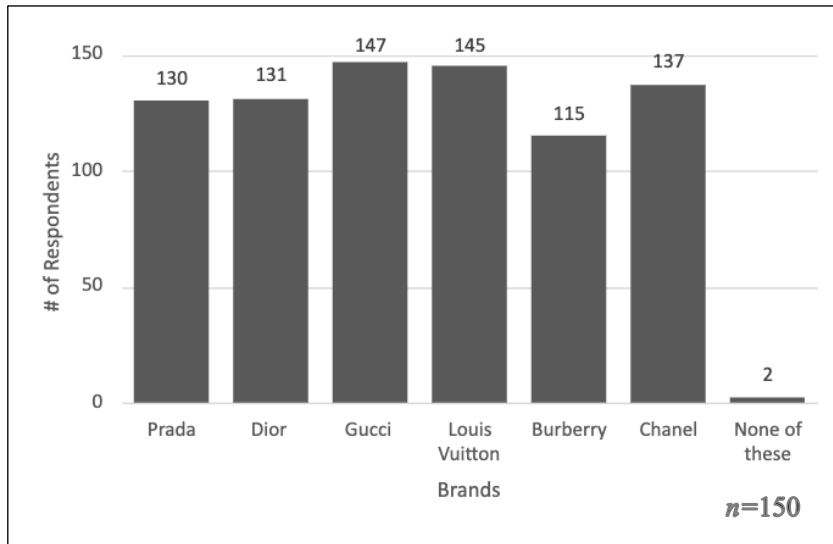
Figure 4
What brands are you familiar with? (non-luxury)
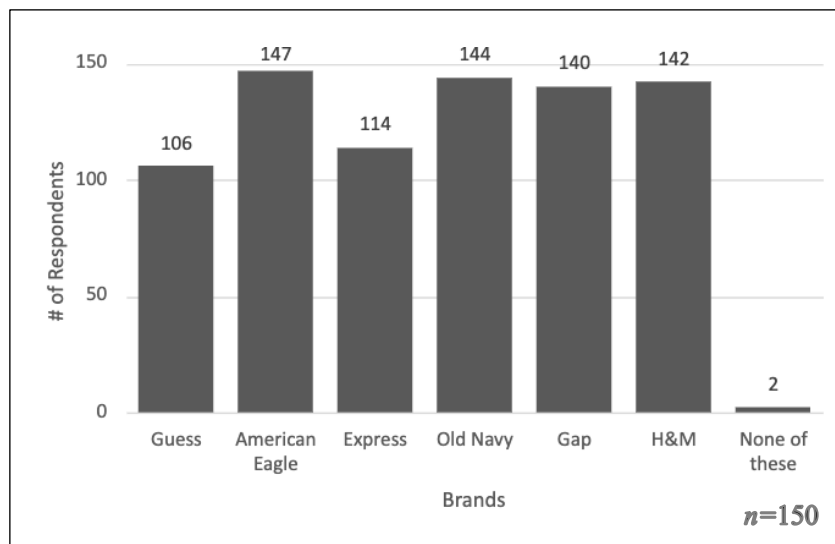
Respondents' attitude towards brand (luxury)

Each brand was averaged to find the mean perceived luxury. This was done to check if respondents can determine the luxuriousness of each individual brand evaluated one at a time. Using Hagtvedt and Patrick's (2016) Attitude Toward the Brand (Luxury) scale, means closer to a 5 were perceived higher in luxuriousness than means closer to 1. Dior (*M*=4.742, *SD*=1.109) and Prada (*M*=4.785, *SD*=1.088), had means close to 5, making them perceived higher in luxuriousness. Old Navy (*M*=1.329, *SD*= 0.94) was lower in perceived luxuriousness when compared to Prada and Dior. The means for all 12 brands from the study are noted in Table 2.

Table 2
Pretest Brands Average Perceived Luxury

	Mean	SD
Prada	4.785	1.088
Dior	4.742	1.109
Gucci	4.751	1.14
LV	4.936	1.057
Burberry	4.651	1.161
Chanel	4.669	1.186
Guess	2.528	1.208
AE	2.451	1.063
Express	2.662	1.366
ON	1.329	0.94
GAP	1.562	0.952
HM	1.546	1.137

The respondents' ability to distinguish between a luxury and non-luxury brand was done in the next step by a cross comparison. Since each respondent rated all brands, a paired sample t-test was conducted to check for correlations between each pair of brands considered one at a time. Significance scores for each of these paired sample t-tests determined which brands were perceived as luxury and not luxury. The brands Prada, Dior, Gucci, and Burberry were identified as luxury brands acceptable to be tested in the experiment. The brands Old Navy, Gap, Guess, and H&M were not identified as luxury but were perceived equally. This indicated that Old Navy, Gap, Guess and H&M were acceptable brands that could be the proxies to represent a non-

luxury brand in Study 2b. Prada and Dior were selected as the luxury brands and Old Navy as the non-luxury brand to be used in Study 2b. Below are the results of the paired sample t-tests for Prada, Dior, and Old Navy.

Prada and Dior were paired against each other and were perceived to not be significantly different on perceived luxuriousness. Prada (M=4.785, SD=1.088; t(149)= 0.616, p= 0.539) and Dior (M=4.742, SD=1.109), respectively. This indicates respondents perceive brands Prada and Dior as similarly luxurious. Prada and Old Navy were paired against each other and were perceived to be significantly different on the measure of perceived luxuriousness. Prada (M=4.785, SD=1.088; t(149)= 28.12, p= <.001) and Old Navy (M=1.329, SD=0.94), respectively. This indicates respondents do not perceive Old Navy as luxury when paired with Prada. Similarly, Dior and Old Navy were paired against each other and were perceived to be significantly different on the measure of perceived luxuriousness. Dior (M=4.742, SD=1.109; t(149)= 28.388, p= <.001) and Old Navy (M=1.329, SD=0.94), respectively. This indicates respondents do not perceive Old Navy as luxury when paired with Dior.

The table below indicates that there was no significant difference in luxury brands Prada and Dior, and both luxury brands Prada and Dior were perceived to be significantly different from Old Navy.

Table 3
Pretest Brands: Paired Sample t-test

	Prada	Dior	Gucci	LV	Burberry	Chanel	Guess	AE	Express	ON	GAP	HM
Prada		0.616	0.379	-1.692	1.687	1.363	18.416 *	18.427 *	15.854 *	28.12 *	26.335 *	24.112 *
Dior			-0.092	-2.166 *	1.289	0.878	18.115 *	17.154 *	14.887 *	28.388 *	26.684 *	24.031 *
Gucci				-2.595 *	1.031	0.938	17.718 *	19.102 *	15.132 *	28.462 *	25.716 *	24.714 *
LV					3.207 *	3 *	20.083 *	21.3 *	17.006 *	30.584 *	28.1 *	26.296 *
Burberry						-0.201	16.675 *	16.687 *	13.647 *	28.106 *	25.471 *	22.622 *
Chanel							15.297 *	16.575 *	14.022 *	28.079 *	25.841 *	23.759 *
Guess								0.822	-1.322	11.185 *	9.611 *	7.618 *
AE									-2.046 *	14.088 *	10.023 *	9.228 *
Express										12.121 *	9.917 *	8.893 *
ON											-3.925 *	-2.964 *
GAP												0.199
HM												

*An (asterisk) * indicates a significant difference, p< 0.05*

Study 2b: Luxury Experiment

Following the pretest, an experiment was conducted using the brands Dior, Prada, and Old Navy. Identified differently in the pretest as luxury brands (~Dior and Prada) versus non-luxury brand (~Old Navy), the purpose of Study 2b was to understand respondents' value perceptions of the three levels of secondary packaging (and exploring the differing impact of luxury versus non-luxury brand). Several hypotheses led up to the creation of the conceptual model: Study 2b aims to test these in the model.

Methodology

Experiment data was collected using an online survey through Qualtrics. The sample came from the Ohio University College of Business student pool. Students within the pool willingly chose to participate and responses were anonymous. The survey garnered 148 student responses; after excluding respondents with missing data and failed the attention check, there were 101 verified responses (*n*=101). Of the respondents, 51.5% were male, 46.5% were female, and 2% identified as "Other". 97.1% of respondents ages were between 18-22 years old, the ages coinciding with Gen Z. There were a variety of class ranks, with majority being juniors (37.6%) and seniors (36.6%), as well as sophomores (20.8%) and freshman (2%).

