How can storytelling with sustainability claims benefits the luxury industry?

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HOW CAN STORYTELLING WITH SUSTAINABILITY CLAIMS BENEFITS THE LUXURY INDUSTRY?

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LIST OF ABBREVIATIONS

Literature Review:

AI: Artificial Intelligence

CCO: Chief Content Officer

CSR: Corporate Social Responsibility

LVMH: Louis Vuitton-Moët-Hennessy

NGO: Non-Governmental Organisation

SHIFT: Social influence; Habit formation; Individual self-influence; Feelings and cognition; Tangibility

TBL: Tripple Bottom Line

UNICEF: United Nations International Children's Emergency Fund

WMLT: What Makes Love True

WWF: World Wildlife Fund

Variables:

PI: Purchase Intentions for the first ad

PI_D: Purchase Intentions for the second ad

SBI: Sustainable Brand Image for the first ad

SBI_D: Sustainable Brand Image for the second ad

SC: Sustainable Consciousness

STO: Storytelling for the first ad

STO_D: Sustainable Storytelling for the second ad

TR: ad Trustworthiness for the first ad

TR_D: ad Trustworthiness for the second ad

ABSTRACT

This thesis investigates the impact of sustainability storytelling on consumer behaviour within the luxury industry, focusing on its effects on sustainable brand image and purchase intentions. The study is motivated by the increasing consumer demand for sustainable practices and the strategic use of storytelling in luxury brand marketing. The literature review delves into the concepts of storytelling, sustainability, and luxury, and examines their interrelations, highlighting the potential of sustainable storytelling as a powerful tool for enhancing brand engagement and purchase intentions.

A quantitative research design was employed, involving two advertisements from the luxury sector – one with storytelling and sustainability claims and one with storytelling but without sustainability claims. Data collected from participants via LimeSurvey were analysed to assess how sustainability storytelling influences perceptions of sustainable brand image and purchase intentions. Moreover, the study explores the moderating roles of sustainable consciousness and ad trustworthiness.

In conclusion, this thesis highlights three key elements: the powerful role of sustainability storytelling in shaping consumer perceptions of the luxury brand images, the importance of ad trustworthiness in enhancing the effectiveness of these narratives, and the strategic imperative for luxury brands to integrate authentic sustainability practices into their storytelling efforts. By embracing these elements, luxury brands can have a competitive advantage to evolve in this landscape where sustainable consumption becomes a crucial element for consumers.

Table of contents

1. Introduction

1.1.　　　Context

Narratives is not a novel concept. Rather, it is a phenomenon that has persisted for millennia, with the specific term "storytelling" being formally articulated later in history. Throughout the existence of humankind, storytelling has been an inherent aspect of our nature (*Van Laer, De Ruyter, Visconti & Wetzels, 2014*). The act of narrating and transmitting stories is a phenomenon that cannot be overlooked. As our brains undergo evolutionary changes over time, the process is gradual, ensuring that, regardless of these transformations, our decisions and life choices will continue to be significantly influenced by narratives and storytelling throughout our lives (*Wiscour Conter, 2024*).

Narrative infuses every aspect of our world, extending beyond marketing. It is an innate human trait, as everyone experiences life through stories of various kinds. Humans are drawn to stories because they help us comprehend our surroundings (*Clementson, 2020*). Consequently, people need to hear the stories of companies to understand them.

However, stories must be employed judiciously. They need to be trustworthy and ethical to have a positive impact on consumers' perceptions (*Clementson, 2020*). To achieve the goal of storytelling, the narrative must be trustworthy and not misleading.

Luxury, focused on maintaining a premium image and exclusivity for a niche market, initially resisted the influence of the Internet due to the disparity between the exclusive nature of luxury products and the democratic nature of the Internet. However nowadays, consumers are no longer interested in the product itself but rather in the experience it allows them to live. This is also why several authors, such as *Harkison (2018)*, say that creating experience for the consumer throughout his journey with the brand is a real competitive advantage in luxury. Storytelling can provoke positive emotional reactions among consumers, which helps luxury brands to bring this kind of experience to their customers (*Michael & Fusté-Forné, 2022*).

Luxury brands face a major imperative: balancing tradition and exclusivity with the need to preserve our planet. This challenge extends to the narrative these companies craft. Communicating a commitment to sustainable practices is essential for any brand. Yet, this delicate matter can swiftly devolve into greenwashing if the communication is not adeptly executed (*Dessart & Standaert, 2023*).

The luxury industry needs to change and evolve with society, which increasingly wants to see best practice in sustainability. According to *Christelle Capdupuy*, Global Head of Sustainability at Louis Vuitton, it is vital that at every point of contact with customers, they have an overview of sustainability within the LVMH group (*Inside LVMH, 2023*).

Luxury has long been associated with terms such as prestige, exclusivity, elegance, savoir-faire, quality and much more (*Dessart, 2023*). However, changes in society are now forcing the luxury sector to review its priorities and respect the environmental conscience of new

generations. In fact, by 2025, Gen Z will account for around 50% of the luxury goods market, and 42% of this generation feel concerned about the environment (*Quach, Septianto, Thaichon & Nasution, 2022*). Younger generations play a crucial role in shaping the future of the luxury sector.

Termed "excursionists", these consumers perceive the acquisition of luxury items as a special occasion, engaging in occasional purchases (*Xu & Mehta, 2022*). This segment, relatively young and relatively new to luxury consumption, now constitutes a noteworthy portion of the overall luxury brand consumer base. As the new generation emerges, necessitating a re-evaluation of marketing strategies to cater to their unique needs, luxury is experiencing a shift towards heightened accessibility (*Christodoulides, Athwal, Boukis & Semaan, 2021*).

This poses a real challenge for luxury brands, as they must strike a delicate balance between the increased accessibility of their products and the preservation of crucial aspects such as quality and rarity (*Christodoulides, Athwal, Boukis & Semaan, 2021*), which are fundamental elements in the realm of luxury. While these emerging forms of luxury consumption contribute positively to society and the planet, sadly, they further obscure the definition of "luxury".

1.2.   Research motivations

According to *Lochard & Murat (2011)*, one of the areas that causes the most damage to our planet is unfortunately the textile industry. Undoubtedly, the production of cotton in the fashion industry generates an immense amount of waste and relies heavily on pesticide usage. This environmental challenge poses a significant dilemma, particularly for the realm of clothing, and it becomes even more pronounced in the luxury sector. To support this problem, according to *Nagurney & Yu (2012)*, about 200 tons of water per ton of fabric is polluted by the textile industry (*Achabou & Dekhili, 2013*).

Studies of French luxury clothing indicate that incorporating recycled materials has an adverse impact on consumer preferences, underscoring a perceived incongruence with the essence of luxury. Despite increasing environmental awareness, the brand's responsible practices take a backseat in consumer choices, with the intrinsic quality of the product remaining the foremost criterion for luxury goods consumers (*Achabou & Dekhili, 2013*).

With the new thinking and the arrival of sustainability in the values of the new generation, luxury brands can no longer afford to rely solely on their reputation or the quality of their products. To be in accord with this generation, the luxury sector must today transmit ecological and environmental values (*Achabou & Dekhili, 2013*). Quite a few authors in the academic literature consider that luxury does not go hand in hand with sustainability and that consumers do not even pay attention to the ecological values of a luxury brand (*Achabou & Dekhili, 2013*).

The luxury sector has faced ethical controversies surrounding the practices of luxury brands and their commitment to sustainability, such as Burberry or Prada. These examples will be discussed further in Section *2.1.5. Luxury & Sustainability*. Consequently, numerous managers in the luxury industry are redirecting their attention towards sustainable practices,

acknowledging the sustained call for the protection of human rights and the environment (*Janssen, Vanhamme, Lindgreen & Lefebvre, 2014*).

Despite criticisms of the luxury industry for its negative environmental impact, the sustainability theme becomes crucial for the development of luxury fashion brands (*Arrigo, 2018; Gardetti, 2017*). Strategic and skillful use of storytelling can be a valuable asset for luxury brands seeking to communicate their sustainable practices effectively.

In today's interconnected world, the extensive reach of social networks necessitates that luxury companies prioritize sustainability. Their reputations are vulnerable to the rapid spread of rumors on social media (*Kapferer & Michaut-Denizeau, 2017*). Consequently, luxury brands must effectively communicate their sustainability initiatives to safeguard their public image.

It is crucial for luxury brands to consider the attributes of luxury products that influence consumer perceptions of compatibility between luxury and CSR. Attributes such as rarity and durability, exemplified by products like jewelry, play a pivotal role in this perception (*Janssen, Vanhamme & Leblanc, 2017*). Therefore, a well-crafted communication strategy highlighting these specific characteristics is essential for luxury brands.

However, in the context of sustainable luxury, sustainability communication presents a dilemma for prestigious brands. While the integration of environmentally friendly practices may respond to growing social pressure, there is also a risk of generating negative consumer attitudes. Indeed, the use of recycled materials has been associated with a decline in consumer preferences (*Quach, Septianto, Thaichon & Nasution, 2022*), highlighting the need for mitigation strategies that can balance these complex consumer perceptions.

Compounding this challenge is the heightened reputational risk for luxury brands in the age of social media, which underscore the importance of transparency and ethical practices. To take an example, the Chanel brand suffered a negative media buzz reaching as far as China due to the presence of allergens in 90% of its perfumes (*Kapferer & Michaut, 2015*). This example illustrates how the powerful influence of social networks can jeopardize the reputation of luxury brands, and indeed brands in general, as anything can start from a single criticism.

In light of such risks, the expectation of sustainability has evolved into a pivotal quality sought by consumers of luxury products, compelling certain brands to reconcile the disparity between consumer expectations and actual practices. Employing storytelling has become an essential strategy for these brands to connect with a broader audience and effectively communicate their commitment to sustainability.

This leads us to the following questions, which will guide the remainder of this study:

What role does social media play in shaping consumer perceptions of luxury brands' sustainability efforts?

What are the most effective storytelling techniques for conveying the sustainability efforts of luxury brands?

How does the evolution of consumer values toward sustainability influence the marketing strategies of luxury brands?

How do luxury brands integrate sustainability storytelling into their broader marketing strategies to address the evolving expectations of environmentally conscious consumers?

How can luxury brands ensure the authenticity of their sustainability narratives to avoid accusations of greenwashing?

How do luxury brands leverage storytelling to communicate their sustainability initiatives without compromising their image of exclusivity and premium quality?

1.3.   Contributions

This thesis aims to make significant contributions both theoretically and practically, addressing the needs identified in the research motivations.

Firstly, this study enriches the academic literature on sustainability storytelling within the luxury sector. By examining how sustainable storytelling influences brand image and purchase intentions, this research provides empirical evidence on the effectiveness of these narrative practices. Storytelling is recognized as a powerful tool in sustainability communications for influencing consumer behavior (*Dessart & Standaert, 2023*). This helps fill a gap in existing literature, which predominantly explores the impacts of storytelling in general contexts without focusing specifically on luxury and sustainability.

For luxury brand managers, this thesis offers valuable practical recommendations. The findings indicate that trustworthy and credible sustainability storytelling can enhance brand image and boost purchase intentions. Managers should integrate compelling sustainability narratives into their communication strategies to raise consumer awareness and increase engagement with luxury brands (*Janssen, Vanhamme, Lindgreen & Lefebvre, 2014*).

Additionally, this research underscores the importance of transparency and ethics in sustainability communication to avoid accusations of greenwashing. To preserve their reputations, luxury brands need to respond to consumer expectations and incorporate sustainable practices into their strategies (*Kapferer & Michaut, 2015*). Managers must ensure that their sustainability stories are not only engaging but also truthful.

Academically, this thesis provides a deep understanding of the mechanisms through which sustainability storytelling influences consumer perceptions in the luxury sector. It introduces new theoretical models that incorporate moderating variables such as sustainable consciousness and ad trustworthiness, offering a nuanced perspective on how these factors interact with sustainability narratives.

1.4.   Approach

The subject matter of this thesis is inherently intricate. To enhance clarity, the literature review has been organized into distinct categories. The initial sections address storytelling and sustainability, laying the groundwork for the third section, which focuses on sustainable storytelling. Following this, the luxury section provides a comprehensive definition of the concept. Subsequent sections explore the interplay between luxury and sustainability, and between luxury and storytelling. The final section integrates these three core elements, elucidating the correlations that exist among them. This comprehensive approach aims to elucidate the intricate relationships between these concepts, underscoring the significance of a deeper exploration into this subject.

Following an in-depth examination of the key terms relevant to this thesis, attention turns to the research design. The primary focus of this study involves conducting a quantitative inquiry to accumulate a substantial volume of responses and data for subsequent analysis.

In the scope of this study, the intention is to present participants with a selection of two advertisements in the luxury sector, including one devoid of any sustainability connotation and another intricately linked to sustainability. The objective is to analyse the impact of sustainability storytelling within these advertisements on the participants.

The subsequent section focuses on presenting the results, which will undergo analysis utilising LimeSurvey. Following this, a comprehensive discussion will delve into the results, assessing their validity in relation to our model, and addressing any limitations encountered during the course of this study.

2. Literature Review

2.1. Literature Review

2.1.1. Storytelling

In order to create a true brand culture, both internally and externally, brands use storytelling to transmit their own history (*Ryu, Lehto, Gordon & Fu, 2018*). Storytelling provides an opportunity for brands to tell their story to their consumers, and to motivate their employees to achieve their objectives more effectively. It enables them to create a brand identity and meaning (*Ryu, Lehto, Gordon & Fu, 2018*).

Storytelling is characterized as a form of advertising that narrates a story and conveys brand messages artistically (*Woodside, Sood & Miller, 2008*). This approach closely resembles the structure of a narrative, encompassing a brand, product, or service (*Wentzel, Tomczak & Herrmann, 2010*), and includes various elements that will be discussed later in this section.

This innovative approach serves as a powerful tool, fostering brand engagement across various media channels. Unlike factual advertisements that primarily spotlight the product, narratives prioritize emotionally conveying the brand's values. The aim is to establish profound emotional connections with consumers rather than merely showcasing product use. Storytelling, more emotionally resonant, effectively encourages unconscious consumer engagement (*Dessart, 2016*). This method influences long-term attitudes and intentions by eliciting narrative transportation, where consumers immerse themselves in the story.

The exploration of the origins of storytelling delves into antiquity, with the term itself tracing back over millennia. Aristotle articulated the concept of storytelling approximately 3500 years ago. Even in that era, Aristotle astutely comprehended the intricacies of business dynamics, recognizing the efficacy of skillful narrative in persuading individuals to believe or undertake specific actions (*Wiscour Conter, 2024*). His understanding underscored the timeless significance of storytelling as a persuasive mechanism in human communication and decision-making.

Subsequently, in the 1950s, the popularization of storytelling owes much to Joseph Campbell, a renowned mythologist who delineated the archetype known as the "hero's journey". It is noteworthy that numerous filmmakers, George Lucas among them, have found inspiration in Campbell's framework, as evidenced in the creation of the Star Wars saga (*Wiscour Conter, 2024*).

It was in the early 1980s, in the United States, that the discourse on the "marketing strategy" of storytelling truly emerged. Today, it stands as a crucial strategic asset for any brand aiming to enhance the value of its products. Substantiated evidence supports the notion that narrating a story to customers proves more lucrative than presenting them with facts supported by figures or statistics (*Donzé & Wubs, 2020*). Indeed, storytelling is recognized as a potent tool for

captivating individuals, leveraging cognitive, emotional, and behavioural dimensions rather than relying on mere figures (*Dessart & Pitardi, 2019*).

Storytelling comprises two fundamental components. Firstly, there is chronology, characterized by a narrative structure encompassing a beginning, middle, and end. Secondly, causality plays a pivotal role, interconnecting various story elements through cause-and-effect relationships (*Dessart & Pitardi, 2019*).

The fusion of these storytelling elements engenders a plot, delineating a sequence of events occurring over time and having an impact on specific characters. This narrative construct evokes emotions in consumers, culminating in what is known as the climax, the peak moment of conflict and emotional intensity (*Brechman & Purvis, 2015*).

