

# Exploring the affective factors encouraging engagement with blind boxes consumption

Zhiying Chen

Coventry Business School, Coventry University, Coventry CV1 5FB, England

**Abstract.** The emergence of blind boxes has promoted the development of China's toy industry. The trend of blind boxes led by POP MART has made other toy brands follow the direction of releasing art toys in the form of blind boxes, and even other industries have followed the blind box surprise marketing method. This study conducted semi-structured interviews with blind box players and industry experts to investigate affective factors influencing consumers' purchasing blind boxes. The study found that consumers tend to make emotion-oriented decisions in the blind box decision-making process, mainly affected by affective motivation and emotion. Emotional influence can also be divided into integral emotion and incidental emotion. In addition, this study also found that the affective factors of first-time purchase and repeated purchase were different. There is a connection between Affective motivation and Integral/Incidental Emotion, which influences each other and promotes the consumer's purchase decision-making process. This research fills in the gaps in the classification and interaction of purchase motivation and emotional factors of surprise products in the decision-making process. It proposes a theoretical model for future research. At the same time, the consumer sentiment factors derived from the study are also beneficial to marketers to seek insight into consumers' psychological needs and conducive to the innovative application of blind box marketing in other industries.

**Keywords:** Blind boxes; Integral/Incidental emotion; Decision-making process; Surprise; Scarcity; Uncertainty; Hedonic purchase; Experiential consumption.

## 1. Introduction

The blind box is a new popular product form in the Chinese art toy market. Blind boxes are toys in nature but are marketed as surprises to attract consumers. The popularity of blind boxes reveals the emotional needs of consumers. Studying the affective factors that engage consumers' purchasing blind boxes is conducive to understanding consumer psychology and better insight into consumers' needs.

In previous studies, scholars studied surprise products similar to blind boxes (surprise box, surprise doll), but they mainly studied the effect of surprise emotion and surprise products without exploring consumers' motivation to buy surprise products. And the blind box, in addition to surprise, also has the elements of uncertainty, experiential, and scarcity. The previous research only paid attention to surprise while ignoring surprise products' other features. There is no complete analysis and classification of consumers' emotional demands for purchasing surprise products and no analysis of the relationship between affective factors in the decision-making process. Therefore, through the integration of the dynamic aspects of consumers under the elements of surprise, uncertainty, experience, and scarcity of blind boxes, this paper explores the affective factors in the decision-making process of consumers to buy blind boxes, classifies the affective factors, and explores the relationship between them, to fill the last research gaps.

This paper will interview players and experts through semi-structured interviews and explore the emotional factors affecting consumers' purchase of blind boxes by analyzing consumers' behaviors and habits and experts' opinions to put forward suggestions for sustainable development of brand marketing in the art toy industry. The questions and goals of this article: 1. Explore consumers' motivations for buying blind boxes; evaluate consumers' responses to blind box strategies.

## 2. Literature Review

The blind box is a kind of toy box in that the toy inside the box is a mystery to the consumer (Tyler Wolowicz & Richard Simonson, 2020). There are different blind boxes, and each series consists of one set. A set is generally divided into the hidden type and the primary type. The probability of obtaining the secret type is minimal (1/144), and each series is released for a limited time, so blind boxes are scarce (Gierl et al., 2008). Consumers can only know the specific toy style inside the blind box after they open it, which is a surprise product with uncertainty (Laran & Tsiros, 2013). At the same time, in addition to experience in unpacking, consumers can also predict the style inside the blind box by observing and touching the blind box in offline stores, so the blind box is experiential (Guevarra & Howell, 2015). Only a few scholars have studied surprise products before. Almeida and Torres (2020) studied the visual design of L.O.L. SURPRISE toy, and Xu (2020) examined the role of consumer emotions in online comment writing behavior under the SURPRISE box shopping mode. Woo and Ramkumar (2018) study the characteristics of users who like to use surprise subscription-based online services (SOS) in the fashion and beauty industry. Although they all mentioned that the positive effect of surprise products is due to the surprise element to stimulate consumers, they did not study the emotional motivation of consumers to buy surprise products. Meanwhile, they did not analyze consumers' strategic response to surprise products, a marketing tool. In general, blind boxes have uncertainty, surprise, experiential and scarcity elements.

The blind box is an emerging consumption phenomenon in the Chinese market, so few scholars have studied it. This paper can only explore the affective factors engaging blind box consumption by splitting the elements of the blind box to examine the motivation of consumers to buy products with uncertainty, surprise, experiential, and scarcity based on previous papers.