The luxury brands Dior and Prada, and non-luxury brand Old Navy were chosen to be tested in this study after the confirmation from the pretest. To ensure each of the brands were equally represented, Qualtrics randomized the brand in the scenario shown for each survey respondent. Split by brand, Dior had 35 responses, Prada had 31 responses, and Old Navy had 35 responses.

The experiment was scenario-based prompting respondents to answer questions as if they had been gifted a pair of sunglasses from one of the three brands (Dior, Prada, or Old Navy)

Qualtrics assigned to them: "Imagine you are about to graduate college and are gifted a pair of (Dior/Prada/Old Navy) sunglasses. Keep this scenario in mind as you answer the following questions". This scenario was created to ensure that this context is plausible, and it removes any question of affordability of the luxury brand in question. The experiment had 6 main sections including: scenario introduction, packaging layer 1, packaging layer 2, packaging layer 3, social media, and demographics.

To measure how much respondents liked the gift from the brand in their scenario, the Etkin & Sela, (2016) purchase evaluation scale was used. Each statement was measured for liking of gift on a 5-point slider scale where 1= None at all and 5= A great deal:

Purchase Evaluation

1. How much do you like the gift?
2. How much will you enjoy using this gift?
3. How happy do you think this gift will make you?

(Etkin & Sela, 2016, p. 80)

The three layers of secondary packaging were shown as package layer 1 (P1), package layer 2 (P2), and package layer 3 (P3). P1 consisted of the sunglasses case only, P2 was the sunglasses case and box, and P3 was the sunglasses case, box, and gift bag. How the three layers of secondary packaging were shown for each brand is depicted in Figure 5, Figure 6, and Figure 7. Specific steps were taken to ensure that data would be collected without any biases. First, each layer was shown to respondents individually, separate from the other layers in a randomized order. Qualtrics randomized the order in which P1, P2, and P3 appeared to eliminate bias based on the secondary packaging layer that was seen first. Second, to eliminate bias based on respondent's individual sunglasses style preferences, the actual sunglasses were not shown in any of the packaging layers. This further enhanced the study's focus on the respondent's perceptions on secondary packaging alone.

Figure 5
Dior Experiment Images

Figure 6
Prada Experiment Images

Figure 7
Old Navy Experiment Images

Each respondent's luxury sensitivity, need for status, and status consumption was measured using Gyomlai et al. (2022), Dubois et al. (2012), and Eastman et al. (1999) scales, respectively. These scales were used to test their moderating effect on perceived value of secondary packaging layers. These three measures aim to answer hypotheses *H2 (a), H2 (b),* and *H2 (c)* as stated in the conceptual model. Respondents' social media signaling behaviors were also tested by the layers of secondary packaging they chose to share online in an aim to answer *H3*.

Results and Discussion

Respondents' "liking of gift"

The average level of "liking of gift" was tested across brands. The averaged responses from the purchase evaluation scale (Etkin & Sela, 2016) computed a composite measure of respondent's liking toward the gift for Dior (*M*= 3.848, *SD*=1.008), Prada (*M*=3.699, *SD*=0.936), and Old Navy (*M*=2.981, *SD*=0.871). Respondents had a higher average liking towards receiving Dior and Prada as a gift and a neutral liking towards Old Navy.

Each brand was cross compared against one another to test if there was a difference in respondents liking of gift based on brand. An independent sample t-test was conducted to check for significant differences between each pair of brand gifts. When Dior and Prada were compared, there was not a significant difference between Dior (*M*= 3.848, *SD*=1.008; *t*(64)= 0.618 , *p*= 0.538) and Prada (*M*=3.699, *SD*=0.936). When Dior and Old Navy were compared, there was a significant difference between Dior (*M*= 3.848, *SD*=1.008; *t*(68)= 3.851 , *p*= < 0.001) and Old Navy (*M*=2.981, *SD*=0.871). The implication of this significant result is that respondents who received a Dior gift liked their gift significantly more than respondents who received an Old Navy gift. When Prada and Old Navy were compared, there was a significant difference between

Prada (*M*=3.699, *SD*=0.936; *t*(64)= 3.227 , *p*= 0.002) and Old Navy (*M*=2.981, *SD*=0.871). The same effect was observed for Prada and Old Navy (respondents who received a Prada gift liked their gift more than respondents who received the Old Navy gift). Overall, this indicates that respondents' liking toward Dior and Prada gifts were the same, but there was a significant difference in gift liking between Dior and Prada gifts when compared to Old Navy.

Perceived Value of Secondary Packaging Layer

To understand the difference in value perception for each packaging layer, respondents estimated the dollar value of each layer separately by pricing the P1, P2, and P3 images on a scale of $0 to $1000. As expected, the respondents price estimations went up as they evaluated the layers of packaging from P1 to P2, and from P2 to P3. The mean price for each packaging layer across each brand was as follows:

Dior: P1 (*M*= 246.63, *SD*= 177.52), P2 (*M*= 293.69, *SD*= 213.09), P3 (*M*= 331.74, *SD*= 198.63)

Prada: P1 (*M*=274.1, *SD*= 220.54), P2 (*M*=367.84, *SD*= 256.02), P3 (*M*= 391.58, *SD*= 264.00)

Old Navy: P1 (*M*= 30.97, *SD*= 17.88), P2 (*M*= 36, *SD*= 19.17), P3 (*M*=36.83, *SD*= 20.89)

Figure 8
Price Evaluation by Secondary Packaging Layer
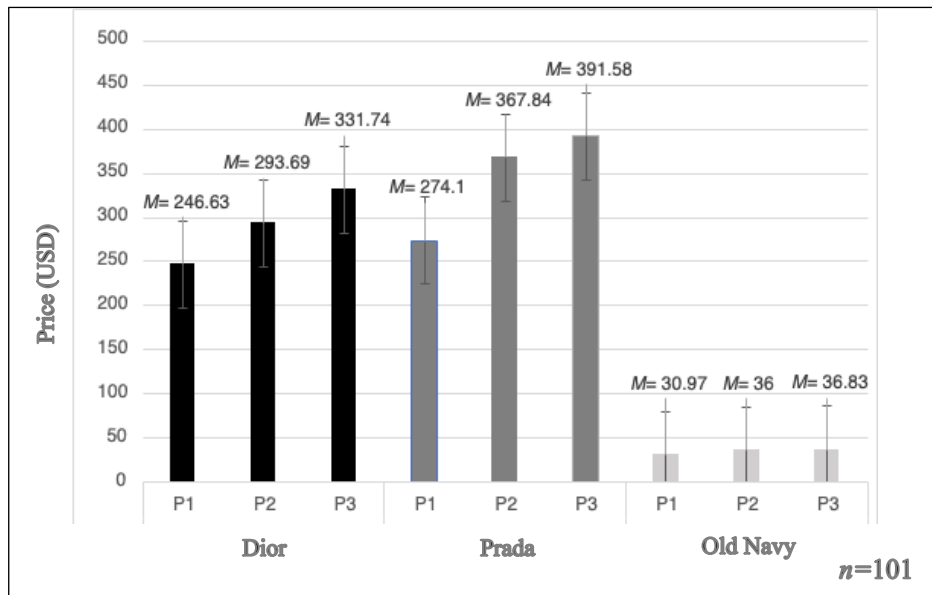
Looking at the graph in Figure 8 and the means of the packaging layer price estimations, it appears that as each layer of packaging increases so does the value perception, this is seen across both the luxury and non-luxury brands. To test this effect for statistical significance, a one-way ANOVA was performed for each brand to find if there was a difference in price estimations among the three packaging layers.

Dior: The different levels of packaging (P1, P2, P3) for Dior represented additional aspects of packaging inputs that the respondents evaluated. The respondents' dollar value for each of these options (P1, P2, P3) were different. Results from a one-way ANOVA (Table 4) indicated that the means of the three price estimations were not significant (even though an initial look at the data may have suggested so). There was no significant difference in dollar valuation among the three levels of packaging for Dior, $F(2,102) = 1.64$, $p = .199$.