For the development of a compelling story, brands must skilfully captivate their audience with an element of surprise, all while maintaining simplicity and conciseness in the communication of their ideas. Additionally, it is imperative that the narrative possesses a discernible purpose and structure to sustain audience engagement and effectively evoke powerful emotions in customers. To realise this objective, brands may leverage well-defined characters as essential components of their storytelling arsenal (*Dessart, 2023*). These characters serve as conduits for consumers to develop empathy towards them and their narrative (*Dessart & Pitardi, 2019*), consequently fostering a sense of connection with the brand.

To deepen this bond between the brand and its consumers, integrating authenticity is a crucial aspect that should not be underestimated. By infusing stories with authenticity, consumers are facilitated in immersing themselves in the narrative, leading them to perceive the depicted events as plausible and relatable to real-life scenarios (*Dessart & Pitardi, 2019*). This perception of narrative authenticity stands as a cornerstone in strengthening consumer trust in the brand.

To talk about the advantages of storytelling, a significant one lies in its adaptability to emerging technologies. In the contemporary landscape, artificial intelligence (AI) stands out as a burgeoning technology widely embraced by many. Its integration into storytelling practices holds the potential to enhance narratives, rendering them more vivid, compelling, and even inspirational. *Dessart's (2016)* research affirms storytelling's positive influence on narrative transportation in contrast to non-narrative advertisements. Across diverse cultural contexts, consumers find themselves more immersed in narratives presented as stories, underscoring the effectiveness of narrative formats in online communication strategies.

The utilization of AI can serve as a valuable tool for storytellers, augmenting their capacity to engage audiences and create impactful narratives (*Wiscour Conter, 2024*). When executed adeptly and strategically by any brand, the successful embedding of its message in the consumer's psyche has the potential to elicit desired decision-making outcomes favourable to the brand.

A second advantage involves the strategic use of storytelling. It is essential not to shy away from portraying issues or conflicts inherent in a given situation (*Wiscour Conter, 2024*). Indeed, these tensions serve to captivate the audience's attention. As articulated by *Wiscour*

Conter (2024), in the realm of storytelling, the introduction of conflicts or tensions captivates the audience's attention. Once engaged, this attention aids in ensuring the story is memorized. Thus, incorporating conflict into a narrative enhances its captivation and memorability, underscoring the narrative potency of leveraging conflict to engage and retain audience interest.

Nevertheless, compelling stories run the risk of disconnecting consumers from their reality, underscoring the challenge of sustaining consumer identification. There is the possibility of a potential loss of consumer identification, particularly when narrative advertising excludes explicit representation of the product (*Dessart, 2016*). It is therefore important for decision-makers to adapt the degree of narrative transport to the strategic objectives, ensuring that consumers identify with the inclusion of human characters and the balanced integration of narrative and factual elements.

Another challenge associated with storytelling pertains to the aversion individuals have towards perceiving manipulation with the narrative. An insightful quote attributed to the philosopher Aristotle asserts, "The deepest audience pleasure is learning without being taught" (*Wiscour Conter, 2024, LinkedIn*). This suggests that most individuals appreciate being informed, yet resist overt guidance or prescriptive instructions, as they quickly discern attempts at manipulation (*Wiscour Conter, 2024*). Therefore, it is imperative to judiciously employ storytelling to initially cultivate a sense of trust, subsequently fostering behavioural changes.

Various channels facilitate narrative communication. Storytelling can be disseminated through diverse mediums such as stories, podcasts, imagery, and, prominently, visual presentations in the form of videos.

One of the most pertinent advertising strategies in contemporary marketing involves leveraging videos to narrate a brand's story. As indicated by *Alicia Collins (2022)*, a noteworthy 78% of individuals engage with online videos on a weekly basis. Video advertising proves instrumental in evoking emotions within consumers, thereby fostering a more positive disposition towards the brand. Drawing insights some research, the emotional resonance propagated through video storytelling substantially elevates a brand's reputation, subsequently cultivating purchase intentions within the audience (*Wu & Chen, 2022*).

The primary advantage inherent in video advertising lies in its capacity to transition consumers from a rational mindset to an emotional one, capitalizing on the conveyed emotions (*Zhang, Mu, Ma, Ren & Yan, 2023*). This transformative process ensures that consumers not only remember the brand's products but also harbour positive sentiments associated with the narrative presented in the advertisement.

Further*, Üçok Hughes, Bendoni, & Pehlivan (2016)* explores the concept of "storygiving", a form of co-creation of brand narratives through consumer-generated content. Mike Monello, CCO of marketing agency Campfire, defines storygiving as the creation of a story that encourages participants to become the storytellers of the experience.

An illustrative example in the sector is Tiffany & Co.'s "What Makes Love True" (WMLT) platform. Founded in 1837 in New York, Tiffany & Co. has established itself as a leading name in the field of jewellery. The brand is renowned for its tradition, craftsmanship, creativity, and

innovative spirit (*Tiffany & Co – LVMH, 2023*), all of which are fundamental attributes of luxury. Initially conceptualized as an extension of the community, this platform provides a dedicated space for the exchange of authentic moments of love through captivating photos and stories. Within this dynamic online community, consumers assume the role of co-creators, contributing their distinctive perspectives to redefine and celebrate the essence of true love. (*Üçok Hughes, Bendoni, & Pehlivan, 2016*).

Now that we have a clearer view of what storytelling is, let's see how the literature defines sustainability.

2.1.2. Sustainability

In this chapter, it is pertinent to explore the term "sustainable development", a widely employed concept by entities such as governments, businesses, NGOs, and international institutions (*Binninger & Robert, 2008*). This concept emerged in the 1990s and has since become a central focus for discussions and initiatives aimed at fostering sustainable practices.

The definition we will use is the one from The United Nations Brundtland Commission, which defines sustainable development as *"development that meets the needs of the present without compromising the ability of future generations to meet their own needs"* (*Brundtland Report, 1987, p. 8*). *Elkington's* concept of the "Triple Bottom Line" (TBL) emphasizes the importance for companies to strike a balance between the social, environmental, and economic dimensions to achieve sustainable development (*Arrigo, 2018*). As consumers increasingly recognize the significance of sustainability in their decision-making processes, their awareness tends to encompass these three distinct dimensions (social, environmental, and economic). It is within these facets that variations in their behaviour may emerge (*Binninger & Robert, 2008*).

According to *White, Habit & Hardisty (2019, p.24)*, sustainable behaviour is defined as "*actions that result in decreases in adverse environmental impacts as well as decreased utilisation of natural resources across the lifecycle of the product, behaviour, or service*".

The historical narrative of sustainability within society unfolds over the decades, with its roots established in the 1990s, primarily focused on the product value chain and its composition. The 2000s witnessed a paradigm shift, emphasizing the imperative to educate households for eco-responsible actions, notably marked by the introduction of eco-labels on products. Several figures indicate the need for society to change and move towards better consumption and more sustainable practices. According to *GfK (2021)*, 33% of European consumers have stopped buying particular brands because of their negative impact on the environment and society.

Following the financial crisis of 2008, a subsequent evolution occurred in societal awareness, emphasizing the need for new social and institutional frameworks (*Cohen, 2020*). The recent Coronavirus pandemic has further contributed to this ongoing narrative, fostering a heightened sense of eco-responsibility in individuals, influencing their choices in the realms of water, electricity, food, and various other aspects of consumption (*Cohen, 2020*).

COVID-19 has impacted society and brands in many ways. Indeed, COVID-19 has contributed to a decrease in our negative environmental impact, affecting areas such as water consumption, noise pollution (*Valenzuela-Fernández, Guerra-Velásquez, Escobar-Farfán & García-Salirrosas, 2022*), reduction of food waste, growth in sustainable food consumption and improvement of environmental awareness (*Kim, Kim, Lee & Park, 2022*). It can be asserted that this pandemic has heightened the awareness of a considerable segment of consumers. Various research studies indicate that post-pandemic, society has shifted towards more sustainable consumer behaviour, manifesting in conscious and environmentally friendly purchasing decisions. In fact, the virus has triggered a shift towards sustainability in the habits of consumers who want to take care of the planet (*Zharfpeykan & Ng, 2021*).

To foster sustainable development effectively, involving consumers in the process is crucial (*Binninger & Robert, 2008*), given their pivotal role as primary stakeholders for any business. Consumers wield significant influence on brand operations, and the presence of sustainable consciousness among them can drive companies to adopt more sustainable practices (*Balderjahn et al., 2013*). Thus, consumers should not underestimate their potential impact on fostering sustainable development.

One constraint encountered pertains to the reluctance of consumers to alter their behaviour, particularly when such changes entail financial, temporal, or effort-related costs. This resistance persists even when the narrative underscores the ecological benefits (*Hardeman, Font & Nawjin, 2017*).

Therefore, there is a real gap between what people say and what people do, especially when sustainability is concerned. Indeed, sustainability has become a very important topic for many people, who therefore claim the importance of taking action for our planet and not depleting its resources. However, these words are often not backed up by concrete action if the desired behaviour puts them in a situation that is uncomfortable for themselves (*Guagnano, Stern & Dietz, 1995*). This is what we call the "attitude-behaviour gap".

One tool that can help to minimize the effects of this gap is the SHIFT framework, which includes the social influence that others exert on us, habit formation which takes longer for sustainable habits, the individual self, meaning the influence of personal factors on our behaviour, cognitive behaviour working in pairs to affect behaviour, and tangibility making sustainability more comprehensible (*White, Habib & Hardisty, 2019*). In the subsequent section, we will elaborate on the development of specific aspect of the SHIFT framework, facilitating the connection between sustainable behaviour and storytelling.

2.1.3. Storytelling & Sustainability

Marketing and sustainability may seem incompatible at first glance, since marketing does not take resource scarcity into account, whereas this is the key concern of sustainability (*White, Habib & Hardisty, 2019*).

Effective sustainable storytelling adopts a four-fold approach, the 4A's framework: aim, actors, aspiration, and action (*Dessart & Standaert, 2023*).
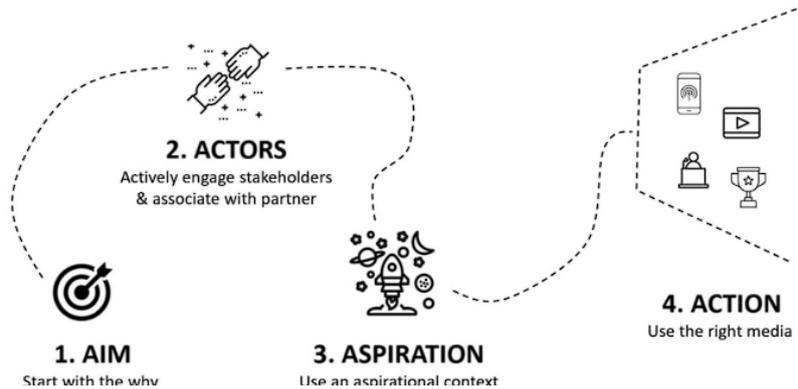
Figure 1 - Strategic story elements for sustainability storytelling
Source: Dessart, L., & Standaert, W. (2023). Strategic storytelling in the age of sustainability. Business Horizons, 66(3), 371-385.

Aim

According to *Calder, Malthouse, & Schaedel (Citation 2009)*, effective utilization of communication mediums has the potential to enhance consumer engagement with a brand. The communication of corporate values and sustainable practices assumes a critical role for companies, serving to fortify their rapport with customers and cultivate an elevated level of customer confidence. Given that storytelling is recognized as a key communication medium, it holds the capacity to propel this engagement forward (*Dessart, 2016*). Hence, it is crucial for the brand to establish a storytelling objective aimed at communicating its sustainable practices and contributions to society and the environment at large (*Dessart & Standaert, 2023*).

Actors

To comprehend the essence of this aim, it is imperative for companies to engage diverse stakeholders, encompassing customers, suppliers, and broader society. Embracing their involvement and heeding their perspectives enables companies to bolster trust-based relationships. Furthermore, the narrative's impact can be significantly enhanced when stakeholders actively participate in the storytelling (*Dessart & Srandaert, 2023*).

Furthermore, an invaluable asset for companies striving to enhance credibility in the realm of sustainability is establishing partnerships with entities already deeply engaged in such practices (*Dessart & Standaert, 2023*).

Aspiration

Sustainability isn't known for being fun. That's why brands need to communicate it effectively, striving to make this aspect more attractive and interesting by incorporating elements such as magic, sports, space (*Dessart, 2023*), celebrities, luxury…

Moreover, the utilization of celebrities in advertisements, particularly those perceived as trustworthy, serves to establish connections between these celebrities and consumers (*Lee & Eastin, 2020*), thereby indirectly linking the brand with consumers.

Action

The selection of communication channels plays a pivotal role in the efficacy of the strategy. As delineated in the section *2.1.1. Storytelling*, videos stand out as one of the most potent mediums for seamlessly disseminating messages to the public.

Additionally, we can highlight more recent channels, including AI, augmented reality, workshops organized by the brand (*Dessart, 2023*), and many others.

Sustainable communication, essential for strengthening brand image, requires a clear strategy with a focus on transparency and goal achievement (*Baldassarre & Campo, 2016; Dessart & Standaert, 2023; Leroi-Werelds & Matthes, 2022*). However, for companies venturing into sustainable communication, the inherent risk lies in the imperative to maintain truthfulness, avoiding any semblance of "greenwashing", as inaccuracies or misleading claims can be swiftly identified and scrutinized (*Bazillier & Vauday, 2010*).

Indeed, businesses acknowledge the growing sensitivity of their customers towards the sustainability dimension in their strategies and operations. Crafting communication around these aspects is a strategic decision, but it demands careful consideration. If the message appears overly opportunistic or exaggerated, it may elicit negative reactions from consumers (*Binninger & Robert, 2008*).

Hence, the brand must establish credibility in its sustainable endeavours and in the way it communicates about them, lest it triggers a snowball effect with the spread of unfavourable rumours about itself and its practices. It is imperative for a brand to judiciously integrate sustainable practices into its communications, ensuring authenticity and balance in their depiction (*Binninger & Robert, 2008*).

H1: sustainability storytelling has a positive impact on sustainable brand image.

As previously discussed, storytelling in advertising can evoke emotions in consumers (*Dessart & Pitardi, 2019*). According to *White, Habib, and Hardisty (2019)*, when consumers experience positive emotions, they are more likely to engage in sustainable actions. Additionally, the tangibility aspect of the SHIFT framework indicates that using images, narratives, and thus, storytelling, can make existing sustainability issues more comprehensible and tangible for consumers (*White, Habib & Hardisty, 2019*). This enhanced understanding can facilitate a shift towards more sustainable behaviours. Furthermore, incorporating elements of nature in advertising, such as endearing animals, can appeal to consumers who have an affinity for nature, thereby motivating them to enhance their sustainable practices (*White, Habib & Hardisty, 2019*).

In addition, inducing emotions in customers can significantly influence their purchase intentions towards a brand (*Bian & Forsythe, 2012*). The literature indicates that affective factors have a stronger impact on consumers' purchase intentions compared to cognitive factors (*Bian & Forsythe, 2012*). This emotional connection plays a pivotal role in shaping consumer behaviour.

Furthermore, when individuals share the same values as a brand, they are more likely to exhibit positive behaviours towards it (*Bian & Forsythe, 2012*). This alignment of values enhances the emotional bond between the consumer and the brand. Positive experiences, whether encountered in-store or through advertising, further strengthen this bond. Consequently, these experiences increase the likelihood of consumers developing strong purchase intentions towards the brand.

H2: sustainability storytelling has a positive impact on purchase intentions.

We have a clearer view on sustainable storytelling. Let's now add the notion of luxury to understand the links that can be made between these three key elements.

2.1.4. Luxury

The task of defining luxury proves challenging, given the multitude of interpretations surrounding the term. Its inherent difficulty arises from its high subjectivity, as the meaning of luxury is contingent upon individual perceptions (*Tynan et al., 2010; Brun et al., 2013; Ko et al., 2019*).

Luxury is delineated as surpassing mere necessity (*Bearden and Etzel 1982, p. 184; Mühlmann1975, p. 69; Reith and Meyer 2003, p. 10; Sombart 1922, p. 85*). In contrast to essentials, some authors, like *De Barnier et al. (2006)*, characterize luxury as non-essential and superficial. The term "luxury" refers to the high category of prestigious brands, as pointed out by *Li, Li and Kambele (2012)*. Luxury products are defined by the fact that they confer esteem on their owner beyond their functional utility, according to the perspective of *Vigneron and Johnson (2004)*. In other words, association with a luxury brand brings value beyond the simple functionality of the product.