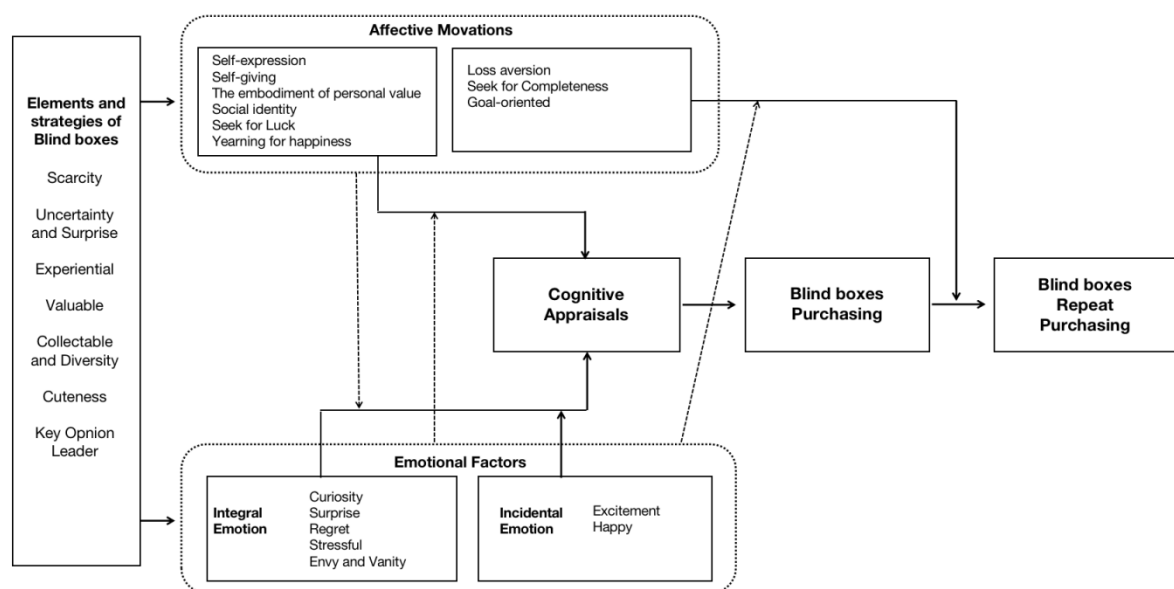
In the existing studies on surprise, uncertainty, experience, and scarcity, surprise and uncertainty can stimulate consumers and make them feel happy (Litman & Spielberg, 2003; Loewenstein, 1994). It also brought Spiritual rewards to consumers, satisfying the psychology of self-gifting and hedonic consumption (Laran and Tsiros 2013). Also, uncertainty makes consumers curious, thus generating the desire to satisfy the Discovery motive (Tiedens & Linton, 2001; Hill et al., 2016). What's more, scholars put forward that consumers prefer experiential products because of hedonic consumption (Guevarra&Howell, 2014), seeking social relations and personal identity (Gilovich et al., 2015). Furthermore, scholars propose that the scarcity effect reflects consumers' pursuit of uniqueness and social status (Snyder, 1992; Lynn, 1992). Therefore, based on the previous studies of scholars, it can be concluded that consumers' motivation to buy blind boxes is self-gifting, satisfying discovery motive, pursuing hedonic consumption, and seeking social status and personal identity. But these views are only partly carried out in experimental research. Most of them are guessing, not in combination with the practical case analyzes of the market. Emotion in the buying decision process is complicated, not limited to a definition assumes that, for a variety of elements combined with the blind box may make consumers produce more emotional. Previous studies only focused on consumer emotion under a single element. They did not comprehensively consider the various definitions of emotion in consumers' decision-making process for analysis, so the affective factors engaging blind box consumption are far more than the above views.

In addition, in the process of blind box consumption, both integral/ incidental emotions and affective motivation impact purchasing decisions. No scholars have previously classified the emotional factors that affect blind box consumption, but integral/accidental emotions are different from affective motivation. Integral/incidental emotions are feelings. Achar (2016) constructed an integrative model of emotional influences on consumer behavior. It shows how integral and incidental emotions affect the decision-making process. Emotions, however, are impulsive and episodic (Vastfjall et al., 2016); Affective motivation refers to the psychological needs of consumers and the motivation caused by higher human emotions, such as moral sense, sense of community, and aesthetic feeling, rather than the appeal of surface, but the deeper emotions. Such purpose is more stable (Berridge, 2018). So the scene and effect of blind box consumption may differ between integral and incidental emotions. But emotion and affective motivation are often challenging to separate, and they

have a specific connection and interaction. On the one hand, emotions are the external manifestations of Affect, and emotions are the basic emotions. Therefore, integral or accidental emotions may be the external manifestations of affective motivation. Emotions also can be generated in psychological processes. For example, the affective motivation for consumers to buy blind boxes is for hedonic consumption. The integral emotions expressed may be happiness or surprise. On the other hand, emotions can usually provide information for motivational driving factors, such as consumers wanting to buy goods because of envy, to satisfy the motivation of social identity. However, previous literature did not study the relationship and effect of incidental and integral with affective motivation, nor did they investigate specific cases of compatibility between specific emotion and affective motivation. Therefore, based on the theoretical basis of the integrative Model of emotional influence, this paper will classify and integrate all affective factors on the blind box consumption decision-making process and explore the relationship between integral/incidental emotions and affective motivations in blind box consumption and their interaction in the decision-making process to fill in the research gaps in this field.