Table 4
Dior: One-way ANOVA Test

Dior: One-way ANOVA Test								
					95% Confidence Interval for Mean			
Gift Layer	N	Mean	Std. Deviation	Std. Error	Lower Bound	Upper Bound	Minimum	Maximum
P1	35	246.63	177.515	30.006	185.65	307.61	44	810
P2	35	293.69	213.094	36.019	220.49	366.89	84	1000
P3	35	331.74	198.631	33.575	263.51	399.97	84	1000
Total	105	290.69	198.164	19.339	252.34	329.04	44	1000

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	127250.229	2	63625.114	1.64	0.199
Within Groups	3956736.4	102	38791.533		
Total	4083986.629	104			

Prada: A similar analysis was done for Prada. Results from a one-way ANOVA (Table 5) indicated that the means of the three price estimations were not significant. Therefore, there was no significant difference in dollar valuation of among the three levels of packaging for Prada, $F(2,90) = 1.952$, $p = .148$.

Table 5
Prada: One-way ANOVA Test

Prada: One-way ANOVA Test								
					95% Confidence Interval for Mean			
Gift Layer	N	Mean	Std. Deviation	Std. Error	Lower Bound	Upper Bound	Maximum	Maximum
P1	31	274.1	220.542	39.611	193.2	354.99	31	804
P2	31	367.84	256.024	45.983	273.93	461.75	40	1000
P3	31	391.58	264.004	47.417	294.74	488.42	25	1000
Total	93	344.51	250.126	25.937	292.99	396.02	25	1000

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	239254.796	2	119627.398	1.952	0.148
Within Groups	5516556.45	90	61295.072		
Total	5755811.25	92			

Old Navy: For the non-luxury brand Old Navy, a similar one-way ANOVA (Table 6) revealed that there was no significant difference in dollar valuation among the three levels of packaging for Old Navy, $F(2,102) = .939$, $p = .394$.

Table 6
Old Navy: One-way ANOVA Test

Old Navy: One-way ANOVA Test

Gift Layer	N	Mean	Std. Deviation	Std. Error	95% Confidence Interval for Mean		Minimum	Maximum
					Lower Bound	Upper Bound		
P1	35	30.97	17.879	3.022	24.83	37.11	5	74
P2	35	36	19.165	3.239	29.42	42.58	5	75
P3	35	36.83	20.89	3.531	29.65	44	5	92
Total	105	34.6	19.339	1.887	30.86	38.34	5	92

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	703.257	2	351.629	0.939	0.394
Within Groups	38193.943	102	374.45		
Total	38897.2	104			

Respondents' Post Purchase Actions with Secondary Packaging

Following the evaluation of perceived value for each packaging layer, respondents were asked what their intended action with the packaging depicted from each layer would be. The aim of this test was to see if the respondents' actions varied by the brands presented to them. Respondents had the option to 'select all that apply' of 15 action choices that were grouped into five overarching categories of **keep**, **store**, **display**, **reuse**, and **throw away**. These action categories were identified from the qualitative Study 1. Within each category there were sub-answer choices related to the action. Refer to Appendix D for a list of all 15 action choices. The data was analyzed in a step-by-step manner.

First, the study examined what action categories were chosen across all three brands collectively (Figure 9). Across all the brands respondents chose actions: keep (38.9%), display

(17.5%), reuse (30%), store (53.1%), and throw away (26.7%). The actions of "keep" and "store" were the most selected action categories amongst respondents.

Figure 9
Action with Packaging Across All Brands
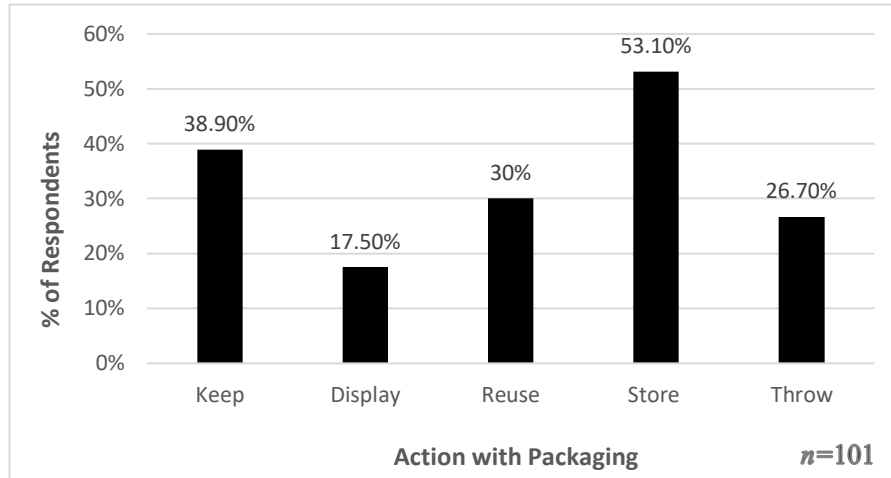
Second, packaging action categories were looked at by brand to see if brand played into the action choices selected (Figure 10). Respondents selected for Dior: keep (50.5%), display (30.5%), reuse (23.8%), store (54.3%), and throw away (25.7%). The actions of "keep" and "store" were the most selected action categories for Dior. Respondents selected for Prada: keep (43%), display (16.1%), reuse (26.9%), store (64.5%), and throw away (18.3%). The actions of "keep" and "store" were the most selected action categories for Prada. Respondents selected for Old Navy: keep (23.8%), display (5.7%), reuse (39%), store (41.9%), and throw away (35.2%). The actions of "store" and "reuse" were the most selected action categories for Old Navy.

Figure 10
Action with Packaging Split by Brand
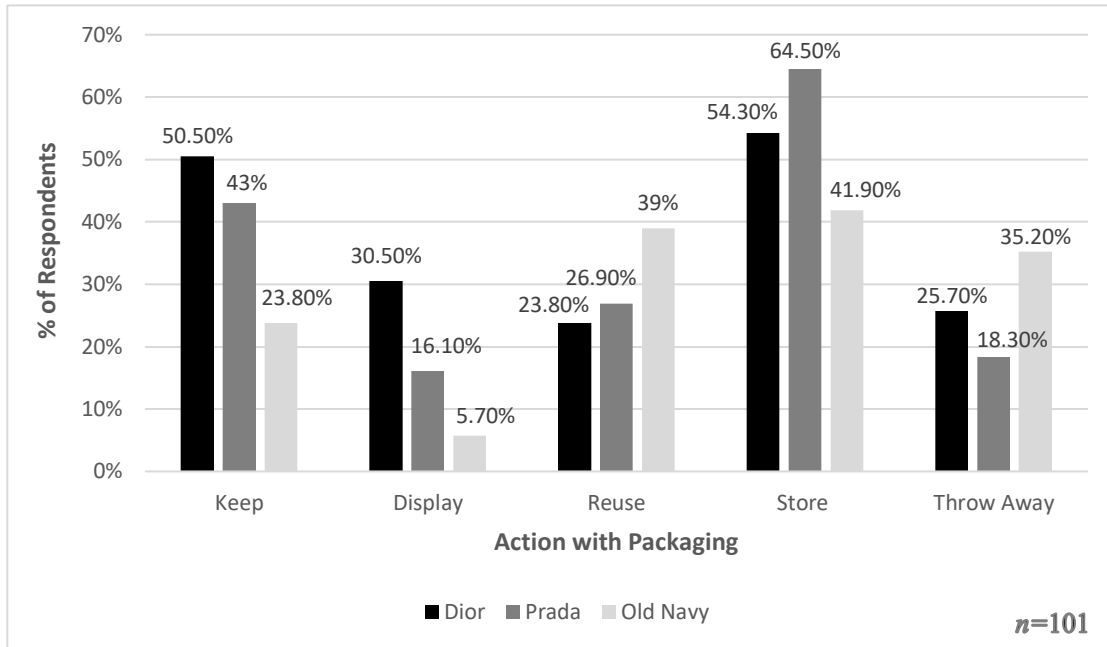
Last, to test if the brand made a statistically significant difference in the packaging actions selected by respondents, a Poisson regression analysis was run. To do this, each of the action categories (all the keep, display, store, reuse, and throw away) across the three packaging layers were totaled to generate a count variable of each of the 5 actions. Since there were 5 possible packaging actions, five separate Poisson models were tested taking each of the actions (keep, display, store, reuse, throw away) as a dependent variable taken one at a time. Our independent variable was brand (3 different brands: Dior, Prada, Old Navy). Additionally, three covariates were added to the model: luxury sensitivity, need for status, and product status. (Refer to Appendix E for Poisson Regression Analysis Tables).