According to *Anne Michaut*, Director of the LVMH Academic Chair at HEC Paris, luxury products are considered superior because of the use of exceptional raw materials, craftsmanship to achieve exceptional comfort, exceptional design, exceptional use values, and even exceptional performance (*Inside LVMH, 2023*). These attributes embody the essence of luxury brands and provide tangible advantages that allow consumers to differentiate these brands from others in the market (*Xu & Mehta, 2022*).

To further understand what sets luxury apart, it can be evaluated through eight essential characteristics: elitism, distinction and status, rarity, reputation, creativity, brand power, hedonism, and refinement (*Kapferer,1998; Dubois et al., 2001; and Vigneron and Johnson, 2004*). These criteria are essential for luxury brands to distinguish themselves from premium and ultra-premium brands (*Kapferer & Bastien, 2012*).

Building on these characteristics, luxury brands are also defined by core values such as savoir-faire, creativity, and the pursuit of innovation. Additionally, they uphold a culture of learning

and strive for excellence while emphasizing authenticity and trustworthiness (*Kernstock, Brexendorf & Powell, 2017*). Authenticity and transparency with stakeholders, along with sustainability and inclusivity, are essential for luxury brands to foster a sense of welcome and respect.

The luxury industry comprises six distinct sectors: Fashion & Leather Goods, Wines & Spirits, Perfumes & Cosmetics, Watches & Jewellery, Selective Retailing, and Other Activities. The most substantial segment within the luxury industry is Fashion & Leather Goods, boasting standalone sales of €38.648 million in 2022 (*Inside LVMH, 2023*).

Figure 2 - Sectors of the luxury industry
Source: Inside LVMH (2023)

This trend is based on a logical reasoning: the market of Chinese luxury consumers stands out as one of the rapidly expanding sectors (*Kapferer, 2014*). Emerging countries such as those in Asia have a growing appetite for luxury brands (*Chadha & Husband, 2010*). Robust growth is evident among Chinese clientele in the luxury sector. Presently, Chinese customers constitute 33% of the luxury goods market, and projections suggest an increase to 35-40% by the year 2030 (*Bain & Co., 2023*).

Beyond the burgeoning market of Chinese luxury consumers, we are witnessing significant strides in technology and a shift towards digitalization (*Kapferer, 2014*). The luxury industry must confront and adapt to these changes as well.

Let's see what the literature tells us about sustainable luxury.

2.1.5. Luxury & Sustainability

In response, many luxury companies are currently committed to ecological initiatives. Leveraging various technologies, including artificial intelligence (AI), has enabled these luxury brands to expedite this transition (*Deloitte, 2023*). This integration of technologies, such as chatbots and virtual assistants, plays a crucial role in this transformation. By providing luxury consumers with distinctive and personalized experiences, these innovations enhance customer confidence and loyalty.

However, the relationship between luxury and sustainability is multifaceted and often hinges on consumers' personal definition of luxury. As consumer motivations have evolved beyond the mere functionality of products (*Kapferer & Michaut, 2015*), sustainability has emerged as a central element in the strategy of luxury brands. This shift reflects a broader trend where

luxury brands not only emphasize exceptional quality and exclusivity but also prioritize social and environmental responsibilities.

Despite this integration, the notions of sustainability and luxury initially seem contradictory, as highlighted by *Cervellon and Shammas (2013) & Hennigs et al. (2013)*. Luxury is often associated with waste and ostentation, while sustainability is based on ethical and altruistic values. This divergence suggests a weak association between the two concepts, with luxury linked to personal pleasure and ostentation and sustainable development to altruism and resource preservation.

However, some argue that these concepts can be compatible. According to *La Tribune (2011)*, luxury contributes to the preservation of traditional savoir-faire and the conservation of local resources (*Achabou & Dekhili, 2013*), supporting the idea that luxury can indeed align with sustainable practices.

Furthermore, consumers of luxury products are increasingly concerned about the social and environmental impact of their purchases. In response, the luxury sector is addressing these consumers concerns through responsible actions. Gucci, for example, supports UNICEF by launching a line of accessories, donating 25% of profits. In France, Hermès has integrated recycling methods into its practices (*Achabou & Dekhili, 2013*). Brands like Hermès and LVMH employ transparency initiatives to address sustainability concerns, emphasizing the importance of traditional craftsmanship and local production in the luxury industry.

These efforts underscore the potential of the luxury sector to promote sustainability in consumption. Studies indicate that sustainability in consumption can be advanced through the influence of the luxury sector, given that one of the distinctive features of their offerings is their enduring quality (*Sun, Bellezza & Paharia, 2021*). The successful integration of sustainability and luxury becomes crucial for the effective management of luxury brands (*Arrigo, 2018*). The scarcity of natural resources coupled with the perceived value of luxury contributes to the environmental sustainability of luxury products, generating less waste. Luxury products, often durable and passed down through generations, also promote environmental sustainability through limited consumption of natural resources (*Hennigs et al., 2013*).

To cite other concrete examples, the L'Oréal group has succeeded in reducing emissions from its industrial sites by 78% since 2005. The group also owns a large number of luxury brands, including 35 that have reached carbon neutrality by 2020 (*Quach, Septianto, Thaichon & Nasution, 2022*).

The LVMH group demonstrates a strong commitment to sustainability through its involvement in 3 major programs: the 2025 CSR roadmap for social responsibilities, the LIFE 360 group roadmap for environmental responsibilities, which focuses on four pillars – Creative circularity, Biodiversity, Climate, and Traceability & transparency –, and a sponsorship program for Art and Culture. This luxury group was even the first to create an environmental department in 1992 (*Inside LVMH, 2023*).

Building on this commitment, LVMH places great emphasis on social responsibility as a key element of its success and the enduring legacy of its Maisons. The group's social responsibility strategy is built on four pillars: Respecting the uniqueness of their employees, Passing on and

developing savoir-faire, Supporting their employees by improving their safety and well-being, and Empowering local communities (*Inside LVMH, 2023*).

Another example linked to this luxury group is Bee Respect, Guerlain's technological project, which symbolises a digital revolution focused on transparency and traceability. Rooted in nature, the House of Guerlain, with its emblematic signature of the bee, has been pursuing an environmental commitment since 1992. Launched in 2019, the "Bee Respect" platform offers complete transparency on the supply chain and product life cycles, accessible to all via Guerlain website. This tool used internally by Guerlain is highly important for continually improving the brand, particularly regarding environmental impact, from flowers cultivation to their customers' satisfaction (*Inside LVMH, 2023*).

The adoption of more sustainable practices by luxury brands has the potential to influence the entire fashion industry towards embracing such practices (*Deloitte, 2019*); in other words, the luxury sector can play a pivotal role in inspiring other fashion brands to adopt more environmentally conscious approaches. This potential is rooted in the craftsmanship and tradition that many luxury brands emphasize, which form the very essence of luxury itself.

However, the drive to reduce production costs has led some brands to outsource their manufacturing to low-cost factories in countries like China, exemplified by Burberry and Prada (*Kapferer & Michaut-Denizeau, 2017*). This practice contradicts the fundamental principles of the luxury industry, which are based on uniqueness and total control over the production chain. It frequently subjects the sector to scrutiny regarding its sustainability practices (*Kapferer & Michaut-Denizeau, 2017*).

The preference for increasing production volumes while maintaining high retail prices contradicts ethical principles and fosters overconsumption and unnecessary waste (*Markkula & Moisander, 2011*). This underscores the perceived incompatibility between luxury and corporate social responsibility among consumers (*Janssen, Vanhamme & Leblanc, 2017*).

Controversies in the luxury sector extend to various aspects, including the origin of raw materials, treatment of animals, working conditions for employees, pollution from manufacturing processes, and ecological damage (*Kapferer & Michaut-Denizeau, 2017*). In today's context, it is imperative that the luxury industry adheres to specific sustainable practices to address these concerns. This imperative stems from the luxury sector's historical orientation toward sustainability, marked by the production of rare, high-quality, handmade products.

Nevertheless, it has evolved towards a form of fast consumption more akin to everyday consumer goods, leading to the phenomenon known as mass luxury (*Kapferer, 2016*). As luxury becomes more mainstream and accessible, numerous brands assert their affiliation with this category, though their practices may not align with the essence of true luxury. Genuine luxury brands meticulously craft their products in their country of origin, steadfastly resisting relocation (*Kapferer, 2016*), a commitment that distinguishes them from numerous self-proclaimed "luxury brands".

The proliferation of massive luxury brands as luxury becomes more mainstream and accessible highlights the challenges facing the sector (*Quach & Thaichon, 2017*). This shift in the luxury

landscape underscores the urgency for sustainable practices to be reinstated within the industry, preserving its heritage while meeting contemporary ethical and environmental standards.

The inception of the term "sustainable luxury" as a distinct concept was introduced in the World Wildlife Fund (WWF) report by highlighting the imperative to harmonize sustainability and luxury dimensions. The recognition that luxury extends beyond economic and status-driven motivations underscores its subjective and personal nature in the consumption experience, marking a central understanding in the discourse on sustainable luxury (*Athwal, Wells, Carrigan & Henninger, 2019; Bendell and Kleanthous, 2007*).

In recent years, various trends have emerged in the realm of sustainable luxury consumption. Concepts such as "buy less, buy better" (*Cline, 2016*) and the principles of slow fashion (*Pierre-Louis, 2019*) have gained prominence. Additionally, a noteworthy trend involves celebrities endorsing the idea of re-wearing outfits during ceremonies (*Cantor, 2020*), reflecting a conscious effort to prioritize sustainability in the world of luxury fashion. Despite being confined to a niche segment (*Sun, Bellezza & Paharia, 2021*), these innovative trends herald the dawn of a new era in luxury, offering a glimpse of a more sustainable path amid prevailing perceptions that emphasize certain limitations and stereotypes, like moderation (*Beckham & Voyer, 2014*), about sustainable consumption.

Let's see what literature tells us about the link between luxury and storytelling.

2.1.6.   Luxury & Storytelling

Against this backdrop, the art of storytelling assumes exceptional significance for luxury brands, with the utmost emphasis placed on incorporating elements of the brand's heritage and tradition (*Donzé & Wubs, 2020*). A noteworthy perspective presented by authors *Kapferer & Bastien* in the luxury sector asserts, "if there is no history, it must be invented", underscoring the pivotal role of storytelling for luxury brands. According to the same authors, luxury brands engage in three distinct types of storytelling: crafting a genuine narrative to create a myth, re-appropriating true historical elements by contemporary brands, and forging a new legend inspired by the past (*Donzé & Wubs, 2020*).

According to *Hollebeek & Macky (2019)*, the brand's history represents its true content (*Dessart & Pitardi, 2019*), and for good reason: many luxury brands rely on their history and heritage; it's in the essence of luxury brands and essential for them to ensure their longevity. Storytelling is therefore an invaluable tool for the luxury sector, since it enables luxury companies to tell their stories in such a way as to completely immerse customers in their history, thereby increasing their loyalty to the brand.

Despite the sustainable initiatives undertaken by many luxury brands, the luxury sector is often seen as lacking involvement as it remains discreet about its social and environmental responsibilities (*Kapferer & Michaut-Denizeau, 2017*). However, research demonstrates that consumers expect luxury brands to convey certain values for society and reward those brands

that truly stand for them (*Inside LVMH, 2023*). Effective communication plays a crucial role here. Some luxury brands, such as Stella McCartney, have managed to turn sustainability into an element of desirability and prestige by effectively communicating their commitment to these values (*Kapferer & Michaut, 2015*).

Furthermore, luxury brands can influence public perception of their brand image by effectively communicating their sustainability initiatives (*Janssen, Vanhamme & Leblanc, 2017*). This approach can enhance their sustainable brand image among consumers when supported by an appropriate marketing strategy. However, this strategy needs to be considered. According to *Janssen, Vanhamme, and Leblanc (2017)*, luxury brands should adopt a subtle communication strategy to enhance consumer perception of their sustainable brand image, rather than employing a more conspicuous approach.

Furthermore, consumers with a sustainable consciousness are more likely to perceive a brand engaging in sustainable activities as socially responsible. This is because "sustainable" consumers are generally better informed about the causes that concern them (*Janssen, Vanhamme & Leblanc, 2017*).

H3a: sustainability consciousness positively moderates the relationship between sustainability storytelling and sustainable brand image.

H3b: sustainability consciousness positively moderates the relationship between sustainability storytelling and purchase intentions.

Sustainable storytelling bears a resemblance to what can be termed "green advertising". The evolution of this practice has been noteworthy, marked by a departure from the early days of green marketing when companies tended to embellish their assertions about sustainable practices (*Matthes, Wonneberger & Schmuck, 2014*). Presently, a discernible trend is emerging, characterized by a commitment to more concrete and authentic communication. The growing demand for credible, unique, and engaging content is resulting in what might be termed "content fever". This trend confirms that, while content is key, it must also be authentic to fully engage customers.

This shift is particularly relevant in the luxury industry, where storytelling, in particular visual storytelling, is emerging as a driving force to positively influence consumer behaviour. Brands that succeed in combining authenticity, creativity and engagement offer a memorable experience, strengthening lasting bonds with their customers.

In this respect, visual storytelling is particularly powerful. Images are already very effective at engaging consumers, but as they hold attention five times more than static images, videos are far more effective at holding the attention of customers (*Inside LVMH, 2023*), who are transported on a journey of discovery, even if this journey only lasts a few moments.

Concrete examples of this immersive approach include Christian Dior's short films, such as "Le Mythe Dior (2020)" or "Le Château du Tarot (2021)", which integrate catwalk creations into captivating worlds. Similarly, some luxury figures, such as the Fondation Louis Vuitton

in Paris, have integrated art as an essential pillar of their brand history by inaugurating dedicated museums (*Inside LVMH, 2023*).

Indeed, the association with artworks is known as the "art infusion effect". This strategy aims to transfer the positive connotations of artworks to pro-environmental luxury brands, thereby reducing the perceived incompatibility between luxury and sustainability (*Quach, Septianto, Thaichon & Nasution, 2022*).

Therefore, it is crucial for luxury brands to use art and storytelling authentically and trustfully to support their sustainable initiatives, thus exerting an influence on consumer behaviour and intentions (*Huang, Zhuang, Li & Gao, 2022*).

H4a: ad trustworthiness positively moderates the relationship between sustainability storytelling and sustainable brand image.

H4b: ad trustworthiness positively moderates the relationship between sustainability storytelling and purchase intentions.

2.1.7. Storytelling & Sustainability & Luxury

Within the realm of advertising, a dichotomy emerges in approach: one, grounded in facts, delineates the ecological merits of a product, while the other, rooted in emotion, unveils an enchanting, magical realm (*Matthes, Wonneberger & Schmuck, 2014*). The outcome of these approaches varies based on the type of consumer involved and their level of involvement. As outlined by *Petty & Cacioppo (1990)*, "Involvement refers to the degree to which a person perceives an attitude object as personally relevant". In the context of this study, we are referring to involvement with environmental matters.

Highly involved consumers are perceived to require less persuasion based solely on visual aspects of a product. In contrast, less involved consumers necessitate persuasion and immersion into an enchanting universe, capable of influencing their behaviour positively (*Matthes, Wonneberger & Schmuck, 2014*). Consumer involvement thus assumes a moderating role in the interplay between sustainable storytelling and shifts in consumer behaviour.

The luxury sector is now one of the biggest in the world. Hence, it is imperative for luxury brands to exemplify sustainable practices that not only protect humanity but also contribute to the preservation of our planet. Consumers still hesitate to embrace luxury when it comes to the corporate social responsibility of luxury brands (*Janssen, Vanhamme, Lindgreen & Lefebvre, 2014*), with some believing that luxury and sustainability are incompatible. This is where storytelling can play a pivotal role. This technique provides luxury brands with an opportunity to communicate their sustainable practices that consumers may not be particularly aware of. It has the potential to raise consumer awareness regarding the social impact of the luxury sector, consequently fostering increased consumer engagement with luxury brands.

Henceforth, storytelling becomes a crucial tool for luxury brands, guiding consumers through an enchanting and dreamlike voyage, accentuating the rarity of their products, a paramount facet of luxury. Moreover, luxury is intrinsically linked with notions of tradition, craftsmanship, creativity, quality, and timelessness, all seamlessly aligning with principles of sustainability and corporate social responsibility (CSR) (*Janssen, Vanhamme, Lindgreen & Lefebvre, 2014*). By articulating narratives around these elements, luxury brands can mitigate the perceived dichotomy between luxury and sustainability, underscoring the pivotal role of adept storytelling in advertising and in-store.