### 3. Findings

Through semi-structured interviews with players(coded P hereafter) with different degrees of hobby in the blind box and experts(coded E hereafter) with varying roles in the supply chain of the art toy industry, this survey codes the interview contents of players and experts several times, summarizes the theme codes and then compares them. Thus, an integrative model of affective influences on decision-making is constructed (Figure1). The model built in this study integrates the elements and strategies of attracting consumers to blind boxes, classifies the affective factors that affect consumers' purchasing of blind boxes into emotional motivation and emotion, and studies their relationship and role in consumers' purchasing decision-making process.



**Figure 1.** Integrative model of affective influences on decision-making process

#### 3.1 Elements and marketing strategies of blind boxes

According to the research in addition to Uncertainty and Surprise, Experiential. Sententious, blind box elements also include Diversity and Collectable. Cuteness.

Diversity and Collectable. Each IP character in the blind box will release a series of sets of toys with different shapes. Therefore, the blind box has diversified styles and serialized distribution forms derived from one IP character (E3), increasing consumers' desire to collect (P4).

Cuteness. The blind box is a kind of art toy, but compared with other forms of art toys, it is smaller in size, more lovable in design (E2), and more personified. Consumers buy blind boxes instead of other art toys because the blind box is more lovable (P5).

Key Opinion Leader. Blind box brands often invite Key Opinion leaders to share their box opening video online (E1). Through their influence and consumers' love and trust, consumers are encouraged to follow their behavior or like the things they recommend (P5).

### **3.2 Emotional factors in decision-making process of purchasing blind boxes**

On the one hand, the emotional appeals aroused by marketing strategies or the incidental emotions generated by environmental stimuli. So the purpose of purchasing blind boxes is to feel better. On the other hand, some consumers express their symbolic identity by buying blind boxes and satisfy emotional, social, and identity concerns by possessing blind boxes. In addition, according to the different roles of emotion in consumer decision-making, it can be divided into Integral Emotion and Incidental Emotion. Integral emotion refers to the emotional appeal triggered by invoking consumers' cognitive evaluation of blind boxes through marketing strategies, usually based on purpose Sexual, directly related to consumer decision-making. Moreover, accidental emotions refer to the incidental emotions caused during the decision-making process, impacting the purchase decision. Furthermore, Integral/Incidental Emotion and Affective motivation will affect consumers' decision-making process buying blind boxes.

#### **3.2.1 Integral Emotional factors**

During the survey process, through interviews with players and experts, it can be learned that blind boxes convey actions that evoke and encourage consumers' expected responses through marketing methods. Consumers can satisfy their expectations. Emotional appeals result in the decision to buy blind boxes, and in this decision-making process, the emotional factors generated by consumers are all integral.

Surprise. In the experience of blind box consumption, surprise can be the cognitive process of consumers, that is, the evaluation of the probability of winning the target doll (P2). Surprise can also be a kind of emotion. Consumers get a surprise emotion in the experience through interaction with the blind box (P1). Similarly, expecting to pick the target doll is fun because it is a surprise to select it under uncertainty, and the hidden model amplifies the degree of surprise for consumers (E3).

Curiosity. In blind box consumption, consumers have two kinds of feelings of Curiosity. One is the uncertainty about something, and the other is the acquisition of new possibilities. Due to the uncertainty of the blind box, consumers will not know the doll's style until they open the package after purchase so that consumers can be curious about the uncertain kind of the blind box (P5&P4). At the same time, the blind box is a new fashion toy marketing method, and consumers are curious about the novel experience and unknown hidden models (E5).

Regret. Due to the scarcity and uncertainty of blind boxes, consumers will have regrets before and after the purchase decision of blind boxes and thus promote repurchase (P4), which is because the blind box has negative feedback, so consumers cannot always extract the doll they want, which leads to consumers' repeated purchase decisions to compensate for the regret of negative feedback (E1).

Stressful. Most of the blind boxes are doll images, cute appearance, anthropomorphic. Such images let consumers feel an affinity. Consumers shift their attention through blind box consumption, thus reducing pressure (P5). More importantly, the lovely appearance of the blind box has a feeling of healing (P4), which is because the setting of the blind box is not only an object but also a doll (E5). The blind box can cure consumers visually through beauty and accompany consumers as a role to relieve their work pressure (E3).

Envy and Vanity. Blind boxes are collectible and valuable and can be traded in the secondary market. In particular, the hidden style of blind boxes is scarce, and the chance to get it is minimal, so the hidden style has a high premium, which urges consumers to acquire more desire, not because of the love for the hidden style. Instead, they satisfy their vanity by showing off scarce dolls (P4&P5).

The conspicuous feature of blind boxes is that it costs consumers a lot of time and money to get what they want or hide it (E2), so blind boxes highlight the status of consumers.

### 3.2.2 Incidental Emotional factors

During the investigation, incidental emotions may appear when consumers buy blind boxes. Because blind boxes are experiential, consumers may have accidental emotions in the process of interacting with blind boxes. Gender influences collectively affect purchase decisions and even promote secondary purchases.