Keep: The keep action for brand Dior was chosen about 2.548 times more (95% CI, 1.700 to 3.819) as compared to the same for Old Navy, with a statistically significant result (p = <.001). When the brand was Prada, 1.821 (95% CI, 1.178 to 2.814) more times the keep action was chosen as compared to Old Navy, with a statistically

significant result ($p = .007$). For keep action, product status consumption ($p = .045$) and need for status ($p = .002$) were both significant as covariates in the model.

Display: The display action for Dior was chosen about 6.230 times more (95% CI, 2.938 to 13.211) as compared to the same for Old Navy, with a statistically significant result ($p = <.001$). When the brand was Prada, 2.304 (95% CI, .993 to 5.348) more times the display action was chosen, as compared to Old Navy ($p = .052$). Similar to keep action, for the display action, product status consumption ($p = <.001$) and need for status ($p = .029$) were significant.

Store: The store action for Prada was chosen about 1.607 times more (95% CI, 1.188 to 2.174) as compared to the same for Old Navy ($p = .002$). A similar impact was noticed for Dior (1.341 times more likelihood as compared to Old Navy) at a marginal level of significance *(p=.063)*. Similar to keep and display actions, for the store action, product status consumption ($p = <.004$) and need for status ($p = .009$) were significant. Luxury sensitivity was marginally significant in this model *(p = .060)*.

Reuse: The reuse action was found to be significant only for Dior: reuse action for Dior was chosen .521 times more (95% CI, .327 to .832) as compared to the same for Old Navy ($p = <.006$). None of the covariates were found to be significant in this model.

Throw Away: The throw away action was found to be significant only for Prada: throw

away action for Prada was chosen .520 times more (95% CI, .311 to .869) as compared to

Old Navy ($p = <.013$). None of the covariates were found to be significant in this model.

This step-by-step analysis revealed that packaging action choices were somewhat

determined by the brand under consideration. The likelihood of keep, display, and store actions

for luxury brands are higher as compared to the baseline of the non-luxury brand. However, the

throw away action likelihood of Prada was surprising (and unexpected) finding. A post-analysis

of the survey design revealed some insights on why this may be the case (potential issue with a

survey design may have accidentally violated the assumption of independence of actions). This

issue will be discussed in the section for limitations.

To Test for the Effects of Moderating Variables

Figure 11
Hayes Process Model 1
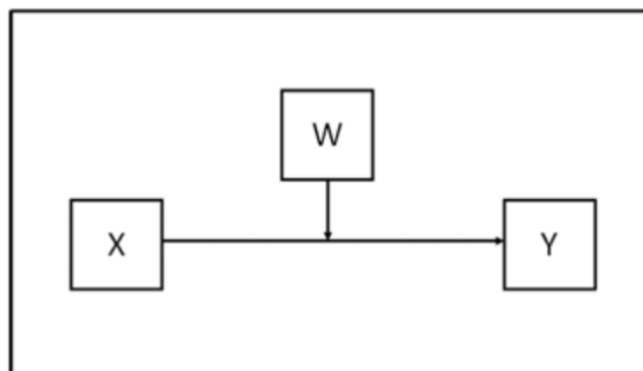
To answer H2 (a), H2 (b), and H2 (c), Hayes Process Model 1 in SPSS tested the following

moderation relationships of luxury sensitivity, need for status and product status. Looking at

Figure 10, Where X=independent variable (packaging level), Y=dependent variable (dollar value

of the gift), and W=potential moderators {(1) luxury sensitivity (2) need for status, and (3) status

consumption}. The three different moderators (1), (2), and (3) were tested in Model 1 taken one at a time. Refer to Appendix G for Moderation tests using Hayes Process Model 1.

(1) **Impact of luxury sensitivity on respondents' evaluation of the different packaging levels**: Luxury sensitivity was measured using Gyomlai et al. (2022) scale. The responses to these items were averaged to create a composite measure of luxury sensitivity of Dior ($M= 3.171$, $SD=0.872$), Prada ($M=2.979$, $SD=0.907$), and Old Navy ($M=3.029$, $SD=0.711$). A moderation test was run, with packaging level as the predictor (X), price as the dependent variable (Y), and luxury sensitivity as the moderator (W). There was a non-significant effect found both between packaging layer and price, and on the interaction of luxury sensitivity.

(2) **Impact of need for status on respondents' evaluation of the different packaging levels**: Need for status was measured using Dubois et al. (2012) scale. The responses to these items were averaged to create a composite measure of need for status of Dior ($M= 2.95$, $SD=1.111$), Prada ($M=2.831$, $SD=1.113$), and Old Navy ($M=2.521$, $SD=1.132$). A moderation test was run, with packaging level as the predictor (X), price as the dependent variable (Y), and need for status as the moderator (W). There was a non-significant effect found both between packaging layer and price, and on the interaction of need for status.

(3) **Impact of product status on respondents' evaluation of the different packaging levels**: Product status was measured using Eastman et al. (1999) scale. The responses to these items were averaged to create a composite measure of need for status of Dior of Dior ($M= 2.749$, $SD=0.972$), Prada ($M=2.665$, $SD=0.933$), and Old Navy ($M=2.566$, $SD=0.851$). A moderation test was run, with packaging level as the predictor (X), price as

the dependent variable (Y), and product status as the moderator (W). There was a non-significant effect found both between packaging layer and price, and on the interaction of product status.

How Respondents' Signal Secondary Packaging through Social Media

To understand how secondary packaging is signaled through social media, respondents were asked to choose between four secondary packaging image options (from their assigned brand) that would they post online to social media or an action indicating that they would not post anything. The image options were P1- sunglasses case only, P2- sunglasses case and box, P3- sunglasses case, box, and gift bag, P4- gift bag only, or the respondent could choose "I would not post anything online about this gift". Refer to Appendix C for social media packaging images of each brand. Figure 12, Figure 13, and Figure 14 show the breakdown of respondent's choices of packaging display on social media for each brand.

Figure 12
Dior Packaging Display on Social Media
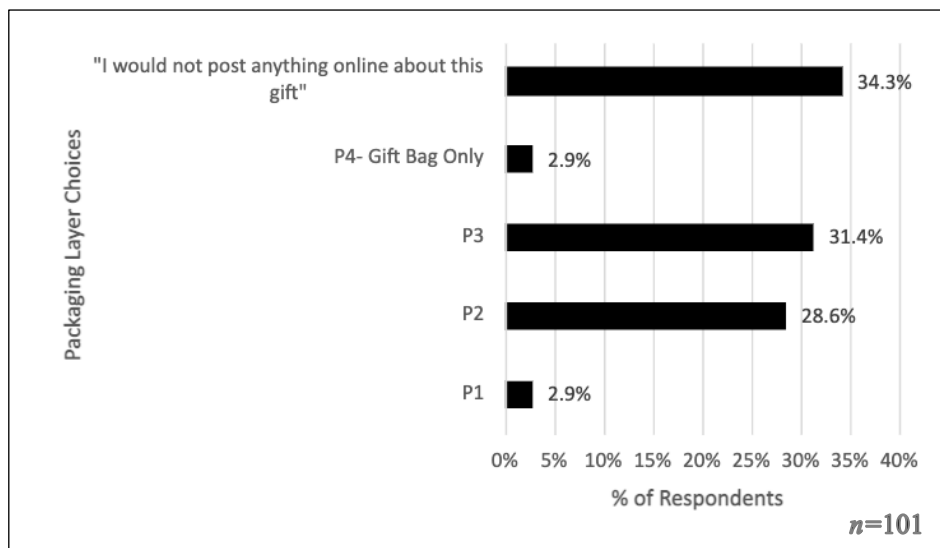
Figure 13