Actually, the LVMH group is known for its exceptional flagship stores around the world (*Inside LVMH, 2023*). Flagship stores, as non-verbal communication channels, provide retailers with the opportunity to convey messages, influencing brand experience and attracting media attention (*Arrigo, 2018*). Sustainable development communications in-store aim to position the luxury brand as responsible, strengthening the emotional connection with consumers through various visual means (videos, images, art exhibitions), using the brand's history and values.

Communicating sustainable values should go beyond simply highlighting materials and products. Initiatives such as special days organised by renowned houses such as the Louis Vuitton Moet Hennessy (LVMH) group, where workshops cater to the public, and film productions such as Hermès' "Les Mains d'Hermès", which showcase craftsmanship, represent concrete examples of communicating the true values of luxury (*Kapferer & Michaut-Denizeau, 2017*). These practical efforts have the potential to have a significant impact on the sustainable perception of luxury in the long term.

As highlighted earlier, the luxury sector holds a significant position on the global stage. In response to contemporary expectations for corporate social responsibility (CSR) and environmental stewardship, this industry assumes a pivotal role in meeting the demands of both its discerning clientele and the broader societal concerns. Nevertheless, it is acknowledged that sustainability, by its nature, may not inherently captivate interest. This is where luxury's appeal becomes valuable in promoting sustainability (*Murat & Lochard, 2011*). Storytelling, as a communicative tool, further amplifies the avenue for luxury brands to articulate both their desirability and CSR strategies.

Luxury brands play a pivotal role in rendering sustainability more appealing, leveraging their influence not only within their own industry but also across diverse sectors and among their clientele. Notably, accessible brands like Zara often emulate the practices of major luxury brands. The exclusive clientele of luxury brands wields a considerable power to inspire even occasional consumers (*Murat & Lochard, 2011*). Consequently, narrating the story of sustainable practices within the luxury sector has the potential to catalyse a shift towards more responsible consumption across various industries and their customer bases.

Storytelling has become an indispensable component of the marketing strategy for the LVMH group. This technique has empowered the group to craft extraordinary narratives and even establish new traditions (*Donzé & Wubs, 2020*). The integration of past, present, and future narratives stands as a pivotal role of storytelling within the luxury sector.

Furthermore, narratives play a crucial role in our existence, transcending temporal boundaries to encapsulate the essence of our collective experiences. Given this enduring significance,

storytelling assumes a paramount position within the communication strategy of luxury brands. Possessing a rich history, cherished traditions to uphold, invaluable savoir-faire to impart, and a perpetual commitment to innovation, luxury brands find in storytelling an indispensable tool for weaving the tapestry of their identity across time.

2.2. Model

2.2.1. Hypotheses

1. Sustainability storytelling has a positive impact on sustainable brand image.

2. Sustainability storytelling has a positive impact on purchase intentions.

3.
   a. Sustainability consciousness positively moderates the relationship between sustainability storytelling and sustainable brand image.

   b. Sustainability consciousness positively moderates the relationship between sustainability storytelling and purchase intentions.

4.
   a. Ad trustworthiness positively moderates the relationship between sustainability storytelling and sustainable brand image.

   b. Ad trustworthiness positively moderates the relationship between sustainability storytelling and purchase intentions.

2.2.2. Hypotheses graph
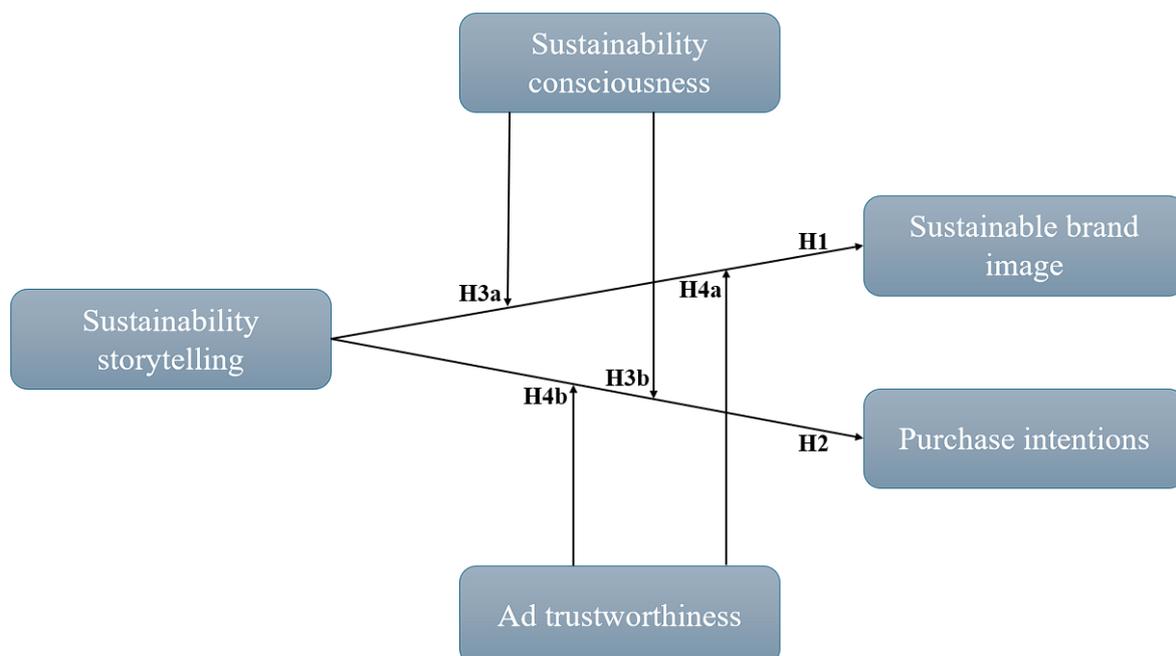
Figure 3 - Hypotheses Graph
Source: own template made on PowerPoint

3. Research Design

In this section, we will detail the methodology implemented to explore our research question: "How can storytelling with sustainability claims benefits the luxury industry?". We will explain the reasoning behind this choice and discuss the strengths and weaknesses of the chosen approach. Following this, we will elaborate on the survey conduction and structure. Finally, we will describe the sampling method and provide an overview of our sample.

This thesis will primarily focus on the Louis Vuitton Moët Hennessy (LVMH) group, given its position as the largest global entity in the luxury sector, making it a more pertinent subject of this study. The LVMH group is recognized as the world's largest fashion and luxury goods enterprise, boasting a substantial net worth of 35 billion euros (*Donzé & Wubs, 2020*). The group's headquarters are situated in the eighth arrondissement of Paris.

3.1. Methodology

For this research, a deductive approach was chosen, as it builds upon established theories from scientific literature. This approach allowed for the identification of relevant variables and the formulation of hypotheses to be tested. This led to a conclusive research design aimed "to describe specific phenomena, to test specific hypotheses and to examine specific relationships" (*Malhotra, Nunan & Birks, 2020, p. 91*). The formulated hypotheses address the research question in an explanatory manner, as the study seeks to elucidate the relationship between an independent variable and dependent variables, aiming to demonstrate a causal link between them (*Malhotra, Nunan & Birks, 2020*). Therefore, this research can be characterized as causal, as it aims to investigate the effect of one variable on another.

This study employs a quantitative method, which justifies the use of an online survey. According to *Malhotra, Nunan, and Birks (2017, p. 269)*, a survey method is defined as "a structured questionnaire administered to a sample of the target population, designed to elicit specific information from participants". This approach facilitates organized data collection by asking questions in a predetermined order while controlling the sample and the measures used. Additionally, it ensures high representativeness through the use of a large sample.

The main advantages of online surveys include significantly reduced costs, as there are no expenses related to travel or printing. Posting the survey online on social media is free, making it a highly cost-effective option. Secondly, data can be collected much more quickly. I observed that when I posted the survey link on social media, the number of responses increased significantly within hours. Thirdly, online surveys allow for a wide reach, enabling responses from individuals who are not necessarily nearby. Fourthly, this method offers convenience for participants, as they can complete the survey at their own convenience, potentially increasing response rates (*Malhotra, Nunan & Birks, 2020*). Lastly, online surveys provide a sense of anonymity, which can make respondents feel more comfortable giving honest answers compared to face-to-face or telephone surveys.

Where there are advantages, disadvantages inevitably follow. Let us now consider these drawbacks. Firstly, online surveys may introduce a technological bias, as they require a certain level of proficiency with the internet and easy access to it. Consequently, individuals who struggle with these technologies might be underrepresented in the sample. Secondly, there is a risk of superficial data, as some respondents may complete the survey hastily without paying adequate attention to the questions, thereby compromising the quality of the collected data (*Malhotra, Nunan & Birks, 2020*). Lastly, the potential for multiple submissions exists, as respondents can participate in the survey multiple times, potentially skewing the results.

It is also important to mention that I utilized ChatGPT to assist in writing this thesis. Primarily, I used it to rephrase paragraphs of my text in English, ensuring a more sophisticated and polished style for this academic work. Additionally, I sought its assistance in explaining some results obtained from R, to gain a better understanding. I carefully rephrased these explanations in my own words, selectively incorporating the information provided by ChatGPT, as not all of it was relevant or useful for this study.

3.2.   Survey conduction & structure

The survey was conducted using LimeSurvey to streamline data collection. The aim of this study is to have participants watch two different advertisements from the same luxury brand to analyse their perceptions based on these two videos. The first advertisement incorporates storytelling without any sustainable connotations, while the second features storytelling with sustainable connotations.

The questionnaire was divided into several sections, each corresponding to a variable to be analysed, to streamline data collection as much as possible. The first five sections comprised questions related to advertisements with storytelling but without sustainability connotations, while the subsequent five sections focused on questions related to advertisements with storytelling that included sustainability connotations.

The final section of the questionnaire addresses more personal questions, encompassing the respondents' sustainability consciousness, familiarity with the brand, frequency of luxury product purchases, gender, age group, and socioeconomic status. The sample for this study will be detailed later in the *Research Desing*. Here is the pattern that participants followed when completing the questionnaire:
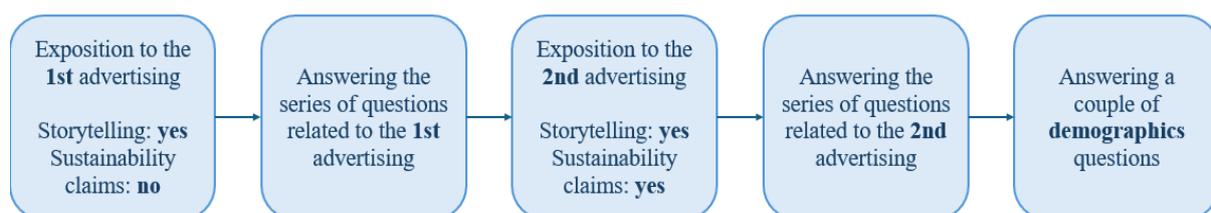
Figure 4 - Experience flow through the survey
Source: own template made on PowerPoint

Before selecting the final two luxury advertisements, a pretest was conducted featuring multiple storytelling ads with and without sustainable connotations to ensure that others perceived the advertisements similarly to my initial assessment. The pretest questionnaire can be found in *Appendix A*. This pretest was conducted in collaboration with my thesis partner, Sarah Weiler, as part of our duo thesis, ensuring our research complements each other's work. While we conducted the pretest together, we each subsequently launched our own final individual questionnaires.

For the execution of this pretest, we conducted searches for luxury advertisements on YouTube, focusing on the presence of storytelling in all ads, as well as sustainability aspects. We aimed to find ads from the same brand and ideally featuring the same product, enabling a coherent comparison between those with storytelling but lacking sustainability claims and those incorporating both storytelling and sustainability claims. Ultimately, we carefully chosen height ads, featuring luxury brands such as *Guerlain*, *Stella McCartney*, and *Dior*. The links of each advertisement used in the pretest can be found in *Appendix A*, below each question group (a question group is equivalent to an ad).

Below is a table presenting the number of videos used for each luxury brand:

ADVERTISING	SUSTAINABLE STORYTELLING AD	NON-SUSTAINABLE STORYTELLING AD
Guerlain	2	1
Stella McCartney	1	2
Dior	1	1

Table 1 - Composition of the pretest selection

The results of this pretest are available in *Appendix B*.

Guerlain and Dior emerged as the standout brands from the pretest. As a result, we have chosen to focus on these two brands, with each brand being examined separately. This study will concentrate on the Guerlain brand, while the complementary study will delve into the Dior brand.

I chose the Guerlain brand because it is a luxury brand that I particularly admire and with which I share many values. Founded in 1828 by Pierre-François-Pascal Guerlain, this perfume and cosmetics brand manufactures all its products in its workshops in France, embodying values of craftsmanship, rarity, heritage, and savoir-faire. It is particularly due to its unparalleled savoir-faire that Guerlain earned the "Living Heritage Company" label in 2005. Since 1994, Guerlain has been part of the renowned luxury group LVMH. The brand is deeply committed to sustainability, symbolized by the Bee, reflecting its dedicated efforts to protect these vital pollinators (*LVMH, s. d.*).

The pretest results for Guerlain indicated that for the selection of the storytelling advertisement with sustainable connotations, the "#WomenForBees by UNESCO, Guerlain & Angelina Jolie in Cambodia" ad performed better than the "#WomenForBees: a celebration of female empowerment | GUERLAIN" ad, although both could have been viable options for the final test.

Regarding the storytelling advertisement without sustainable connotations (Mon Guerlain ad featuring Angelina Jolie), the results were mixed regarding the presence of a story in the ad. Therefore, I opted to search for another advertisement that would more clearly convey storytelling. Subsequently, I found another ad (New Mon Guerlain Bloom Of Rose starring Angelina Jolie) which tells a story involving Angelina Jolie's son. To ensure that the perception of storytelling was indeed present, I showed it to my social circle (around ten individuals) to validate the choice of this ad for my final test. The results were conclusive. The links and explanations of the two selected advertisements can be found in *Appendix C*.

3.3. Sampling method

For this study, convenience sampling was chosen due to its simplicity and quick implementation. Given that the primary objective was to gather maximum responses within a limited timeframe, this method proved most suitable. Convenience sampling is a participant selection technique based on their accessibility and willingness to participate in the study (*Fleetwood, 2023*).

The advantages of this method, as mentioned earlier, lie in its speed and simplicity. Indeed, implementing this method is straightforward and swift as it does not require a complex sampling framework. Moreover, this method is the least costly of all.

However, convenience sampling also has its drawbacks. By using this method, there is a high risk of selection bias. Participants may not be representative of the entire target population, which can limit the generalizability of the results.

It is important to note that once the questionnaire was launched, each respondent was exposed to both advertisements. They first encountered the storytelling advertisement without sustainable connotations, followed by the storytelling advertisement with sustainable connotations. Thus, the model employed is that of within-subjects design, as it compares one group of individuals subjected to certain conditions with the same group subjected to other conditions than the first (*Bhandari, 2023*). The final questionnaire can be found in *Appendix D*.

A total of 205 responses were collected. Among these, 101 were deemed usable as the others were incomplete. A binomial test using JASP was conducted on the 101 complete responses regarding the demographic data of our sample for analysis. A summary table of the demographic data of our sample can be found in the *Appendix F*.

In summary, our sample consists of 58.4% females and 41.6% males. Moreover, the most represented age category is the 15-24 age group, which is logical considering that a significant majority of the respondents are students (38.6%). It is also noteworthy that 39.6% of the respondents are employed.

In terms of respondents' familiarity with the Guerlain brand, 34.7% are not familiar with it at all, while only 13.9% are very familiar, and just 5% are completely familiar with the brand.

Concerning the frequency of luxury product purchases among our respondents, 20.8% of the sample never purchase luxury products, 37.6% rarely do (less than once a year), 31.7% occasionally (1 to 3 times a year), and 6.9% have more regular and 3% have frequent purchases.

3.4. Measures & scales

The variables used in this study are "storytelling", "purchase intentions", "sustainable brand image", "ad trustworthiness", and "sustainable consciousness". All five variables were measured using a 5-point Likert scale ranging from "strongly disagree" to "strongly agree".