Excitement. Excitement is a feeling of eager enthusiasm and interest. The blind box released the styles in advance, and the uncertainty is reduced. While it allows consumers to more purposefully extract the dolls they want, which increases the imagination and expectations of consumers (P1). This kind of eagerness is the feeling of their desire for the target toy, which manifests their pursuit of excitement (P2). Furthermore, when the difficulty increases, the degree of expectation and desire will be greater, which also enhances the consumer's thrill (E2) for extracting blind boxes (E4).

Happy. When engaging with blind box, senses can be stimulated because consumer can contact the blind box, and generate happy emotions (P3). The blind box makes consumers more fun by consuming this kind of quiz process (E2).

### 3.3 Affective motivation in decision-making process of purchasing blind boxes

In blind box consumption, in addition to emotions affecting purchase decisions, consumers' affective factors cannot be ignored. Consumers want to meet their psychological needs and have the emotional motivation to buy blind boxes.

Self-expression. The design of the blind box is to create different series of toys based on different IP and images, and various series express other scenes or themes of IP characters. On the one hand, consumers can recall their own experiences through imagination, substitute themselves into their sets, and show their life scenes, which is a kind of self-expression (P4). On the other hand, consumers can find their favorite elements in the theme scene of the blind box, which can be the carrier for them to express themselves (P5). The creation of the blind box is based on characters without too many stories. The design of the blind box is also to get close to consumers' lives and make them empathize with each other. In this way, consumers can easily relate to themselves, have space for the association, and be more easily moved by the characters and theme series of the blind box (E3).

Self-giving. Because of its packaging, the blind box will produce a surprise when opened, which can be used as a gift. At the same time, consumers buy blind boxes to reward themselves, so blind boxes are not only a material reward or a spiritual reward (P1&P4&E4).

Yearning for Happiness. The design of blind boxes is varied and constantly updated. The loveliness of IP characters and theme scenes awaken consumers' childhood memories. Therefore, blind boxes are the carriers of consumers' memories, their Yearning for good memories, and their longing for good things and life (P4). Therefore, the design of blind boxes generally tends to be cute because cuteness can awaken consumers' good childhood (E3).

The embodiment of personal value. The embodiment of personal value. Personal value can be reflected through participation in completing something to remember their sense of ability. The experience of blind boxes gives consumers a sense of involvement, while scarcity and uncertainty increase their difficulty in obtaining the target toy. Therefore, when consumers buy blind boxes, they can obtain a sense of ability (P5). It is the nature of consumers to like collecting. They can gain an insight of honor by trying to get the blind boxes they want and sharing the blind boxes they have collected with others. Therefore, collecting blind boxes is also a kind of personal value (E3&E4).

Social identity. Social identity refers to that consumers realize that they belong to a particular Social group and at the same time recognize the emotional and value significance brought to them by being a member of the group. On the one hand, blind boxes have become very popular in recent years and are considered as fashionable circle consumption by the public. Consumers gain identity by buying blind boxes to enter the circle (P5) &P1). By purchasing blind boxes, consumers can feel that they are the ones with trendy labels and add identity symbols to themselves (E3), while some brands

make consumers pursue them through marketing by key opinion leaders and gain recognition through purchasing blind boxes (E3). On the other hand, blind box consumption can also help consumers find companions with their interests and hobbies and satisfy their sense of social identity (P2). Through blind boxes, consumers can socialize in the blind box circle, meet many like-minded people and gain a sense of belonging (E4).

**Seek for Luck.** The blind box refers to the marketing method of Lucky bag. Consumers check their luck and get good luck by purchasing blind box (P1&P4) which is due to the blind box brand's marketing strategy, indicating that blind boxes do need luck (E2). However, blind box marketing claims to bring good luck to consumers, promoting consumers' desire to buy blind boxes (E3). So consumers can purchase blind boxes for good luck.

### **3.4 Affective motivation for repeat purchases**

**Loss aversion.** Loss aversion refers to the tendency to perceive losses as more unbearable when faced with the same number of gains and losses. In blind box consumption, consumers often behave as risk-seeking when a loss is involved. In other words, when consumers cannot get the blind box they want even though they have lost money, they will not be reconciled and choose to keep buying until they reach the target blind box to minimize the loss (P1). In this case, the risk brought by the uncertainty of the blind box allows consumers to continue to consume after receiving negative feedback, minimizing the risk (E1), and consumers would instead take a potentially more significant chance to obtain the target toy (E2).

**Seek for Completeness.** In blind box consumption, integrity can refer to the integrity of the collection and the integrity of the packaging or the purchasing experience. On the one hand, blind boxes have the property of a group because each series theme will have more than one. Consumers can collect a whole set of blind boxes to meet the pursuit of integrity. Consumers often buy a series of many blind boxes, want to organize a series of blind boxes, thus produce repeated or purchase multiple (P4), in fact, the blind box in the form of a series of a set of products, can be either a single extraction, can directly purchase of a complete set of is to meet people who like to collect (E3), consumers want to buy a complete product (E4). It can also refer to the integrity of the packaging and consumption experience. A blind box is characterized by uncertainty. The packaging makes consumers uncertain about the style of the toy inside, so consumers can guess during the purchase process and experience the moment they open the package. Players usually buy a fully packaged box (P1) and pursue the experience of unwrapping it so that they can feel the integrity of the entire consumption experience (P5).