Prada Packaging Display on Social Media
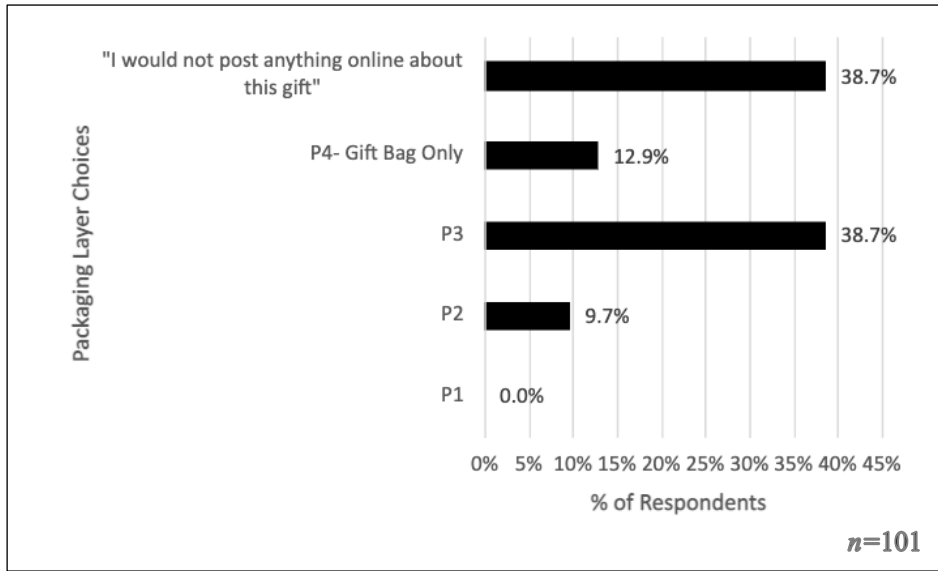
Figure 14
Old Navy Packaging Display on Social Media
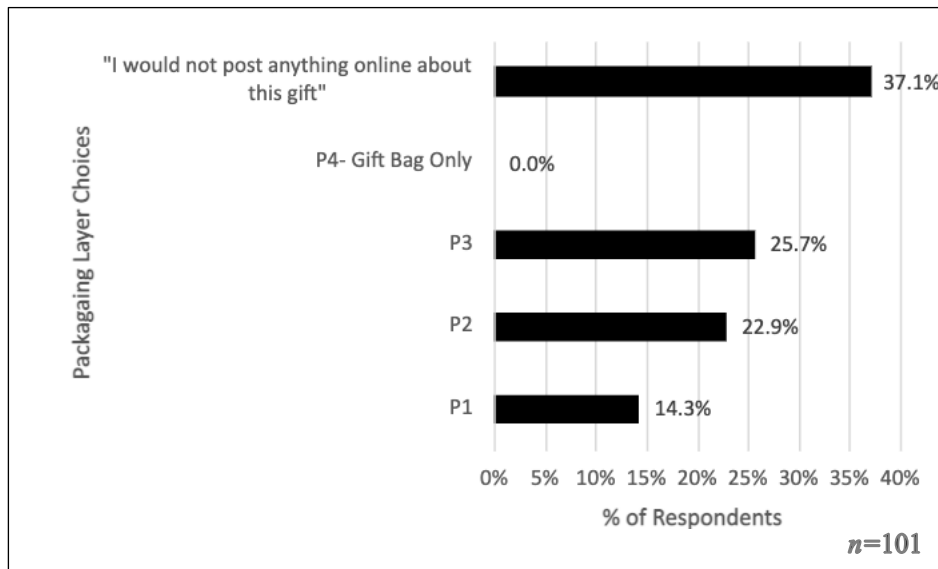
To test whether the brand has an impact on the respondents' social media posting intention, a multinomial logistic regression was performed. The independent variable was the brand, and the dependent variables were the five possible social media actions. Three covariates (sensitivity to luxury, need for status, product status) were added to the model. (Refer to

Appendix F for Multinomial Logistic Regression Tables). The results for each packaging layer as discussed as follows:

Packaging Layer 1 (P1): It is more likely respondents will choose to share the social media post associated with packaging layer 1 (P1) only if respondents saw Dior.

Packaging Layer 2 (P2): It is more likely respondents will choose to share the social media post associated with packaging layer 2 (P2) when they have a need for status and product status.

Packaging Layer 3 (P3): It is more likely respondents will choose to share the social media post associated with packaging layer 3 (P3) if they have a high need for product status. These respondents who chose to share P3 want to signal as much status through their luxury products as possible, as P3 is the layer with the most secondary packaging elements visible.

Packaging Layer 4 (P4 i.e. gift bag only): It is more likely respondents share the social media post associated with just the gift bag (P4) if shown Dior. These same respondents also have a higher luxury sensitivity and product status consumption. These respondents who chose to share just the gift bag on social media have greater knowledge and feelings towards luxury and want to share status of the luxury goods they have.

This analysis revealed that secondary packaging posting intentions on social media were impacted by brand. It was true for P1 and P4 posts to be shared when the brand was Dior, so it

does validate that consumers are more likely to post certain levels of secondary packaging when the brand is luxury (H3).

General Discussion

This research investigated the perceived value of luxury secondary packaging among Gen Z consumers, their post purchase packaging actions and motivations, and how secondary packaging was signaled through social media. The study followed a mixed method approach in two phases: phase one, qualitative in-depth interviews generating insights from Gen Z luxury consumers to help build a conceptual model, and phase two, a luxury pretest and experiment to validate the proposed conceptual model.

Study 1: Qualitative

Interviewees for the qualitative in-depth interviews were chosen to be representative of the Gen Z luxury consumer. A main finding of this study was that the presence of luxury packaging did not necessarily equate to increased price evaluations, but it did increase the perceptions of quality. Consumers would pay more for luxury items where quality has been preserved; this was noticed in consumers' considerations of purchasing luxury second-hand.

Gen Z consumers do have knowledge and sensitivity to luxury, based on how luxury was presented in their lives either from interactions on social media or how immersed their families were with luxury goods. Social media is a main source for gathering information on luxury, and a channel for consumers to share and seek status (Ilich & Hardey, 2020). While a few of the consumers in the study liked to share luxury images online, most did not share their luxury goods publicly. All were viewers of luxury content online.

Much like the bandwagon effect seen commonly in luxury (Kastanakis & Balabanis, 2014; Leibenstein, 1950), consumer behavior regarding secondary luxury packaging is influenced by how others consume packaging. This was true for inspirations in upcycling packaging and displaying packaging as art or décor. This ties into luxury status seeking behaviors of conspicuous consumption with consumers using packaging to signal status and feel elevated in status through their possessions (Ko et al., 2019; Shahid & Paul, 2021; Veblen, 1899; Vigneron & Johnson, 2004)

Research supports that product consumption motivations are often from seeking an extension of self (Bakir et al., 2020; Belk, 1988; Schade et al., 2016), and consumers want luxury that reflect them on a personal level (Choi et al., 2022; Rosenbaum et al., 2021). Packaging resonated with consumers not only because of design, but consumers had a desire to hold onto packaging that was a reflection of themselves. Consumers are drawn to luxury packaging as it was highly aesthetic and some even saw it as an art form. Similar to Reimann et al. (2010) and Wu et al. (2017), the current research found that aesthetics and design impact a consumer's likeness towards packaging.

Throughout the qualitative interviews, another theme that arose was certain actions the consumers would take with secondary packaging, in order to avoiding having to get rid of luxury packaging because of their affinity towards it. Wu et al. (2017) talks about how consumers have negative attitudes towards consuming highly aesthetic products to avoid ruining the aesthetic and wanting to preserve it as long as they can. This work found that consumers had negative emotions towards having to throw away luxury packaging after the initial acquisition of the luxury item. Actions with packaging emerged as ways consumers engage with secondary

packaging post purchase to preserve it without throwing it away. The five main packaging actions were keep, display, store, reuse, and throw away.

Overall, the qualitative study found the motivations for these actions surround a consumer's connection with the luxury brand viewing it as an extension of themselves, packaging as an aesthetic and art form, and packaging telling a story over time. This study contributed to building a conceptual framework to be tested in the next quantitative phase of the research.