For the independent variable, "storytelling", the scale was based on the three dimensions of storytelling as defined by *Escalas (2004)*.

The first dependent variable, "purchase intentions", was measured using the four dimensions of purchase intentions defined by *Bian & Forsythe (2012)*.

The second dependent variable, "sustainable brand image", was measured using five dimensions defined by *Del Mar García de Los Salmones et al. (2005)*. These dimensions include two from the "economic responsibility" factor, one from the "ethical-legal responsibility" factor, and two from the "philanthropic responsibility" factor.

For the first moderating variable "ad trustworthiness", the scale was based on the four dimensions of Trustworthiness as defined by *Erdem & Swait (2004)*.

The second moderating variable, "sustainable consciousness", was measured using five dimensions defined by *Ki & Kim (2016)*, with three dimensions from the construct of Social Consciousness and two from the construct of Sustainable Luxury Purchase.

The table below presents all the measures and scales used to construct our model.

CONSTRUCT	SCALE	STATEMENT	ITEM
Storytelling (*Escalas, 2004*)	5-point Likert scale ranging from 1 = "pas du tout d'accord" to 5 = "totalement d'accord"	La vidéo raconte une histoire.	STO1
		La vidéo a un début, un milieu et une fin.	STO2
		La vidéo montre l'évolution personnelle d'un ou de plusieurs personnages.	STO3
Purchase Intentions (*Bian & Forsythe, 2012*)	5-point Likert scale ranging from 1 = "pas du tout d'accord" to 5 = "totalement d'accord"	Si je devais acheter un produit de luxe, j'envisagerais d'acheter la marque Guerlain.	PI1
		Si je devais acheter une marque de luxe, la probabilité que j'achète la marque Guerlain est élevée.	PI2

		Ma volonté d'acheter la marque Guerlain serait élevée si j'achetais une marque de luxe.	PI3
		La probabilité que j'envisage d'acheter la marque Guerlain est élevée.	PI4
Sustainable Brand Image (*Del Mar García de Los Salmones et al., 2005*)	5-point Likert scale ranging from 1 = "pas du tout d'accord" to 5 = "totalement d'accord"	La marque Guerlain s'efforce d'obtenir le maximum de succès à long terme.	SBI1
		La marque Guerlain s'efforce toujours d'améliorer ses performances économiques.	SBI2
		La marque Guerlain se comporte de manière éthique/honnête avec ses clients.	SBI3
		La marque Guerlain se soucie de respecter et de protéger l'environnement naturel.	SBI4
		La marque Guerlain se préoccupe d'améliorer le bien-être général de la société.	SBI5
Ad trustworthiness (*Erdem & Swait, 2004*)	5-point Likert scale ranging from 1 = "pas du tout d'accord" to 5 = "totalement d'accord"	La marque Guerlain tient ses promesses.	TR1
		Les revendications de la marque Guerlain sont crédibles.	TR2
		Le nom de la marque (Guerlain) est digne de confiance.	TR3
		La marque Guerlain ne prétend pas être ce qu'elle n'est pas.	TR4
Sustainable Counsciousness (*Ki & Kim, 2016*)	5-point Likert scale ranging from 1 = "pas du tout d'accord" to 5 = "totalement d'accord"	Lorsque je fais mes achats, je tiens compte de la réputation éthique de l'entreprise.	SC1
		J'évite délibérément d'acheter des produits sur base d'un comportement non éthique de l'entreprise.	SC2
		Lorsque je fais mes achats, j'achète délibérément des vêtements auprès de fabricants qui offrent des conditions de travail équitables.	SC3
		J'ai acheté, ou je pourrais acheter, la marque Guerlain pour sa qualité durable.	SC4
		Je considère l'achat de la marque Guerlain comme un achat durable.	SC5

Table 2 - Scales according to variables

4. Results

Before delving into the thorough analysis of our results and hypotheses, we will first conduct several tests to verify the relevance of our variables. To achieve this, we will analyse the normality, reliability, and validity of these variables using corresponding tests.

4.1.   Preliminary checks

To assess the normality of our variables, we conducted a Shapiro-Wilk test on each. The results indicated significant deviations from normality, as all p-values were less than 0.05 (*Appendix G & H*). However, the Kurtosis and Skewness values fell within the acceptable range of -2 to 2 for a normal distribution (*Field, 2013*) (*Appendix I & J*), suggesting that our variables can still be considered normally distributed.

In addition to checking the normality of our variables, assessing their reliability is crucial. Hence, a reliability test was conducted to examine the Cronbach's alpha for each variable. For reliability to be considered acceptable, Cronbach's alpha values should be greater than or equal to 0.70 (*Bland & Altman, 1997*). The summary tables for each of our variables can be found in the *Appendix K & L* for both videos.

For the table regarding variables from the first video, without sustainability statements, it is notable that the Cronbach's alpha value for the "storytelling without sustainability claims" variable is 0.697, slightly below the 0.70 threshold. However, it still validates the reliability of this variable. For "Sustainable brand image without sustainability claims" and "Ad trustworthiness without sustainability claims", Cronbach's alpha falls between 0.7 and 0.8, indicating acceptable reliability. Additionally, "Purchase intentions without sustainability claims" exceeds 0.9, demonstrating excellent reliability.

Turning to the summary table of variables concerning the second video, with sustainability claims, the Cronbach's alpha for "storytelling without sustainability claims" is 0.769, indicating acceptable reliability, which has even increased compared to the first video without sustainability claims. The alpha for "Sustainable brand image with sustainability claims" ranges between 0.8 and 0.9, indicating good reliability. "Purchase intentions with sustainability claims" and "Ad trustworthiness with sustainability claims" both have Cronbach's alpha above 0.9, signifying excellent reliability.

Lastly, the summary table for the moderator variable "Sustainable consciousness" reveals a Cronbach's alpha between 0.7 and 0.8, indicating acceptable reliability.

Pearson correlation tables were used to examine the correlations between variables for both videos, accessible in the *Appendix M*.

For the first video, correlations were mostly positive, suggesting variables tend to increase together. Notably, only the "SBI and TR" correlation exceeded 0.5, indicating a strong relationship. Most correlations involving the "FREQ" variable were weak and insignificant.

In the second video, correlations remained positive. Strong correlations were observed between variables "PI_D", "SBI_D", "TR_D", and "SC" (except for the correlation between SC and STO_D), while moderate correlations were found with "FAM" and between "SC and STO_D". Weak correlations were associated with the "FREQ" variable. Almost all correlations were statistically significant, except for a few involving the "FREQ" variable.

Utilizing a paired sample t-test, we compared the means of variables without sustainability and those with sustainability (gathered from the same respondents) to assess the impact of sustainable storytelling on our variables. Results of this test can be found in the *Appendix N*.

Statistically significant differences were observed in the means of each variable – "storytelling", "purchase intentions", "sustainable brand image", and "ad trustworthiness" – as indicated by p-values smaller than 0.001. Hence, there is a notable difference when sustainability connotations are present in an advertisement compared to when they are not.

4.2.   Hypotheses testing

To analyse each hypothesis, we will compare the results between the two videos: one with storytelling but no sustainability claims, and the other with storytelling along with sustainability claims. This will allow us to assess whether there is a significant impact of storytelling with sustainability claims compared to storytelling without them.

H1: sustainability storytelling has a positive impact on sustainable brand image

First, let's examine the results of this hypothesis for the first video, which includes storytelling but no sustainability claims.

To verify the hypothesis that storytelling (STO) positively impacts sustainable brand image (SBI), a linear regression was conducted using JASP with STO as the covariate and SBI as the dependent variable.

Below are the results provided by JASP, along with a graph illustrating the impact of STO on SBI.

Model Summary - SBI

Model	R	R²	Adjusted R²	RMSE
H₀	0.000	0.000	0.000	0.717
H₁	0.342	0.117	0.108	0.677

ANOVA

Model		Sum of Squares	df	Mean Square	F	p
H₁	Regression	6.006	1	6.006	13.105	< .001
	Residual	45.375	99	0.458		
	Total	51.381	100			

Note. The intercept model is omitted, as no meaningful information can be shown.

Coefficients

Model		Unstandardized	Standard Error	Standardized	t	p
H₀	(Intercept)	3.083	0.071		43.227	< .001
H₁	(Intercept)	2.212	0.250		8.845	< .001
	STO	0.273	0.075	0.342	3.620	< .001

Figure 5 - JASP results for H1 from the first ad
Source: JASP
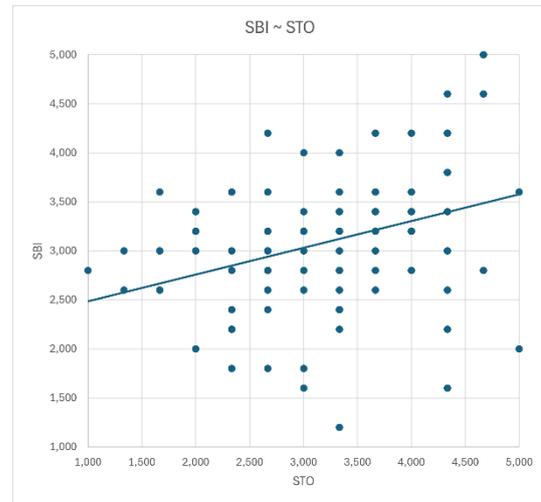
Figure 6 - SBI ~ STO graph
Source: Excel

The results indicate that the p-value of the STO coefficient is less than 0.001, suggesting that the impact of storytelling on Guerlain's sustainable brand image is significant. Thus, even without sustainability claims, storytelling has a positive effect on sustainable brand image.

Let's now discuss the second video, the one featuring both storytelling and sustainability claims. To test the hypothesis that sustainable storytelling (STO_D) positively impacts sustainable brand image (SBI_D), a linear regression was conducted using JASP, with STO_D as the covariate and SBI_D as the dependent variable.

Below are the results provided by JASP, along with a graph illustrating the impact of STO_D on SBI_D.

Model Summary - SBI_D

Model	R	R²	Adjusted R²	RMSE
H₀	0.000	0.000	0.000	0.702
H₁	0.625	0.391	0.385	0.551

ANOVA

Model		Sum of Squares	df	Mean Square	F	p
H₁	Regression	19.308	1	19.308	63.627	< .001
	Residual	30.042	99	0.303		
	Total	49.350	100			

Note. The intercept model is omitted, as no meaningful information can be shown.

Coefficients

Model		Unstandardized	Standard Error	Standardized	t	p
H₀	(Intercept)	3.846	0.070		55.014	< .001

Figure 7 - JASP results for H1 from the second ad
Source: JASP
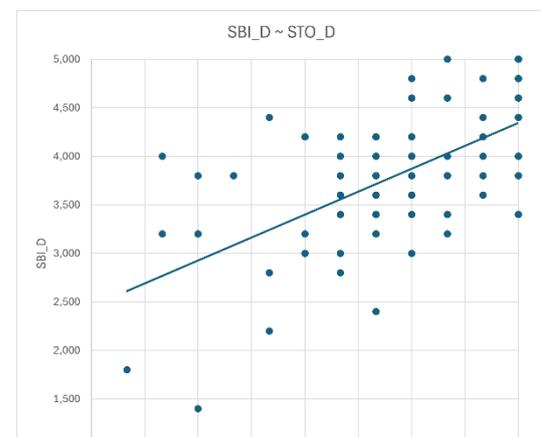
Figure 8 - SBI_D ~ STO_D graph
Source: Excel

The p-value of the coefficient STO_D is less than 0.001, indicating that the effect of sustainable storytelling on Guerlain's sustainable brand image is significant. Moreover, the coefficient of STO_D is higher than in the first video, suggesting a stronger impact of sustainable storytelling compared to simple storytelling. Therefore, the hypothesis that sustainable storytelling has a positive impact on Guerlain's sustainable brand image is also confirmed for the video with sustainable claims.

H2: sustainability storytelling has a positive impact on purchase intentions

Let's first examine the results of this hypothesis for the first video, the one with storytelling but without sustainability claims.

To test the hypothesis that storytelling (STO) has a positive impact on purchase intentions (PI), a linear regression analysis was conducted in JASP for the first video, with STO as the covariate and PI as the dependent variable.

Below are the results provided by JASP, along with a graph illustrating the impact of STO on PI.

Model Summary - PI

Model	R	R²	Adjusted R²	RMSE
H₀	0.000	0.000	0.000	1.114
H₁	0.446	0.199	0.191	1.002

ANOVA ▼

Model		Sum of Squares	df	Mean Square	F	p
H₁	Regression	24.742	1	24.742	24.634	< .001
	Residual	99.432	99	1.004		
	Total	124.173	100			

Note. The intercept model is omitted, as no meaningful information can be shown.

Coefficients

Model		Unstandardized	Standard Error	Standardized	t	p
H₀	(Intercept)	2.463	0.111		22.212	< .001
H₁	(Intercept)	0.694	0.370		1.875	0.064
	STO	0.554	0.112	0.446	4.963	< .001

Figure 9 - JASP results for H2 from the first ad
Source: JASP
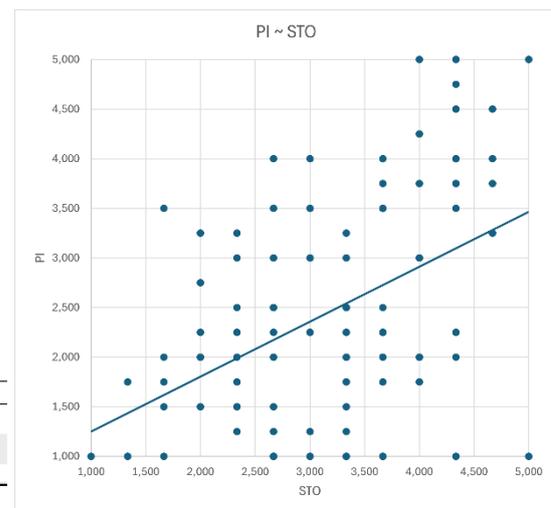
Figure 10 - PI ~ STO graph
Source: Excel

The p-value of the STO coefficient is less than 0.001, indicating that the effect of storytelling on purchase intentions for Guerlain is significant for this first video. Thus, even without sustainability claims, storytelling has a positive impact on purchase intentions for Guerlain brand.

Now, let's discuss the results for the second video, the one with storytelling and sustainability claims. To test the hypothesis that sustainable storytelling (STO_D) has a positive impact on

purchase intentions (PI_D), a linear regression was conducted in JASP with STO_D as the covariate and PI_D as the dependent variable.

Below are the results provided by JASP, along with a graph illustrating the impact of STO_D on PI_D.

Figure 11 - JASP results for H2 from the second ad
Source: JASP

Figure 12 - PI_D ~ STO_D graph
Source: Excel

The p-value of the coefficient STO_D is also less than 0.001, indicating that the effect of sustainable storytelling on purchase intentions for Guerlain is significant for this video. The coefficient STO_D is slightly higher than in the first video, suggesting a slightly stronger impact of sustainable storytelling compared to simple storytelling. Thus, the hypothesis that sustainable storytelling has a positive impact on purchase intentions is confirmed.

H3a: sustainability consciousness positively moderates the relationship between sustainability storytelling and sustainable brand image

Let's first examine the results of this hypothesis for the first video, the one with storytelling but without sustainability claims.

To test the hypothesis that sustainable consciousness (SC) moderates the relationship between storytelling (STO) and sustainable brand image (SBI), a strict moderation analysis was conducted using the Process Macro function in R. This method examines the correlation between two variables with a third variable as a moderator. Additionally, an interaction term, representing the STO * SC coefficient, was created. The whole code of this hypothesis in R is in *Appendix Q, for the first ad*.