**Goal-oriented.** Blind boxes are uncertain, but the models are released in advance to give consumers psychological expectations to achieve their goals through repeated purchase of blind boxes (P2&P5), which is why the blind box will reveal the style in advance so that consumers have expectations and goals (E5), hoping to draw the target toy and generate multiple purchase (E4) behavior.

### **3.5 Affective motivation amplifies the process of Integral and Incidental emotions**

Integral emotion will be affected by emotional motivation. When a consumer wants to achieve emotional motivation by buying blind boxes, his emotional appeal will be expanded. Integral emotion will be affected by emotional motivation. When a consumer wants to achieve emotional motivation by buying blind boxes, his emotional appeal will be expanded. For example, a consumer chooses an unopened blind box to give to a friend to satisfy the blind box purchase decision made by social and identity concerns. The emotional appeal of curiosity and surprise will be expanded, and she will be more curious about What kind of toy is the blind box for her friend? She also wants to know whether her friend will like the toy she gave (P1). Therefore, emotional motivation strengthens the consumer's integral emotion and promotes the decision-making process of blind box consumption:

P4: When I bought the blind box myself, I would shake the blind box and guess what the toy was. Then the person I gave him the blind box would also guess what was inside the blind box. There was a double Feel, double surprise in it.

Similarly, affective motivation will also affect the consumer's incidental emotion, promoting the purchase decision process. When consumers are emotionally motivated, the incidental emotions that arise will be amplified. For example, if a consumer has a target toy, she will look forward to whether the blind box she opens is the one she wants. When she makes a purchase decision again due to Goal-oriented motivation, the stimulus will be more potent (P2). Therefore, affective motivation strengthens the consumer's incidental emotion and promotes the decision-making process of blind box consumption:

P2: When I take it apart, I want to draw the same as I thought, so my excitement will be stronger at that moment. [...] Because I'm a result-oriented person, I really want to get what I want, and then the moment I open it will let me know if it's what I want, so that moment is for me is the most exciting.

### **3.6 Integral and Incidental Emotion strengthen the process of Affective motivation**

Both Integral emotion and Incidental emotion will strengthen the affective motivation of consumers and promote the blind box decision-making and repeat purchase decision-making process. For example, because consumers have feelings of envy and vanity, they will want to share the blind box with friends and gain their approval (P5a). The integral emotion of vanity and envy strengthens the consumer's social identity motivation and emotion, promoting consumers to purchase blind boxes to satisfy their emotional motivation. Sometimes, after consumers have already purchased the blind boxes, they regret that they have not drawn the toys they want (P5a) to promote the pursuit of complete motivation and continue to buy blind boxes. Efforts to extract the blind box they want back, this is the promotion of overall emotions to emotional motivation:

P5a: I said before I bought some of those just out of blind box, sometimes I'll call some of my friends come to my house, and then drying them to look like this, this process can satisfy my desire to share, this is a little vanity.

P5b: If I say it purely from the heart, I might feel a little bit incomplete. [...] And if possible, I still want to say that I try to pass it through myself and extract all of it.

Simultaneously, accidental emotions also strengthen affective motivation. In the process of extracting blind boxes, consumers may be happy because of the toys they want or like. It is generated during the decision-making process, not the initial emotional appeal, but the happy emotions are generated to strengthen the desire of sharing with friends and hope to be recognized, to satisfy one's social identity motivation (P4):

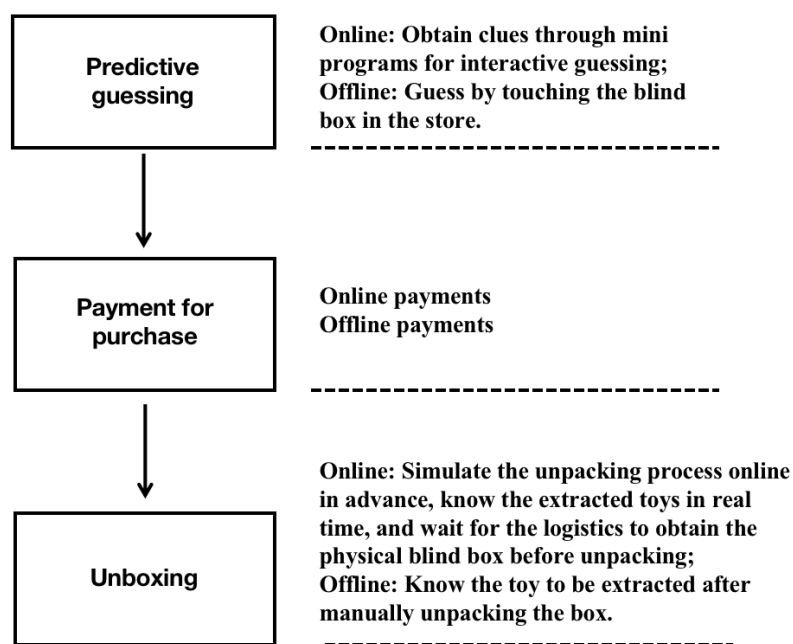
P4: I will definitely draw blind boxes with my friends. I have never tried to draw a blind box by myself. [...] I will enjoy the feeling when everyone is shaking together. I feel a little lonely when I go alone. [...] I feel that if I am the only one to open the blind box in the store, whether it is happy or unhappy, it seems that no one is sharing it, so I don't like to go alone.