Study 2a & Study 2b: Quantitative

Using the brands identified through the Study 2a pretest, the luxury brands tested were Dior and Prada, and the non-luxury brand was Old Navy. The scenario presented in the Study 2b experiment was the respondent receiving one of the three brands (Dior, Prada, Old Navy) as a gift (between-subjects design). There was a higher average liking towards receiving Dior and Prada as a gift than Old Navy. This indicated that respondents' liking toward Dior and Prada gifts were the same, but there was a significant difference in gift liking between Dior and Prada gifts when compared to Old Navy.

When looking at the average price estimations of each packaging layer, with each additional layers of packaging, price estimations increased. This was seen across both the luxury brands and non-luxury brand. However, when tested for statistical significance there was not a significant difference in dollar valuation of among the three levels of packaging (*H1*). While it was not validated that secondary packaging level influences consumers' price evaluations, there is some value in luxury secondary packaging. Hammers et al. (2020) found that packaging can impact consumers' attitude towards a brand or company, suggesting that packaging assessments

could affect how consumers value something from a brand. Replicating this research again could be effective to confirm if the effect would yield an outcome congruent with hypothesis H1.

As identified in Study 1 qualitative interviews, the actions the five packaging actions were identified as keep, display, store, reuse, and throw away that were then tested in the Study 2b experiment. The actions with packaging of "keep" and "store" were the most selected action categories amongst respondents. Brand played a factor, specifically luxury brands, increasing the likelihood that a packaging action would be chosen.

When the brand was Dior or Prada, consumers were more likely to choose the "keep" or "display" action, as well as when consumers were high on the product status consumption scale or need for status scale. When the brand was Prada, consumers were more likely to choose the "store" action, as well as when consumers had product status consumption or need for status. When the brand was Dior, consumers were more likely to choose the "reuse" action. However, when the brand was Prada, consumers were more likely to choose the "throw away" action, which conflicts with some of the data presented above.

As seen in this study's conceptual model, moderation effects were tested: luxury sensitivity, need for status, and product status consumption on the price evaluation of secondary packaging layers (*H2 (a), H2 (b),* and *H2 (c)*). However, none of the moderating effects were found to have a significant effect between packaging layer and price. These moderators did have effect in other parts of Study 2b when testing social media posting of secondary packaging.

Social media sharing posts of secondary packaging was affected by consumers sensitivity to luxury, need for status, product status consumptions, and the brand shown. It was true for P1 (sunglass case only) and P4 (bag only) posts to be shared when the brand was Dior, validating consumers are more likely to post certain levels of secondary packaging when the brand is

luxury vs. non-luxury (H3). Studied by Ilich and Hardey (2020), posting online is how experiences between consumers and brands are documented. Secondary packaging posts of luxury brands are a way to document experiences of luxury consumers and how consumers take ownership of luxury as a digital possession (Belk, 2013).

This study is an important addition to literature by understanding the relationship between packaging and consumer value perceptions with findings that will help shape the future of the luxury fashion industry. To prepare for the future of the luxury industry, it is necessary to understand the next generation of luxury consumers, Gen Z, and this thesis explored this generation's luxury motivations and behaviors. The phenomenon of consumers and luxury secondary packaging was noticed online and sparked this thesis research to pioneer a new topic in luxury research. Although not all of the hypotheses of this thesis were validated, the study did confirm that there is value in this research because consumers do exhibit certain perceptions and behaviors towards luxury secondary packaging that need to be studied further.

Limitations & Future Research

The qualitative study was limited by needing Gen Z consumers who had purchased luxury fashion goods and kept their packaging, excluding luxury consumers who had not kept their packaging. The qualitative study was also limited to those who responded to the email to participate and volunteered to be part of the research. Due to the qualitative interviews needing to be done before the quantitative study and adhering to the timeline of this thesis there was only a two-month period for the interviews to take place. With only seven total interviews conducted, in the future a higher number of participants would yield more data to compare insights and findings.

A constraint of the quantitative studies was the sample was limited to Ohio University college of business students. The sample may not be representative of the Gen Z luxury consumer. Future research should collect data from a more representative sample of Gen Z luxury consumers. The complex nature of the project necessitated more time to collect data in the qualitative stage to feed into the quantitative stage and be able to step out of Ohio University's college of business student pool to get better representation of general luxury consumers. Thus, this left less room in our timeline to test the study in the general population. However, having gone through this paper and data collection, the qualitative interviews led to rich insights from luxury consumers that were made into an academic video paper project, submitted for the 2023 ACR (Association for Consumer Research) annual conference.

Study 2b experiment garnered 101 responses but split amongst the three brands Dior had 35 responses, Prada had 31 responses, and Old Navy had 35 responses. The sample size for each brand being about 35 may have been small to detect statistical significance. A flaw in Study 2b action with packing section was not making "throw away" a mutually exclusive answer. The survey design with the action choices gave the option of "throw away" and/or "keep", "display", "store", and "reuse" which was conflicting to understand respondents true action intent. "Throw away" versus all other actions should have been created as a mutually exclusive option in the survey design. In the display of secondary packaging on social media section, creating imagery that is more visually interesting and aesthetic would be a more realistic example of posts made on social media.

Future research should continue to explore luxury secondary packaging behaviors in a post purchase stage and add new literature to an understudied area. Further, this research should

keep a focus on Gen Z consumers as they are the emerging generation of luxury consumers, and

more should be known about their luxury behaviors.

Appendix A
Study Scales

Luxury Sensitivity

For each of the statements listed below, please indicate your opinion on a scale of 1 to 5, with 1 being "strongly disagree" and 5 being "strongly agree"

1. I love luxury brands
2. I appreciate the exceptional quality and attention to detail of luxury goods.
3. I'm ready to deprive myself completely to offer myself a beautiful luxury product.

(Gyomlai et al., 2022, p. 44)

Need for Status

For each of the statements listed below, please indicate your opinion on a scale of 1 to 5, with 1 being "strongly disagree" and 5 being "strongly agree"

1. I have a desire to increase my position in the social hierarchy.
2. I want to improve my social standing as compared to others
3. Getting to climb the social ladder is a priority for me.
4. I would like to have higher social standing than others.

(Dubois et al., 2012, p. 1057)

Status Consumption

For each of the statements listed below, please indicate your opinion on a scale of 1 to 5, with 1 being "strongly disagree" and 5 being "strongly agree"

1. I would buy a product just because it has status.
2. I am interested in new products with status.
3. I would pay more for a product if it had status.
4. The status of a product is irrelevant to me (negatively worded).
5. A product is more valuable to me if it has some snob appeal.

(Eastman et al., 1999, p. 44)

Attitude Toward the Brand (Luxury)

Each statement is measured on a 5-point scale where 1= "Inexpensive", "Low-end", and "Value-for-money" and 5= "Expensive", "High-end", and "Luxury".

1. Inexpensive / Expensive
2. Low-end / High-end
3. Value-for-money / Luxury

(Hagtvedt & Patrick, 2016, p. 59)

Purchase Evaluation: (Like Gift)

Each statement scale was measured for liking on a 5-point slider scale where 1= a great deal and 5= none at all. (reverse coded)

1. How much do you like the gift?
2. How much will you enjoy using this gift?
3. How happy do you think this gift will make you?

(Etkin & Sela, 2016, p. 80)

Appendix B

Study 1: Qualitative Interview Questions

Introduction: Thank you for participating today in this interview supporting my senior thesis at Ohio University. I will ask you questions related to your luxury purchase experiences and luxury product packaging to learn more about your attitudes and behaviors surrounding post purchase consumption of luxury packaging. This interview will be recorded, and parts may be used for a video project that will be shown at a conference. This video will be shown to others but will not be widely available to the public. Before we begin, do you have any questions or concerns regarding the consent form provided in the email or about this study in general? If we are ready, let's get started!

1. What luxury fashion brands have you purchased or received a gift from?

2. What type of product did you purchase or receive?

3. Have you saved any of the packaging from your luxury purchases?
    a. Do you save the packaging from all gifts/purchases?