Below is the table summarizing the results of this model:

COEFFICIENT	ESTIMATE	STD. ERROR	T VALUE	P-VALUE
Intercept	3.066	0.068	45.088	< .001
STO	0.224	0.078	2.879	0.005
SC	0.159	0.083	1.915	0.059
STO * SC	0.122	0.100	1.220	0.225

Table 3 - Model results for H3a from the first ad
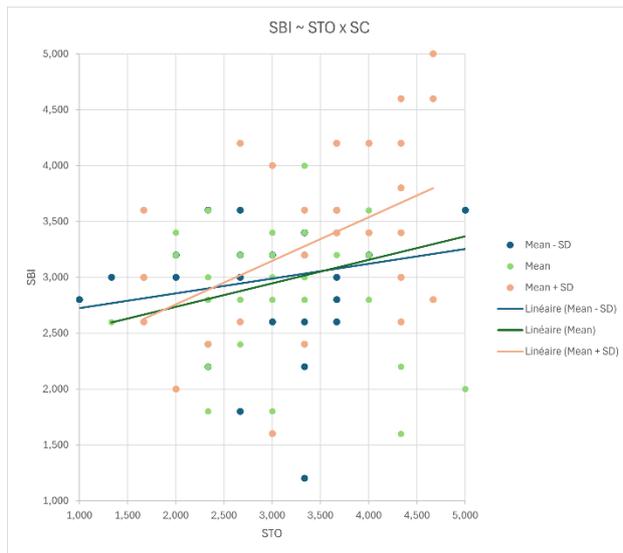
Figure 13 - SBI ~ STO x SC graph
Source: Excel

The p-value associated with the interaction term STO * SC is 0.225, indicating its lack of significance. Therefore, sustainable consciousness does not significantly moderate the relationship between storytelling and Guerlain's sustainable brand image for this video. However, we can observe on the graph that as the value of SC increases, it has a stronger (positive) influence on the relationship between STO and SBI (the slope of the line becomes steeper as SC increases).

Let's delve into the analysis of the second video, which incorporates both storytelling and sustainability claims. In order to examine the hypothesis that sustainable consciousness (SC) positively moderates the relationship between sustainable storytelling (STO_D) and sustainable brand image (SBI_D), a strict moderation analysis was conducted using the Process Macro function in R. An additional variable was created to represent the interaction coefficient of STO_D * SC. The whole code of this hypothesis in R is in ***Appendix Q, for the second ad***.

Below is the table summarizing the results of this model:

COEFFICIENT	ESTIMATE	STD. ERROR	T VALUE	P-VALUE
Intercept	3.846	0.055	69.847	< .001
STO_D	0.473	0.059	8.012	< .001
SC	0.245	0.070	3.497	< .001
STO_D * SC	-0.116	0.069	-1.681	0.096

Table 4 - Model results for H3a from the second ad
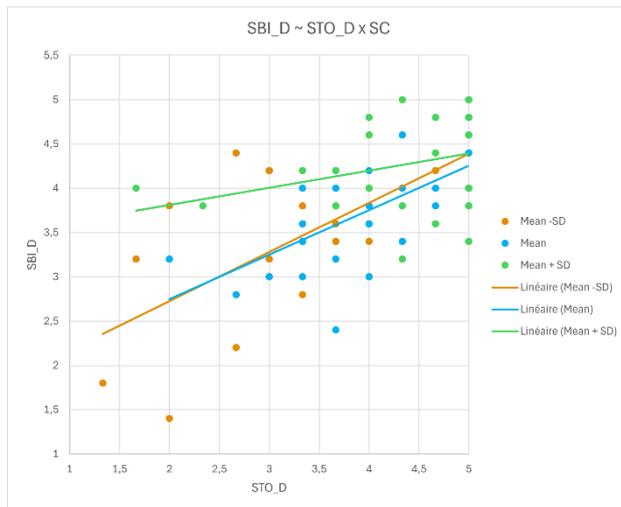
Figure 14 - SBI_D ~ STO_D x SC graph
Source: Excel

The p-value for the interaction term STO_D * SC is 0.096, indicating a moderately significant effect. However, the coefficient value for this variable is negative. This suggests that sustainable consciousness attenuates the effect of sustainable storytelling on sustainable brand image. This observation is illustrated graphically by the diminishing influence of SC on the relationship between STO_D and SBI_D as SC values increase (the slope of the line gradually decrease as SC increases).

Nevertheless, the effect of STO_D on SBI_D remains significant across all levels of SC (*Appendix Q, for the second ad – simple slopes analysis in R*), implying that sustainable storytelling positively impacts Guerlain's sustainable brand image independently of the level of sustainable consciousness.

Therefore, the hypothesis suggesting that sustainable consciousness positively moderates the relationship between sustainable storytelling and sustainable brand image cannot be confirmed. Conversely, sustainable consciousness moderately attenuates this relationship.

H3b: sustainability consciousness positively moderates the relationship between sustainability storytelling and purchase intentions

Let's first examine the results of this hypothesis for the first video, the one with storytelling but without sustainability claims.

To test the hypothesis that sustainable consciousness (SC) moderates the relationship between storytelling (STO) and purchase intentions (PI), a strict moderation analysis was conducted using the Process Macro function in R. An additional variable was created to represent the interaction coefficient of STO * SC. The whole code of this hypothesis in R is in *Appendix R, for the first ad*.

Below is the table summarizing the results of this model:

COEFFICIENT	ESTIMATE	STD. ERROR	T VALUE	P-VALUE
Intercept	2.463	0.100	24.63	$< .001$
STO	0.554	0.112	4.964	$< .001$
SC	0.440	0.117	3.76	$< .001$
STO * SC	0.207	0.140	1.479	0.143

Table 5 - Model results for H3b from the first ad
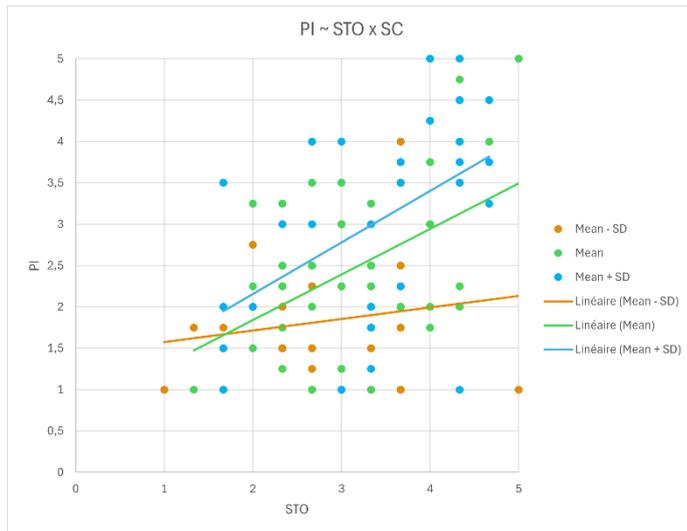
Figure 15 - PI ~ STO x SC graph
Source: Excel

The p-value for the interaction term STO * SC is 0.143, indicating that it is not statistically significant ($p > 0.05$), but still shows a slight influence on the relationship between STO and PI ($p < 0.15$). Moreover, as depicted in the graph, we observe that as the value of SC increases, its influence on the relationship between STO and PI also increases (the slope of the line becomes steeper with higher SC values).

Nonetheless, the effect of STO on PI remains significant across all levels of SC ($p < 0.001$) (*Appendix R, for the first ad – simple slopes analysis in R*), indicating that storytelling has a positive effect on purchase intentions for Guerlain regardless of the level of sustainable consciousness.

Let's now turn our attention to the second video, which incorporates both storytelling and sustainability claims. To test the hypothesis that sustainable consciousness (SC) positively moderates the relationship between sustainable storytelling (STO_D) and purchase intentions (PI_D), a strict moderation analysis was conducted in R using the Process Macro function. An additional variable was created to represent the interaction coefficient of STO_D * SC. The whole code of this hypothesis in R is in *Appendix R, for the second ad*.

Below is the table summarizing the results of this model:

COEFFICIENT	ESTIMATE	STD. ERROR	T VALUE	P-VALUE
Intercept	2.970	0.105	28.286	< 0.001
STO_D	0.451	0.115	3.923	< 0.001
SC	0.545	0.132	4.140	< 0.001
STO_D * SC	0.025	0.129	0.193	0.849

Table 6 - Model results for H3b for the second ad
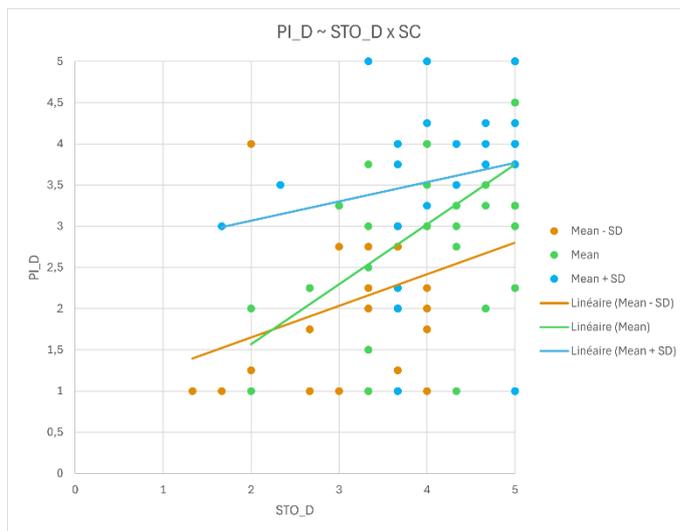
Figure 16 - PI_D ~ STO_D x SC graph
Source: Excel

The p-value for the interaction term STO_D * SC is 0.849, indicating its lack of significance. This implies that the moderator SC has no detectable effect on the relationship between STO_D and PI_D. Graphically, we observe that as the value of SC increases from a low to a moderate level, its influence on the relationship between STO_D and PI_D also increases. However, as the value of SC further increases from a moderate to a high level, its influence diminishes significantly on the relationship between STO_D and PI_D.

Furthermore, the effect of STO_D on PI_D remains significant across all levels of SC (*Appendix R, for the second ad – simple slopes analysis in R*), suggesting that sustainable storytelling has a positive effect on purchase intentions for Guerlain regardless of the level of sustainable consciousness.

Therefore, while storytelling significantly influences purchase intentions for Guerlain, sustainable consciousness does not significantly moderate this relationship for the first video and has no effect for the second video. Thus, the hypothesis suggesting that sustainable consciousness positively moderates the relationship between sustainable storytelling and purchase intentions cannot be confirmed.

H4a: ad trustworthiness positively moderates the relationship between sustainability storytelling and sustainable brand image

Let's first examine the results of this hypothesis for the first video, the one with storytelling but without sustainability claims.

To test the hypothesis that ad trustworthiness (TR) moderates the relationship between storytelling (STO) and sustainable brand image (SBI), a strict moderation analysis was conducted using the Process Macro function in R. An additional variable was created to represent the interaction coefficient of STO * TR. The whole code of this hypothesis in R is in *Appendix S, for the first ad*.

Below is the table summarizing the results of this model:

COEFFICIENT	ESTIMATE	STD. ERROR	T VALUE	P-VALUE
Intercept	3.083	0.067	45.946	< 0.001
STO	0.273	0.075	3.639	< 0.001
TR	0.494	0.085	5.812	< 0.001
STO * TR	0.160	0.095	1.684	0.095

Table 7 - Model results for H4a from the first ad
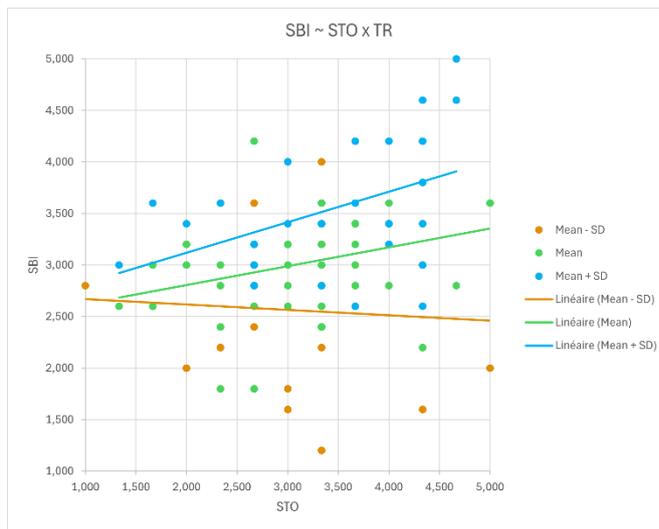
Figure 17 - SBI ~ STO x TR graph
Source: Excel

The p-value for the interaction term STO * TR is 0.095, which is greater than 0.05 but less than 0.1, indicating that the effect of TR on the relationship between STO and SBI is moderately significant. As depicted in the graph, we observe that as the value of TR increases, its influence on the relationship between STO and SBI also increases (the slope of the line becomes steeper with higher TR values). This suggests that consumers place greater emphasis on sustainable brand image when they have more trust in advertising.

Let's now discuss the second video, which incorporates both storytelling and sustainability claims. To test the hypothesis that ad trustworthiness (TR_D) positively moderates the relationship between sustainable storytelling (STO_D) and sustainable brand image (SBI_D), a strict moderation analysis was conducted in R using the Process Macro function. An additional variable was created to represent the interaction coefficient of STO_D * TR_D. The whole code of this hypothesis in R is in *Appendix S, for the second ad*.

Below is the table summarizing the results of this model:

COEFFICIENT	ESTIMATE	STD. ERROR	T VALUE	P-VALUE
Intercept	3.858	0.043	89.721	< 0.001
STO_D	0.210	0.051	4.118	< 0.001
TR_D	0.547	0.058	9.431	< 0.001
STO_D * TR_D	-0.032	0.041	-0.781	0.437

Table 8 - Model results for H4a from the second ad
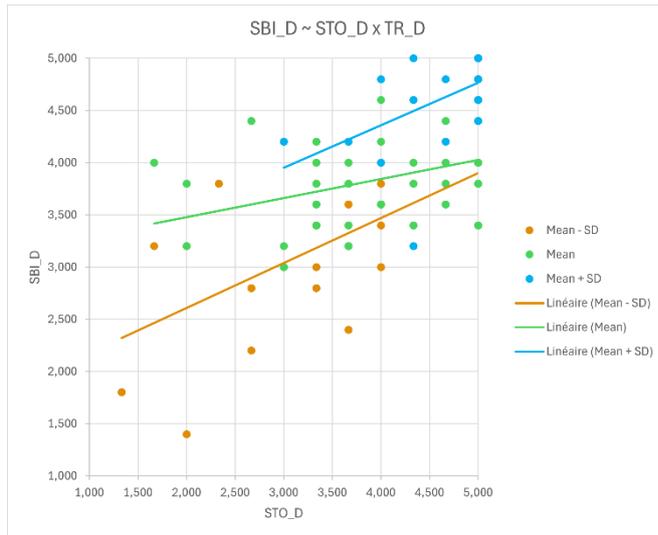
Figure 18 - SBI_D ~ STO_D x TR_D graph
Source: Excel

The p-value for the interaction coefficient STO_D * TR_D is 0.437, indicating its lack of significance. This suggests that ad trustworthiness (TR_D) does not significantly influence the relationship between STO_D and SBI_D. As observed in the graph, when the value of TR_D increases from a low to a moderate level, its influence significantly diminishes on the relationship between STO_D and SBI_D. When the value of TR_D increases from a moderate to a high level, its influence re-increases, but not more than when it is at a low level.

Therefore, while storytelling significantly influences Guerlain's sustainable brand image, trust in advertising moderately moderates this relationship for the first video, but does not have a significant moderating effect for the second video. Thus, the hypothesis suggesting that ad trustworthiness moderates the relationship between sustainable storytelling and sustainable brand image cannot be confirmed.

H4b: ad trustworthiness positively moderates the relationship between sustainability storytelling and purchase intentions

Let's first examine the results of this hypothesis for the first video, the one with storytelling but without sustainability claims.

To test the hypothesis that ad trustworthiness (TR) moderates the relationship between sustainable storytelling (STO) and purchase intentions (PI), a strict moderation analysis was conducted using the Process Macro function in R. An additional variable was created to represent the interaction coefficient of STO * TR. The whole code of this hypothesis in R is in ***Appendix T, for the first ad***.