In general, integral and incidental emotion and affective motivation are different affective factors that promote blind box consumers, but they influence each other and are related. Affective motivation can expand consumers' integral and incidental emotional experience; integral and incidental emotion can strengthen consumers' affective motivation and jointly affect consumers' decision-making process.

### **3.7 The same purchasing decision process between online and offline purchase**

Blind boxes were initially mainly purchased offline. Consumers in offline retail stores can touch the packaging box of the blind box by pinching the box or shaking the box, and use the weight and feel to predict and guess the style doll in the blind box to select the blind box, and then go to pay the bill. After the purchase, the consumer can pre-judge whether it is successful or not. However, a functional platform for online blind box extraction has gradually been introduced on the market, and more online interaction has been developed. In order to enhance the online blind box purchase

experience, blind box brand companies have reformed the entire blind box extraction process. After the consumer completes the purchase on the mini-program, he can open the box directly online, and the consumer immediately knows what style he has bought. In the online mini-program, consumers can click and shake and get the prompt information of the blind box toy style through the character's prop reminder card. If they do not like it, they can click again to extract, and there are three chances to re-shake. In general, online and offline purchase logic is the same, and the consumer experience process is all three steps (Figure2) of predicting guessing, buying, and disassembling.



**Figure 2.** Decision process of online and offline purchasing

### 3.8 Offline purchase has stronger Experience

The most significant difference between offline and online purchases is that consumers can choose the blind box by touching the physical blind box. Many consumers prefer to buy offline because they can feel the blind box by shaking it and judging whether it is what they want. The toy (P2), because offline purchases can be judged by the tactile senses such as the weight and size of the blind box (E2). Humans have basic sensory perceptions: sight, hearing, smell, and awareness, as well as similar sensory experiences. The most important perception is because the hand is sensitive and can touch many complex fantasies. Consumer thinking survey The measurement system is, therefore, the most complex experience, but it contains the most information (Chou, 2010). The offline purchase of the blind box can interact with the blind box through the sense of touch, which is a Hand-touch product. Hand-touch products make consumers feel happy and satisfied, and at the same time, they can feel valuable and evoke consumers' memories (Huang & Lai, 2008), so consumers value hand-to-touch the most (Tu & Yang, 2019). More, hand touch evokes consumers' fantasy and emotions through sensory stimulation, while multi-sensory fantasy and emotional arousal are both motives for hedonic consumption (Hirschman & Holbrook, 1982). Therefore, online purchases, like online Consumers who purchase blind boxes, are pursuing greater hedonic through sensory experience consumption:

P2: I bought it on the spot, I must shake the blind box, I will not buy it randomly online, I will go to the spot to feel the blind box, to guess whether I will shake it, and then I will buy it.

E2: Some people will shake the sound and pinch the box. [...] The whole weight is different and the size is also different, so many people will pinch the box in the store. They hope to judge a certain blind box by their own hand.

### 3.9 Online purchase reduces Uncertainty

Blind boxes have uncertainty, but compared with offline purchases, online purchases have clues, which will reduce uncertainty and reduce the risk of not being able to find toys. Consumers who like online purchases say that online purchases are more expensive than offline purchases. It is easy to get the toys consumers like, and there will be a prop card online to help eliminate the toys consumers do not like (P1). Experts say that reducing uncertainty can help consumers reduce regret (E1). Providing clues when buying blind boxes online reduces uncertainty. Consumers buy blind boxes because they want to fill up the information gap, and providing clues increases information. The strength of this reduces the gap of lacking information. When consumers get the right amount of information, they have a stronger desire to fill in the information gap compared to the limited and complete information (Menon & Soman, 2002), so they choose to buy online:

P1: The chances of getting a favorite toy online will be higher, because I can change to different boxes online, and then each box can be shaken three times, that is, I can eliminate the ones I don't like. Then POP MART will sometimes send me some reminder cards and display cards. If the ones that I just like are shown, I can get them directly.

E1: This situation of reducing uncertainty and product repetition rate allows consumers to make up a little psychologically and make up for regrets.

## 4. Discussion

The research found that the impact blind box is a kind of surprise product. The elements that attract consumers are Scarcity, Uncertainty and Surprise, Experiential, Collectable and Diversity, Cuteness, and Key Opinion Leader. Previous research on surprise products was only limited to Uncertainty and Surprise (Woo&Ramkumar, 2018; Laran & Tsiros, 2013; Xu, 2020). Simultaneously, the strategy of blind box disclosure of some styles in advance is because when consumers understand, only a moderate amount of information is needed. The curiosity is highest when all information is available, consistent with previous research (Menon & Soman, 2002). However, previous research has overlooked other elements of surprise products, which are also the key to driving consumers to make emotional decisions rather than operational decisions. The consumer's decision to buy a blind box is emotional. The emotional factors that affect purchasing a blind box are mainly divided into emotional factors and affective motivations.