4. What luxury fashion brands have you saved packaging from?

5. What channel did you purchase through (in-store, online, gifted, 2nd hand retailer)? Can you walk me through your full purchase experience?
    a. Can you show me the packaging you kept?
    b. What aspect of the packaging is most significant to you?
    c. Is the packaging what you expected?

6. Why did you hold onto the luxury packaging?

7. Did you consider holding on to it for resale value?
    a. How long do you plan to hold onto the packaging?
    b. Give me an example of what you've done with the packaging (keep, display, toss, reuse)? (be as detailed as possible, did you keep/display/toss/reuse certain aspects of the packaging?) Have you done the same for other types of packaging for other brands?

8. How does keeping the packaging make you feel?
    a. What does the luxury packaging mean to you?
    b. Does luxury packaging have value? What value?

9. What does the packaging signal about you?

10. How do you think that luxury purchases relate to status?
    a. What is it about the packaging?
    b. Does packaging give you status?

c. Does packaging elevate the luxury experience? Would you purchase the luxury item if it didn't come with the packaging?

11. Did you share your luxury purchase online or on social media? If yes, how did you share it? (what elements of the product were in the picture, what could you see, why did you present it that way, picture vs. video, etc.).
a. What kind of response do you hope to elicit posting the packaging?
b. What did you feel when you created the post?
c. What types of response did you actually receive from posting?

12. Have you see other people post about their luxury packaging and luxury purchases online?
a. How does that make you feel when you see that content?
b. What types of responses have you seen on other's online posts about packaging?

Conclusion: Thank you for your participation in this interview and for providing your insights!

Appendix C

Social Media Packaging Layer Images (Split by Brand)

Dior Social Media Images

Prada Social Media Images

Old Navy Social Media Images

Appendix D

Study 2b Experiment: Action with Packaging Survey Choices

"After you have received your Old Navy sunglasses as a gift, what do you plan to do with the packaging? Please select all that apply."

1. Keep: for sentimental value

2. Keep: to preserve a memory

3. Keep: to resell the product later (with packaging)

4. Keep: to resell only the packaging later

5. Display: to use as art

6. Display: to use as décor

7. Display: to indicate status

8. Reuse: up-cycle to make new item

9. Reuse: to use of specific function

10. Reuse: to reduce waste

11. Store: to gold item when not in use

12. Store: to protect item when not in use

13. Store: to store something else

14. Throw Away: to reduce clutter

15. Throw Away: don't care about it

16. Other: (please specify)

Appendix E

Study 2b Experiment: Action with Packaging Poisson Regression Analysis Tests

Keep

Parameter Estimates

| Parameter | B | Std. Error | 95% Wald Confidence Interval | | Hypothesis Test | | | Exp(B) | 95% Wald Confidence Interval for Exp(B) | |
			Lower	Upper	Wald Chi-Square	df	Sig.		Lower	Upper
(Intercept)	-1.619	.3460	-2.297	-.940	21.881	1	<.001	.198	.101	.390
[brand=1]	.935	.2064	.531	1.340	20.539	1	<.001	2.548	1.700	3.819
[brand=2]	.599	.2221	.164	1.035	7.283	1	.007	1.821	1.178	2.814
[brand=3]	0ᵃ	.	.	.	.	.	.	1	.	.
AVG_PS	.259	.1289	.006	.512	4.029	1	.045	1.295	1.006	1.668
AVG_LS	.170	.1226	-.071	.410	1.915	1	.166	1.185	.932	1.507
AVG_NFS	-.286	.0928	-.468	-.104	9.516	1	.002	.751	.626	.901
(Scale)	1ᵇ									

Dependent Variable: Keep
Model: (Intercept), brand, AVG_PS, AVG_LS, AVG_NFS
  a. Set to zero because this parameter is redundant.
  b. Fixed at the displayed value.

Display

Parameter Estimates

| Parameter | B | Std. Error | 95% Wald Confidence Interval | | Hypothesis Test | | | Exp(B) | 95% Wald Confidence Interval for Exp(B) | |
			Lower	Upper	Wald Chi-Square	df	Sig.		Lower	Upper
(Intercept)	-3.969	.6153	-5.175	-2.763	41.621	1	<.001	.019	.006	.063
[brand=1]	1.829	.3835	1.078	2.581	22.757	1	<.001	6.230	2.938	13.211
[brand=2]	.835	.4296	-.007	1.677	3.774	1	.052	2.304	.993	5.348
[brand=3]	0ᵃ	.	.	.	.	.	.	1	.	.
AVG_PS	.847	.2133	.429	1.266	15.780	1	<.001	2.334	1.536	3.545
AVG_LS	-.038	.1831	-.397	.321	.043	1	.836	.963	.672	1.379
AVG_NFS	-.320	.1468	-.607	-.032	4.747	1	.029	.726	.545	.968
(Scale)	1ᵇ									

Dependent Variable: Display
Model: (Intercept), brand, AVG_PS, AVG_LS, AVG_NFS
  a. Set to zero because this parameter is redundant.
  b. Fixed at the displayed value.

Store

Parameter Estimates

| Parameter | B | Std. Error | 95% Wald Confidence Interval | | Hypothesis Test | | | Exp(B) | 95% Wald Confidence Interval for Exp(B) | |
			Lower	Upper	Wald Chi-Square	df	Sig.		Lower	Upper
(Intercept)	-.114	.2628	-.629	.402	.187	1	.666	.893	.533	1.494
[brand=1]	.294	.1582	-.016	.604	3.449	1	.063	1.341	.984	1.829
[brand=2]	.474	.1542	.172	.776	9.451	1	.002	1.607	1.188	2.174
[brand=3]	0ᵃ	.	.	.	.	.	.	1	.	.
AVG_PS	.295	.1014	.096	.494	8.459	1	.004	1.343	1.101	1.638
AVG_LS	-.190	.1010	-.388	.008	3.526	1	.060	.827	.679	1.008
AVG_NFS	-.179	.0691	-.315	-.044	6.733	1	.009	.836	.730	.957
(Scale)	1ᵇ									

Dependent Variable: Store
Model: (Intercept), brand, AVG_PS, AVG_LS, AVG_NFS
  a. Set to zero because this parameter is redundant.
  b. Fixed at the displayed value.

Reuse

Parameter Estimates

| Parameter | B | Std. Error | 95% Wald Confidence Interval | | Hypothesis Test | | | Exp(B) | 95% Wald Confidence Interval for Exp(B) | |
			Lower	Upper	Wald Chi-Square	df	Sig.		Lower	Upper
(Intercept)	.061	.3726	-.669	.791	.027	1	.870	1.063	.512	2.206
[brand=1]	-.652	.2385	-1.119	-.184	7.464	1	.006	.521	.327	.832
[brand=2]	-.302	.2203	-.734	.130	1.882	1	.170	.739	.480	1.138
[brand=3]	0[a]	.	.	.	.	.	.	1	.	.
AVG_PS	-.148	.1465	-.435	.139	1.023	1	.312	.862	.647	1.149
AVG_LS	-.104	.1483	-.395	.186	.495	1	.481	.901	.674	1.205
AVG_NFS	-.019	.1016	-.218	.180	.035	1	.852	.981	.804	1.197
(Scale)	1[b]									

Dependent Variable: Reuse
Model: (Intercept), brand, AVG_PS, AVG_LS, AVG_NFS
   a. Set to zero because this parameter is redundant.
   b. Fixed at the displayed value.

Throw Away

Parameter Estimates

| Parameter | B | Std. Error | 95% Wald Confidence Interval | | Hypothesis Test | | | Exp(B) | 95% Wald Confidence Interval for Exp(B) | |
			Lower	Upper	Wald Chi-Square	df	Sig.		Lower	Upper
(Intercept)	.032	.3957	-.743	.808	.007	1	.935	1.033	.476	2.243
[brand=1]	-.334	.2305	-.786	.118	2.097	1	.148	.716	.456	1.125
[brand=2]	-.654	.2620	-1.168	-.141	6.237	1	.013	.520	.311	.869
[brand=3]	0[a]	.	.	.	.	.	.	1	.	.
AVG_PS	-.223	.1572	-.531	.085	2.013	1	.156	.800	.588	1.089
AVG_LS	-.142	.1602	-.456	.172	.784	1	.376	.868	.634	1.188
AVG_NFS	.056	.1070	-.154	.266	.276	1	.600	1.058	.858	1.305
(Scale)	1[b]									

Dependent Variable: Throw
Model: (Intercept), brand, AVG_PS, AVG_LS, AVG_NFS
   a. Set to zero because this parameter is redundant.
   b. Fixed at the displayed value.