Below is the table summarizing the results of this model:

COEFFICIENT	ESTIMATE	STD. ERROR	T VALUE	P-VALUE
Intercept	2.450	0.102	24.020	< 0.001
STO	0.457	0.114	4.011	< 0.001
TR	0.375	0.147	2.551	0.012
STO * TR	0.065	0.164	0.396	0.692

Table 9 - Model results for H4b from the first ad
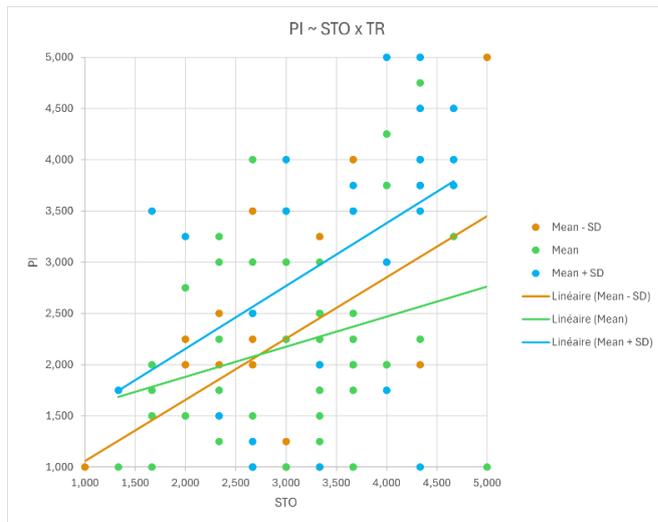
Figure 19 - PI ~ STO x TR graph
Source: Excel

The p-value for the interaction term STO * TR is 0.692, indicating that ad trustworthiness does not have a significant moderating effect on the relationship between storytelling and purchase intentions. However, the effect of STO on PI is significant across all levels of TR (p-value < 0.001) (***Appendix T, for the first ad** – simple slopes analysis*), and this effect increases with higher levels of TR. As depicted in the graph, when the value of TR transitions from a low to a moderate level, its influence diminishes on the relationship between STO and PI. However, when it transitions from a moderate to a high level, its influence increases again, but not more than when it is at a low level.

Let's now discuss the second video, which features both storytelling and sustainability claims. To test the hypothesis that ad trustworthiness (TR_D) positively moderates the relationship between sustainable storytelling (STO_D) and purchase intentions (PI_D), a strict moderation analysis was conducted in R using the Process Macro function. An additional variable was created to represent the interaction coefficient of STO_D * TR_D. The whole code of this hypothesis in R is in ***Appendix T, for the second ad***.

Below is the table summarizing the results of this model:

COEFFICIENT	ESTIMATE	STD. ERROR	T VALUE	P-VALUE
Intercept	2.859	0.094	30.415	< 0.001
STO_D	0.398	0.113	3.522	< 0.001
TR_D	0.761	0.129	5.899	< 0.001
STO_D * TR_D	0.300	0.091	3.297	0.001

Table 10 - Model results for H4b for the second ad
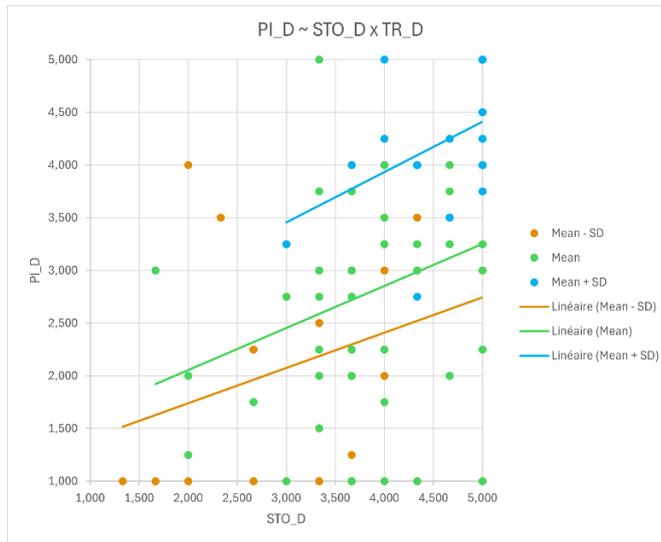
Figure 20 - PI_D ~ STO_D x TR_D graph
Source: Excel

The p-value for the interaction term STO_D * TR_D is 0.001, indicating that ad trustworthiness (TR_D) significantly moderates the relationship between STO_D and PI_D. The effect of STO_D on PI_D is significant and positive across all levels of TR_D (p-value < 0.001) (***Appendix T, for the second ad – simple slopes analysis***), and this effect is strengthened when TR_D is high. As shown in the graph, as the value of TR_D increases, its influence on the relationship between STO_D and PI_D becomes progressively greater, although the effect is not very large (the slope of the line slightly increases with higher TR_D values).

Therefore, the first video demonstrates that trust in advertising does not have a significant moderating effect on the relationship between storytelling and purchase intentions for Guerlain. However, for the second video employing sustainable storytelling, ad trustworthiness significantly reinforces the relationship between sustainable storytelling and purchase intentions, thus confirming hypothesis H4b.

5. Discussion

The hypothesis that sustainability storytelling positively impacts the sustainable brand image (**H1**) is strongly supported by the results.

Firstly, we examined the first video, which features storytelling without any sustainability claims. The analysis revealed a highly significant positive effect of storytelling on the Guerlain's sustainable brand image, underscoring the substantial influence of compelling narrative alone in enhancing the perception of sustainability, even in the absence of explicit sustainability claims. This can be supported by literature highlighting that storytelling engages consumers emotionally, which is crucial in shaping long-term perceptions (*Dessart, 2016*). The ability of storytelling to create brand identity and meaning also supports the idea that stories can enhance brand image regardless of specific claims (*Ryu, Lehto, Gordon, & Fu, 2018*).

Next, we analysed the second video, which integrates both storytelling and sustainability claims. The results again demonstrated a significant positive effect on the Guerlain's sustainable brand image. Notably, the coefficient in this case was higher than in the first video, indicating that the combination of storytelling with sustainability claims has an even more pronounced impact on enhancing Guerlain's sustainable brand image.

These findings underscore the pivotal role of sustainable storytelling in Guerlain's communication strategy. They reveal that when sustainability claims are integrated into storytelling, the effect on sustainable brand image is even more pronounced. This aligns with research from *Janssen, Vanhamme, and Leblanc (2017)*, who show that storytelling combined with concrete evidence of sustainable practices amplifies the impact on brand perception. This also aligns with the findings of *Kapferer and Michaut (2015)* on the importance of transparency and ethics for avoiding accusations of greenwashing and strengthening consumer trust.

In conclusion, the analyses confirm that sustainable storytelling is a potent strategy for enhancing a sustainable brand image. These findings also align with existing theories on the effectiveness of storytelling and the importance of sustainability claims in improving consumer perception of and trust in the brand (*Dessart & Standaert, 2023*). They suggest that Guerlain, and potentially other luxury brands, can greatly benefit from incorporating sustainable storytelling into their marketing campaigns to fortify their image among consumers.

The hypothesis that sustainability storytelling positively impacts purchase intentions (**H2**) is also strongly supported by the results.

Firstly, we considered the first video, which features storytelling without sustainability claims. The analysis demonstrated a highly significant positive effect of storytelling on purchase intentions for Guerlain. This confirms that even without explicit sustainability claims, captivating stories can significantly boost consumers' purchase intentions (*Wu & Chen, 2022*).

Subsequently, we analysed the second video, which combines storytelling with sustainability claims. The results again showed a significant positive effect on purchase intentions, and the coefficient in this case was slightly higher than that of the first video. This shows that the

inclusion of sustainability claims can amplify the impact of storytelling on purchase intentions (*Huang, Zhuang, Li & Gao, 2022*).

In conclusion, our study confirms that storytelling is a powerful tool for stimulating consumer purchase intentions (*Wu & Chen, 2022*), especially when it integrates sustainability elements. These findings have significant implications for luxury brands' marketing strategies, underscoring the importance of conveying authentic and sustainable narratives to engage and positively influence consumers.

The hypothesis which posits that sustainability consciousness positively moderates the relationship between sustainable storytelling and sustainable brand image (*H3a*), is partially supported by the results and provide interesting insights.

First, we examined the results for the first video, which featured storytelling without sustainability claims. The analysis revealed that the interaction between storytelling and sustainable consciousness was not significant. This suggests that sustainable consciousness does not significantly influence the relationship between storytelling and Guerlain's sustainable brand image for this video. However, it was observed that as sustainable consciousness increases, its influence on enhancing the sustainable brand image through storytelling becomes stronger. Although the effect is not significant, sustainable consciousness still plays a role in this relationship. This supports existing literature which mentions that consumers with a high sustainable consciousness are more receptive to sustainable storytelling, as it aligns with their values (*Jones & Kim, 2020*).

Next, we analysed the second video, which combined storytelling with explicit sustainability claims. The analysis showed a moderately significant effect. However, this interaction reveals an interesting dynamic: sustainable consciousness seems to attenuate the effect of sustainable storytelling on sustainable brand image, which partially contradicts our initial hypothesis. This provides some support for the idea that highly sustainability-conscious consumers may be more critical and sceptical of sustainability claims, especially if they perceive an attempt at greenwashing (*Janssen, Vanhamme, & Leblanc, 2017*).

These results underscore the complexity of the impact of sustainable storytelling on brand image, particularly in the presence or absence of sustainable consciousness. Indeed, our literature review has suggested that this characteristic among consumers might influence their perception of the sustainable brand image (*Janssen, Vanhamme & Leblanc, 2017*). This phenomenon might stem from the heightened scrutiny exercised by consumers with elevated levels of sustainable consciousness towards a brand's sustainability practices. Additionally, consumers might encounter challenges in discerning the true sustainability ethics of a brand through advertising primarily focused on narrative storytelling, which may not always reflect reality.

The findings from our investigation regarding hypothesis *H3b* offer valuable insights into the potential function of sustainable consciousness as a moderator in the relation between sustainable storytelling and consumer purchase intentions.

First, we analysed the results for the video featuring storytelling without explicit sustainability claims. The analysis indicated that the interaction between storytelling and sustainable consciousness was not statistically significant. Although this suggests that sustainable consciousness does not significantly influence the relationship, it does show a slight effect, as higher levels of sustainable consciousness are associated with a stronger impact of storytelling on purchase intentions.

Next, we considered the second video, which integrates both storytelling and sustainability claims. The analysis for this video revealed that the interaction term was not significant. This suggests that sustainable consciousness does not significantly moderate the relationship between sustainable storytelling and purchase intentions.

Therefore, the role of sustainable consciousness as a moderator is not supported by the data. For the first video, there is a slight, non-significant moderating effect, and for the second video, no moderating effect is observed.

The results suggest that sustainable consciousness does not play a significant moderating role in the relationship between sustainable storytelling and purchase intentions. This could be explained by the complexity of consumers' perceptions towards sustainability messages, as highlighted in the literature on sustainability perceptions and purchase behaviour (*Janssen, Vanhamme & Leblanc, 2017*). Despite this, sustainable storytelling remains a key factor in influencing purchase intentions, which is aligned with studies showing that narratives incorporating sustainability claims can captivate and persuade consumers (*Wu & Chen, 2022; Huang, Zhuang, Li & Gao, 2022*).

The findings derived from hypothesis ***H4a*** offer crucial insights into the function of ad trustworthiness as a moderator in the relation between sustainable storytelling and sustainable brand image.

Initially, in the case of the first video featuring storytelling without explicit sustainability claims, we noted a moderately significant effect of ad trustworthiness as a moderator. Despite the interaction between storytelling and ad trustworthiness not achieving conventional statistical significance, it demonstrated a tendency towards significance. This implies that ad trustworthiness exerts a moderate influence on the relationship between storytelling and Guerlain's sustainable brand image. To elaborate, consumers prioritize the sustainable brand image more when their trust in advertising is high, thereby strengthening the influence of storytelling on this brand image.

Next, we analysed the video that includes both storytelling and sustainability claims. Here, the analysis revealed that ad trustworthiness does not significantly moderate the relationship between sustainable storytelling and sustainable brand image. The interaction term was not significant, and the graphical analysis showed that the influence of ad trustworthiness fluctuates without a clear pattern. The lack of significance in the interaction between sustainable storytelling and ad trustworthiness suggests that the latter does not perceptibly influence the relationship between sustainable storytelling and sustainable brand image, despite a significant effect of sustainable storytelling on the latter at all levels of ad trustworthiness.

These findings indicate that while storytelling alone can enhance the perception of a sustainable brand image, the moderating effect of ad trustworthiness varies. For the first video, ad trustworthiness has a moderate impact, enhancing the positive effect of storytelling on sustainable brand image. This further substantiates the notion that consumers' perceptions of a luxury brand can undergo transformation through consistent and trustworthy advertising practices (*Clemenston, 2020*).

The findings pertaining to hypothesis *H4b* provide valuable insights into the pivotal function of ad trustworthiness as a moderator in the relation between sustainable storytelling and purchase intentions.

In the first video, where storytelling was employed without explicit sustainability claims, our observations indicated that ad trustworthiness did not significantly moderate the relationship between storytelling and purchase intentions for Guerlain. Despite the absence of statistical significance in the interaction between storytelling and ad trustworthiness, the influence of storytelling on purchase intentions remained significant across all levels of ad trustworthiness. This underscores the affirmative influence of storytelling on purchasing behaviour, regardless of ad trustworthiness.

Conversely, in the second video where storytelling was coupled with sustainability claims, ad trustworthiness notably bolstered the relation between sustainable storytelling and purchase intentions. The interaction between sustainable storytelling and ad trustworthiness proved to be significant, emphasizing the augmenting function of ad trustworthiness in the link between sustainable storytelling and purchase intentions for the Guerlain brand. Moreover, the impact of sustainable storytelling on purchase intentions remained significant across all levels of ad trustworthiness, reaffirming the affirmative effect of sustainable storytelling on purchasing behaviour, and particularly when consumers exhibit a high degree of trust in the advertising.

In conclusion, these findings underscore the significance of ad trustworthiness as a moderator in the relation between sustainable storytelling and purchase intentions. These results align with the extant literature on sustainable marketing, which accentuates the escalating significance of trust in brands and advertising communications within the sustainability framework (*Dessart & Standaert, 2023*) and they underscore the potentially influential impact of sustainable storytelling on consumer purchasing behaviour (*Huang, Zhuang, Li & Gao, 2022*). This finding is also supported by the literature which highlights that trust in sustainable narratives is crucial to positively influence consumer behaviour (*Janssen, Vanhamme, Lindgreen, & Lefebvre, 2014*). Building trust through transparency and ethical communication is also highlighted by *Clementson (2020)*.

6. Conclusions

6.1.   Short Summary

This thesis explores the impact of sustainability storytelling on consumer behaviour in the luxury sector, focusing on sustainable brand image and purchase intentions. The research was motivated by the increasing importance of sustainability in consumer decision-making and the growing use of storytelling as a marketing tool in the luxury industry.

The literature review is organised into several sections to provide a comprehensive understanding of the key concepts. There are three sections defining the three key elements of this thesis: storytelling, sustainability, and luxury independently. Storytelling is described as a narrative approach used by brands to create a strong brand identity and engage consumers emotionally. Sustainability in this context refers to the adoption of eco-friendly practices by brands to meet consumer expectations and enhance brand reputation. Luxury is defined through its traditional attributes of exclusivity, savoir-faire, and prestige.

Subsequent sections explore the intersections between these concepts. The section on storytelling and sustainability discusses how brands use storytelling to communicate their sustainability efforts, aiming to create an emotional connection with consumers and promote sustainable behaviour. The section on luxury and sustainability examines the growing trend of luxury brands incorporating sustainability into their business models to attract environmentally conscious consumers without compromising their exclusive image. The section on luxury and storytelling highlights how luxury brands use storytelling to enhance their allure and differentiate themselves in a competitive market. The final section integrates these three elements, discussing the correlations and synergies that exist among storytelling, sustainability, and luxury. It emphasizes the importance of a holistic approach in leveraging these strategies to maximise consumer engagement and brand loyalty.

The study employs a quantitative research design to gather data from a substantial number of participants. Two storytelling advertisements from the luxury sector, in particular from the Guerlain brand, are presented to participants: one without any sustainability claims and another with sustainability claims. The objective is to analyse how sustainability storytelling influences participants' perceptions of sustainable brand image and their purchase intentions. The data is collected through LimeSurvey, and the analysis focuses on evaluating the impact of sustainability storytelling on the dependent variables, and the impact of moderating variables, such as sustainable consciousness and ad trustworthiness, on these latter relationships.

The results indicate that sustainable storytelling has a positive and significant impact on Guerlain's sustainable brand image and purchase intentions. Participants exposed to advertising with storytelling and sustainable connotations perceived the brand more positively than when they viewed the unsustainable advertising. Sustainable storytelling has thus strengthened trust in the brand and increased the willingness of participants to buy Guerlain brand products.