On the one hand, emotional factors can be divided into Integral emotion and Incidental emotion. Integral emotion awakens consumers' emotional appeals after blind box marketing strategies stimulate them. There are Curiosity, Surprise, Regret, Stressful, Envy, and Vanity. Curiosity is the same as the results of previous scholars' research on surprise and uncertainty. When surprise is an element, it awakens consumers' curiosity and uncertainty (Litman & Spielberger, 2003; Loewenstein, 1994) by purchasing surprise products to satisfy the information gap desire. While when the surprise is an emotional appeal, previous scholars have also proved that consumers like to buy uncertain products to get more surprise emotions (Laran & Tsiros, 2013; Silvia, 2009). However, previous research on surprise products did not find other emotional drivers. This research also found that Regret, Stressful, Envy, and Vanity can be used as Integral emotions in the consumer decision of surprise products, driving consumers to purchase surprising products. Moreover, the study also found that Incidental emotion, including Excitement and Happy, can work with Integral emotion to promote the purchase decision-making process of consumers. Previous studies have proved that consumers' evaluation of uncertainty can produce stimulating psychology (Litman & Spielberger, 2003; Loewenstein, 1994), but no studies have found that Happy can be produced in consumer decision-making as an accompanying emotion to promote purchase decision-making.

On the other hand, in addition to emotional factors, the key to blind box consumption is the affective motivation of consumers, and the motivations for repeat purchases are different. The motives that promote consumer purchases include Self-expression, Self-giving, The embodiment of personal value, Social identity, Seek for Luck, and Yearning for happiness. The motives that promote

repeated purchases include Loss aversion, Seek for Completeness, and Goal-oriented. The type of motivations are consistent with the scope of previous research on affective motivations, and they are all to satisfy emotional, social, and identity concerns (Dittmar, 2008). The Self-giving in this result is the same as the conclusions of many previous studies on surprise products, and surprise products can satisfy consumers' self-giving psychology (Laran and Tsiros 2013). However, previous studies mentioned that Westerners feel that surprises are self-affirmation and gifts, while East Asians feel uneasy because they disrupt social balance (Valenzuela, Mellers & Strebel, 2010). This research is based on the Chinese market, which can prove that surprises are Uncertainty products that can satisfy the self-giving psychology of East Asians. At the same time, previous research on experiential products also mentioned that consumers could gain a sense of autonomy and competence (Deci, 1975; Carter & Gilovich, 2012; Howell & Hill, 2009; Howell & Howell, 2008). The embodiment of personal value and Self-expression published are also similar. Consumers gaining a sense of ability by purchasing blind boxes to show personal skills embody realizing personal value. Moreover, they also participate in the selection process to choose blind boxes, expressing their true feelings. Identity behavior, which satisfies autonomy, is Self-expression. In addition, social identity is also mentioned in experiential products and scarce products. Experiential products can strengthen consumers' social relations and personal identity (Gilovich et al., 2014), and scarcity stimulates consumers' social needs (Snyder, 1992; Lynn, 1992; Belk 1998), consistent with the results of this article. The previous research that luck will expand the surprising degree of Asians (Li, 2006), this research also further proves that Asians value luck and the expansion of luck to surprise emotions. However, the emotional motivation of Yearning for happiness was not mentioned in previous studies, and it can promote blind boxes consumption. Furthermore, scholars have not studied the factors of surprise products or consumer repeat purchases. The surprise product repurchase category is outstanding, and the research found that Loss aversion, Seek for Completeness, and Goal-oriented all promotes consumer in repeat purchasing decisions.

Furthermore, research has found that affective factors engaging blind boxes consumption are also interactive and connected. Just like previous research, emotions are expressions of emotions. Emotions can drive motivation, and motivation can expand emotions, so emotions and emotional motivations are difficult to separate (Berridge, 2018). However, the previous study did not specifically study the interaction and connection between them. This research found that affective motivation amplifies Integral and Incidental emotion, and Integral and Incidental Emotion strengthens the process of Affective motivation. They interact with each other in the decision-making process of consumers buying blind boxes.