Appendix F
Study 2b Experiment: Social Media Signaling Multinomial Logistic Regression

Likelihood Ratio Tests

Effect	Model Fitting Criteria -2 Log Likelihood of Reduced Model	Likelihood Ratio Tests		
		Chi-Square	df	Sig.
Intercept	692.220[a]	.000	0	.
AVG_PS	719.179	26.960	4	<.001
AVG_LS	708.460	16.240	4	.003
AVG_NFS	712.284	20.064	4	<.001
brand	749.839	57.619	8	<.001

The chi-square statistic is the difference in -2 log-likelihoods between the final model and a reduced model. The reduced model is formed by omitting an effect from the final model. The null hypothesis is that all parameters of that effect are 0.

a. This reduced model is equivalent to the final model because omitting the effect does not increase the degrees of freedom.

Parameter Estimates

Signal[a]		B	Std. Error	Wald	df	Sig.	Exp(B)	95% Confidence Interval for Exp (B)	
								Lower Bound	Upper Bound
1	Intercept	-1.621	1.239	1.712	1	.191			
	AVG_PS	.436	.412	1.120	1	.290	1.546	.690	3.465
	AVG_LS	-.622	.476	1.705	1	.192	.537	.211	1.366
	AVG_NFS	.525	.305	2.957	1	.086	1.690	.929	3.075
	[brand=1]	-1.791	.706	6.427	1	.011	.167	.042	.666
	[brand=2]	-20.423	6649.068	.000	1	.998	1.350E-9	.000	[b]
	[brand=3]	0[c]	.	.	0	.	.	.	.
2	Intercept	-1.124	.702	2.568	1	.109			
	AVG_PS	1.098	.296	13.797	1	<.001	2.998	1.680	5.350
	AVG_LS	-.224	.288	.607	1	.436	.799	.455	1.405
	AVG_NFS	-.614	.207	8.762	1	.003	.541	.360	.813
	[brand=1]	.461	.379	1.479	1	.224	1.586	.754	3.336
	[brand=2]	-.873	.471	3.441	1	.064	.418	.166	1.051
	[brand=3]	0[c]	.	.	0	.	.	.	.
3	Intercept	-3.135	.664	22.281	1	<.001			
	AVG_PS	.761	.233	10.656	1	.001	2.141	1.356	3.382
	AVG_LS	.281	.224	1.568	1	.211	1.324	.853	2.056
	AVG_NFS	-.027	.169	.025	1	.875	.974	.699	1.356
	[brand=1]	.126	.371	.115	1	.735	1.134	.548	2.346
	[brand=2]	.391	.365	1.150	1	.284	1.479	.723	3.025
	[brand=3]	0[c]	.	.	0	.	.	.	.
4	Intercept	-23.473	1.427	270.679	1	<.001			
	AVG_PS	1.984	.630	9.930	1	.002	7.271	2.117	24.977
	AVG_LS	-1.611	.629	6.559	1	.010	.200	.058	.685
	AVG_NFS	.592	.370	2.560	1	.110	1.808	.875	3.735
	[brand=1]	17.896	.779	527.243	1	<.001	59181947.472	12846160.196	272649792.09
	[brand=2]	19.606	.000	.	1	.	327154919.70	327154919.70	327154919.70
	[brand=3]	0[c]	.	.	0	.	.	.	.

a. The reference category is: 5.

b. Floating point overflow occurred while computing this statistic. Its value is therefore set to system missing.

c. This parameter is set to zero because it is redundant.

Appendix G
Study 2b: Moderating Variables Hayes Process Model 1 Tests

(1) Effect of Luxury Sensitvity on Price Evaluation of the Different Packaging Levels

```
*************** PROCESS Procedure for SPSS Version 4.2 beta ***************

        Written by Andrew F. Hayes, Ph.D.      www.afhayes.com
    Documentation available in Hayes (2022). www.guilford.com/p/hayes3

**************************************************************************
Model : 1
  Y : Price
  X : Level
  W : AVG_LS

Covariates:
  User_ID

Sample
Size: 303

**************************************************************************
OUTCOME VARIABLE:
  Price
```

Model Summary

R	R-sq	MSE	F	df1	df2	p
0.1417	0.0201	50816.44	1.5258	4	298	0.1946

Model

	coeff	se	t	p	LLCI	ULCI
constant	136.6363	133.2174	1.0257	0.3059	-125.5297	398.8024
Level	12.0345	61.1384	0.1968	0.8441	-108.2833	132.3522
AVG_LS	-.9866	41.683	-.0237	0.9811	-83.0170	81.0438
Int_1	7.1039	19.2784	0.3685	0.7128	-30.8351	45.0429
User_ID	0.3385	0.4469	0.7573	0.4494	-.5411	1.2181

Product terms key:
  Int_1 : Level x AVG_LS

Test(s) of highest order unconditional interaction(s):

	R2-chng	F	df1	df2	p
X*W	0.0004	0.1358	1	298	0.7128

Level of confidence for all confidence intervals in output:
  95

(2) Effect of Need for Status on Price Evaluation of the Different Packaging Levels

```
*************** PROCESS Procedure for SPSS Version 4.2 beta ***************

        Written by Andrew F. Hayes, Ph.D.      www.afhayes.com
    Documentation available in Hayes (2022). www.guilford.com/p/hayes3

**************************************************************************
Model : 1
  Y : Price
  X : Level
  W : AVG_NFS

Covariates:
  User_ID

Sample
Size: 303

**************************************************************************
OUTCOME VARIABLE:
  Price
```

Model Summary

R	R-sq	MSE	F	df1	df2	p
0.1399	.0196 5	842.3227	1.4871	4	298	0.206

Model

	coeff	se	t	p	LLCI	ULCI
constant	102.3868	93.8113	1.0914	0.276	-82.2298	287.0033
Level	35.6708	42.3407	0.8425	0.4002	-47.6539	118.9955
AVG_NFS	10.9219	30.6791	0.356	0.7221	-49.4533	71.297
Int_1	-.6795	14.1983	-.0479	0.9619	-28.6211	27.2621
User_ID	0.3587	0.445	0.806	0.4209	-.5171	1.2345

Product terms key:
  Int_1 : Level x AVG_NFS

Test(s) of highest order unconditional interaction(s):

	R2-chng	F	df1	df2	p
X*W	0	0.0023	1	298	0.9619

Level of confidence for all confidence intervals in output:
  95

(3) Effect of Product Status on Price Evaluation of the Different Packaging Levels

```
*************** PROCESS Procedure for SPSS Version 4.2 beta ***************

        Written by Andrew F. Hayes, Ph.D.      www.afhayes.com
    Documentation available in Hayes (2022). www.guilford.com/p/hayes3

**************************************************************************
Model : 1
  Y : Price
  X : Level
  W : AVG_PS

Covariates:
  User_ID

Sample
Size: 303

**************************************************************************
OUTCOME VARIABLE:
  Price
```

Model Summary

R	R-sq	MSE	F	df1	df2	p
0.1488	0.0221	50709.57	1.686	4	298	0.1531

Model

	coeff	se	t	p	LLCI	ULCI
constant	117.182	108.2914	1.0821	0.2801	-95.9308	330.2948
Level	18.8169	49.0007	0.384	0.7012	-77.6144	115.2481
AVG_PS	5.3287	37.6654	0.1415	0.8876	-68.7951	79.4524
Int_1	5.631	17.4356	0.323	0.747	-28.6815	39.9436
User_ID	0.3828	0.4437	0.8628	0.389	-.4904	1.2561

Product terms key:
  Int_1 : Level x AVG_PS

Test(s) of highest order unconditional interaction(s):

	R2-chng	F	df1	df2	p
X*W	0.0003	0.1043	1	298	0.747

Level of confidence for all confidence intervals in output:
  95

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