## References

- [1] Achar, C., So, J., Agrawal, N., & Duhachek, A. (2016). What we feel and why we buy: the influence of emotions on consumer decision-making. *Current Opinion In Psychology*, 10, 166-170. doi: 10.1016/j.copsyc.2016.01.009.
- [2] Berridge, K. (2018). Evolving Concepts of Emotion and Motivation. *Frontiers In Psychology*, 9. <https://doi.org/10.3389/fpsyg.2018.01647>.
- [3] Barbosa Lins de Almeida, D., & Torres, P. (2020). UNVEILING THE LAYERS OF THE L.O.L. SURPRISE DOLL: A LINGUISTIC ANALYSIS THROUGH THE GRAMMAR OF VISUAL DESIGN. *PROLÍNGUA*, 14(2), 101-113. <https://doi.org/10.22478/ufpb.1983-9979.2019v14n2.48710>.
- [4] Carter, T. J., & Gilovich, T. (2014). Getting the most for the money: The hedonic return on experiential and material purchases. In M. Tatzel (Ed.), *Consumption and well-being in the material world*. New York: Springer.
- [5] Dittmar, H., (2008b). Consuming passions? Psychological motives for buying consumer goods. *Consumer Culture, identity and well-being: the search for the "good life" and the "body perfect*. Psychology Press.
- [6] Guevarra, D., & Howell, R. (2015). To have in order to do: Exploring the effects of consuming experiential products on well-being. *Journal of Consumer Psychology*, 25(1), 28-41. <https://doi.org/10.1016/j.jcps.2014.06.006>.

- [7] Gierl, H., Plantsch, M., & Schweidler, J. (2008). Scarcity effects on sales volume in retail. *The International Review of Retail, Distribution and Consumer Research*, 18(1), 45-61. <https://doi.org/10.1080/09593960701778077>.
- [8] Gilovich, T., Kumar, A., & Jampol, L. (2015). A wonderful life: experiential consumption and the pursuit of happiness. *Journal Of Consumer Psychology*, 25(1), 152-165. <https://doi.org/10.1016/j.jcps.2014.08.004>.
- [9] Hill, K., Fombelle, P., & Sirianni, N. (2016). Shopping under the influence of curiosity: How retailers use mystery to drive purchase motivation. *Journal of Business Research*, 69(3), 1028-1034. <https://doi.org/10.1016/j.jbusres.2015.08.015>.
- [10] Laran, J., & Tsiros, M. (2013). An Investigation of the Effectiveness of Uncertainty in Marketing Promotions Involving Free Gifts. *Journal of Marketing*, 77(2), 112-123. <https://doi.org/10.1509/jm.11.0255>.
- [11] Litman, J., & Spielberger, C. (2003). Measuring Epistemic Curiosity and Its Diverse and Specific Components. *Journal of Personality Assessment*, 80(1), 75-86. [https://doi.org/10.1207/s15327752jpa8001\\_16](https://doi.org/10.1207/s15327752jpa8001_16).
- [12] Loewenstein, G. (1994). The psychology of curiosity: A review and reinterpretation. *Psychological Bulletin*, 116(1), 75-98. <https://doi.org/10.1037/0033-2909.116.1.75>.
- [13] Loewenstein, G. (1994). The psychology of curiosity: A review and reinterpretation. *Psychological Bulletin*, 116(1), 75-98. <https://doi.org/10.1037/0033-2909.116.1.75>.
- [14] Li, C. (2006). The Confucian Ideal of Harmony. *Philosophy East and West*, 56(4), 583-603. <https://doi.org/10.1353/pew.2006.0055>.
- [15] Menon, S., & Soman, D. (2002). Managing the power of curiosity for effective web advertising strategies. *Journal of Advertising*, 31(3), 1-14. <https://doi.org/10.1080/00913367.2002.10673672>.
- [16] Silvia, P. (2009). Looking past pleasure: Anger, confusion, disgust, pride, surprise, and other unusual aesthetic emotions. *Psychology of Aesthetics, Creativity, and the Arts*, 3(1), 48-51. <https://doi.org/10.1037/a0014632>.
- [17] Snyder, C. (1992). Product Scarcity by Need for Uniqueness Interaction: A Consumer Catch-22 Carousel?. *Basic and Applied Social Psychology*, 13(1), 9-24.
- [18] Tiedens, L., & Linton, S. (2001). Judgment under emotional certainty and uncertainty: The effects of specific emotions on information processing. *Journal Of Personality And Social Psychology*, 81(6), 973-988. <https://doi.org/10.1037/0022-3514.81.6.973>.
- [19] Valenzuela, A., Mellers, B., & Strebel, J. (2010). Pleasurable Surprises: A Cross-Cultural Study of Consumer Responses to Unexpected Incentives. *Journal of Consumer Research*, 36(5), 792-805. <https://doi.org/10.1086/605592>.
- [20] Västfjäll, D., Slovic, P., Burns, W., Erlandsson, A., Koppel, L., Asutay, E., & Tinghög, G. (2016). The Arithmetic of Emotion: Integration of Incidental and Integral Affect in Judgments and Decisions. *Frontiers In Psychology*, 7. <https://doi.org/10.3389/fpsyg.2016.00325>.
- [21] Woo, H., & Ramkumar, B. (2018). Who seeks a surprise box? Predictors of consumers' use of fashion and beauty subscription-based online services (SOS). *Journal of Retailing and Consumer Services*, 41, 121-130. <https://doi.org/10.1016/j.jretconser.2017.11.011>.
- [22] Xu, X. (2020). Examining the role of emotion in online consumer reviews of various attributes in the surprise box shopping model. *Decision Support Systems*, 136, 113344. <https://doi.org/10.1016/j.dss.2020.113344>.