The analysis of the moderating variables, sustainable consciousness and ad trustworthiness, provides nuanced insights into their roles in the relationship between sustainable storytelling

and sustainable brand image. Sustainable consciousness was found to slightly mitigate the impact of sustainable storytelling on Guerlain's sustainable brand image, while it has no moderating effect on the relationship between sustainable storytelling and consumers' purchase intentions for Guerlain.

Ad trustworthiness also played a crucial moderating role, particularly in the context of purchase intentions. The findings suggest that when consumers perceive advertisements as trustworthy, the positive impact of sustainable storytelling on purchase intentions is amplified. These moderating effects highlight the complexity of consumer perceptions and the importance of aligning storytelling with credible and authentic sustainability practices. In conclusion, the thesis confirms that integrating sustainability into storytelling is a powerful strategy for luxury brands to encourage consumer purchase intentions. However, future pathways are imperative before conclusively affirming the efficacy of this approach as a potent strategy for enhancing the sustainable brand image of luxury brands.

6.2.   Managerial implications of the study

For luxury brand managers, this thesis offers valuable practical recommendations. The findings indicate that trustworthy and credible sustainability storytelling can enhance sustainable brand image, in some cases, and boost purchase intentions. Managers should integrate compelling sustainability narratives into their communication strategies to increase consumer engagement with luxury brands.

Furthermore, the empirical insights derived from this research underscore the importance for luxury brands to integrate captivating sustainability narratives into their communication frameworks. As advocated by *Kapferer and Michaut (2015)*, aligning brand practices with consumer expectations through sustainable initiatives not only safeguards reputation but also fosters heightened consumer involvement. This study corroborates such assertions by demonstrating the profound influence of storytelling on consumer brand perceptions, with an even more pronounced effect when imbued with sustainable undertones.

Additionally, this study reveals that the impact of sustainable storytelling is not uniform but moderated by factors such as consumer sustainability consciousness and trust in advertisements. For example, the ad trustworthiness plays a crucial role in how these stories affect purchase intentions. While ad trustworthiness does not significantly alter the impact of sustainable storytelling on sustainable brand image for our study, it has an important effect on consumers' willingness to make a purchase when they watch a storytelling ad. In other words, for luxury brands' sustainability messages to lead to actual purchases, they need to be perceived as credible and trustworthy.

However, the study indicates that consumer sustainable consciousness slightly diminishes the impact of sustainable storytelling on sustainable brand image. Environmentally conscious consumers tend to look more critically at a brand's sustainability claims. Yet, their purchase intentions are not significantly affected by their level of sustainable consciousness. This information is crucial for luxury brand managers when developing marketing strategies.

Therefore, they should ensure that sustainability claims are authentic and transparent. Luxury managers need to provide credible and clear information about the brand's sustainability practices. Transparent communication about their sustainable practices can help build trust and improve the sustainable brand's image with these consumers.

In addition, luxury brands could regularly follow the reactions and attitudes of consumers towards their efforts in terms of sustainable development. This would enable them to adapt and refine their discourse on their sustainable practices in their marketing strategies. In this way, keeping in touch with consumer expectations can help luxury brands maintain a positive sustainable brand image and encourage their customers' purchase intentions.

The growing importance of sustainability in consumer decision-making necessitates that luxury brands align their practices with consumer expectations. By integrating sustainable initiatives and communicating them effectively through storytelling, brands can safeguard their brand image and foster greater purchase intentions among their consumers.

6.3.   Theoretical implications of the study

This research makes a significant contribution to the theoretical understanding of sustainable storytelling within the luxury industry. By investigating the specific mechanisms through which sustainable storytelling affects sustainable brand image and purchase intentions, this study provides empirical evidence that underscores the effectiveness of these narrative practices in the luxury market. The research demonstrates that luxury brands which successfully integrate sustainability into their storytelling can significantly enhance their sustainable brand image, fostering a more favourable perception among consumers.

The study introduces new theoretical models that incorporate moderating variables such as sustainable consciousness and ad trustworthiness. These models offer a nuanced perspective on how these factors interact with sustainability narratives, enriching the understanding of the mechanisms through which sustainability storytelling influences consumer perceptions and purchase intentions towards luxury brands.

The findings also suggest that sustainable storytelling can bridge the gap between the traditional appeal of luxury, which often emphasises exclusivity and superficiality, and the growing demand of the modern consumer for ethical and sustainable practices. Indeed, other characteristics of luxury explored in this study, such as craftsmanship and heritage, show that luxury can be associated with attributes of sustainability.

In addition, the results of this study contribute to the theoretical discourse by demonstrating how integrating sustainability into the strategy of luxury brands is not simply a trend, but a viable strategy that can deliver significant benefits. This adds a nuanced understanding of how sustainability can be leveraged as a strategic asset in the luxury industry.

In essence, this research enriches the academic literature by providing concrete evidence of the positive effects of sustainable storytelling on luxury brands. It provides a detailed analysis of how these stories can improve sustainable brand image and influence purchase intentions, highlighting the need for authenticity and reliability in sustainability communications. This empirical evidence supports the strategic integration of sustainability into the luxury brand image, providing a roadmap for future research and practical applications in the field.

6.4.   Limitations and suggestions for future research

While this study provides valuable insights, it also has several limitations that should be addressed in future research.

One of the primary limitations encountered in this study was the inefficacy of the pretest we conducted with Sarah. We included too many advertisements, which resulted in an excessively long response time for the participants. This prolonged engagement likely affected the quality and reliability of the responses. For future research, it would be prudent to streamline the pretest by focusing on a single luxury brand and limiting the number of advertisements to three or four. This approach would help ensure that the pretest remains concise and manageable for respondents, thereby enhancing the accuracy and effectiveness of the collected data.

Another limitation of this study pertains to the representativeness of the sample used. Most of the participants were drawn from my immediate social circle, consisting predominantly of individuals who do not regularly engage with luxury brands. This homogeneity in the participant pool may have skewed the results and limited the ability to generalize the findings to the broader luxury consumer demographic. Luxury consumers often have distinct characteristics and behaviours that may not be accurately captured by a sample that lacks diversity in terms of socioeconomic background, geographical location, age, and luxury consumption habits. As a result, the insights derived from this study might not fully encapsulate the perceptions and reactions of the wider luxury market.

Future research should aim to address this limitation by recruiting a more heterogeneous participant pool. By incorporating individuals from various demographics and with varying degrees of engagement with luxury brands, future studies can enhance the robustness and applicability of their findings. This approach will help ensure that the results are reflective of the broader luxury consumer base, providing more comprehensive and actionable insights for luxury brand marketers.

Furthermore, the data collection section presented certain challenges, notably concerning questionnaire clarity for some respondents, leading to a prevalence of neutral responses. Indeed, the scales employed in the questionnaire could have been more consistent and logical for participant comprehension. Feedback from respondents highlighted that certain questions were too vague and lacked specificity, making it difficult for them to discern the intended inquiries and provide accurate responses. Future studies could enhance questionnaire refinement to improve response accuracy, while also considering the adoption of more precise and relevant scales to foster improved understanding and reliability in responses.

Moreover, our study utilizes a "within-subject design", where the same group of participants is exposed to both types of luxury advertisements. While this design allows for direct comparisons within the same participant group, it also introduces potential biases such as carryover effects, where the experience of one type of advertisement influences the response to the subsequent type. This can lead to diminished clarity in discerning the distinct impact of each advertisement type.

For future research, adopting a "between-subject design" could provide more robust insights. This approach would involve randomly assigning participants to one of two distinct groups: one group would be exposed solely to the advertisement featuring storytelling without sustainable claims, while the other group would experience the advertisement integrating storytelling with sustainable claims. By isolating the exposure to different advertisement types between separate participant groups, this design helps minimise potential biases and cross-contamination of responses.

Implementing a between-subject design enhances the validity of the results by ensuring that the responses to each type of advertisement are independent and unaffected by prior exposures. This method would allow researchers to assess the effectiveness and impact of sustainability claims more accurately within luxury brand storytelling.

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8. Appendix

Appendix A: pretest survey

Etude sur la publicité de luxe
PRETEST

Bonjour,

Nous sommes 2 étudiantes de HEC Liège en master 2 en marketing et menons une enquête dans le cadre de notre mémoire dont le sujet porte sur la publicité de luxe.

Pour se faire, vous devez simplement regarder les publicités qui se trouvent dans ce questionnaire et répondre aux 6 questions se rapportant à chacune d'elles.

Cela ne vous prendra pas plus de 15 minutes et nous sera d'une grande aide pour avancer dans notre étude.

Merci d'avance pour votre aide !

Il y a 8 questions dans ce questionnaire.

Suivant

Première pub

*
Cliquez sur le lien ci-dessous pour visionner la vidéo en entier

Pub Guerlain

Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

	1	2	3	4	5
La vidéo raconte une histoire	○	○	○	○	○
La vidéo a un début, un milieu et une fin	○	○	○	○	○
La vidéo montre l'évolution personnelle d'un ou de plusieurs personnages	○	○	○	○	○
Guerlain est une entreprise socialement responsable	○	○	○	○	○
Guerlain est soucieux d'améliorer le bien-être de la société	○	○	○	○	○
Guerlain respecte des normes éthiques strictes	○	○	○	○	○

Ad link: www.youtube.com/watch?v=O4BuDfUGyV0&ab_channel=Guerlain

Deuxième pub

*
Cliquez sur le lien ci-dessous pour visionner la vidéo en entier

Pub Guerlain **(sous-titres disponibles)**

Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

	1	2	3	4	5
La vidéo raconte une histoire	○	○	○	○	○
La vidéo a un début, un milieu et une fin	○	○	○	○	○
La vidéo montre l'évolution personnelle d'un ou de plusieurs personnages	○	○	○	○	○
Guerlain est une entreprise socialement responsable	○	○	○	○	○
Guerlain est soucieux d'améliorer le bien-être de la société	○	○	○	○	○
Guerlain respecte des normes éthiques strictes	○	○	○	○	○

Ad link: www.youtube.com/watch?v=BxxFnEPjeXs&ab_channel=UNESCO

Troisième pub

*
Cliquez sur le lien ci-dessous pour visionner la vidéo en entier

Pub Guerlain

Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

	1	2	3	4	5
La vidéo raconte une histoire	○	○	○	○	○
La vidéo a un début, un milieu et une fin	○	○	○	○	○
La vidéo montre l'évolution personnelle d'un ou de plusieurs personnages	○	○	○	○	○
Guerlain est une entreprise socialement responsable	○	○	○	○	○
Guerlain est soucieux d'améliorer le bien-être de la société	○	○	○	○	○
Guerlain respecte des normes éthiques strictes	○	○	○	○	○

Ad link: www.youtube.com/watch?v=S1IiYvKgEiY&ab_channel=TendanceParfums

Quatrième pub

*
Cliquez sur le lien ci-dessous pour visionner la vidéo **en entier**

Pub Stella McCartney **(sous-titres disponibles)**

Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

	1	2	3	4	5
La vidéo raconte une histoire	○	○	○	○	○
La vidéo a un début, un milieu et une fin	○	○	○	○	○
La vidéo montre l'évolution personnelle d'un ou de plusieurs personnages	○	○	○	○	○
Stella McCartney est une entreprise sociale-ment responsable	○	○	○	○	○
Stella McCartney est soucieux d'améliorer le bien-être de la société	○	○	○	○	○
Stella McCartney respecte des normes éthiques strictes	○	○	○	○	○

Ad link: www.youtube.com/watch?v=u-wM72wbbnA&ab_channel=StellaMcCartney

Cinquième pub

*
Cliquez sur le lien ci-dessous pour visionner la vidéo **en entier**

Pub Stella McCartney

Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

	1	2	3	4	5
La vidéo raconte une histoire	○	○	○	○	○
La vidéo a un début, un milieu et une fin	○	○	○	○	○
La vidéo montre l'évolution personnelle d'un ou de plusieurs personnages	○	○	○	○	○
Stella McCartney est une entreprise sociale-ment responsable	○	○	○	○	○
Stella McCartney est soucieux d'améliorer le bien-être de la société	○	○	○	○	○
Stella McCartney respecte des normes éthiques strictes	○	○	○	○	○

Ad link: www.youtube.com/watch?v=qKXV-ExzSko&ab_channel=Grazia

Sixième pub

*
Cliquez sur le lien ci-dessous pour visionner la vidéo en entier

Pub Stella McCartney **(sous-titres disponibles)**

Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

	1	2	3	4	5
La vidéo raconte une histoire	○	○	○	○	○
La vidéo a un début, un milieu et une fin	○	○	○	○	○
La vidéo montre l'évolution personnelle d'un ou de plusieurs personnages	○	○	○	○	○
Stella McCartney est une entreprise sociale-ment responsable	○	○	○	○	○
Stella McCartney est soucieux d'améliorer le bien-être de la société	○	○	○	○	○
Stella McCartney respecte des normes éthiques strictes	○	○	○	○	○

Ad link:
www.youtube.com/watch?v=t5Ydb23H3tw&ab_channel=MediaplacementEntertainment%2CInc.

Septième pub

*
Cliquez sur le lien ci-dessous pour visionner la vidéo en entier

Pub Dior

Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

	1	2	3	4	5
La vidéo raconte une histoire	○	○	○	○	○
La vidéo a un début, un milieu et une fin	○	○	○	○	○
La vidéo montre l'évolution personnelle d'un ou de plusieurs personnages	○	○	○	○	○
Dior est une entreprise socialement responsable	○	○	○	○	○
Dior est soucieux d'améliorer le bien-être de la société	○	○	○	○	○
Dior respecte des normes éthiques strictes	○	○	○	○	○

Ad link: www.youtube.com/watch?si=E6d_Ac7Tp-lHEVm6&v=LGqP8_7iosU&feature=youtu.be

Huitième pub

*
Cliquez sur le lien ci-dessous pour visionner la vidéo **en entier**

Pub Dior

Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

	1	2	3	4	5
La vidéo raconte une histoire	○	○	○	○	○
La vidéo a un début, un milieu et une fin	○	○	○	○	○
La vidéo montre l'évolution personnelle d'un ou de plusieurs personnages	○	○	○	○	○
Dior est une entreprise socialement responsable	○	○	○	○	○
Dior est soucieux d'améliorer le bien-être de la société	○	○	○	○	○
Dior respecte des normes éthiques strictes	○	○	○	○	○

Ad link:

www.youtube.com/watch?si=iN7DLbNcpz75U5Sw&v=HOsrjSRfBDY&feature=youtu.be

Appendix B: pretest results

Résultats

Questionnaire 197731

Nombre d'enregistrement(s) pour cette requête :	30
Nombre total d'enregistrements pour ce questionnaire :	30
Pourcentage du total :	100.00%

Résumé pour G01Q01(SQ001)[La vidéo raconte une histoire]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Guerlain Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	0	0.00%	20.00%
2 (2)	6	20.00%	
3 (3)	5	16.67%	16.67%
4 (4)	11	36.67%	
5 (5)	8	26.67%	63.33%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	3.7		
Écart type	1.09		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G01Q01(SQ002)[La vidéo a un début, un milieu et une fin]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Guerlain Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	1	3.33%	23.33%
2 (2)	6	20.00%	
3 (3)	4	13.33%	13.33%
4 (4)	11	36.67%	
5 (5)	8	26.67%	63.33%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	3.63		
Écart type	1.19		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G01Q01(SQ003)[La vidéo montre l'évolution personnelle d'un ou de plusieurs personnages]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Guerlain Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	5	16.67%	40.00%
2 (2)	7	23.33%	
3 (3)	7	23.33%	23.33%
4 (4)	7	23.33%	
5 (5)	4	13.33%	36.67%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	2.93		
Écart type	1.31		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G01Q01(SQ004)[Guerlain est une entreprise socialement responsable]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Guerlain Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	0	0.00%	13.33%
2 (2)	4	13.33%	
3 (3)	2	6.67%	6.67%
4 (4)	11	36.67%	
5 (5)	13	43.33%	80.00%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	4.1		
Écart type	1.03		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G01Q01(SQ005)[Guerlain est soucieux d'améliorer le bien-être de la société]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Guerlain Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	0	0.00%	6.67%
2 (2)	2	6.67%	
3 (3)	2	6.67%	6.67%
4 (4)	13	43.33%	
5 (5)	13	43.33%	86.67%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	4.23		
Écart type	0.86		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G01Q01(SQ006)[Guerlain respecte des normes éthiques strictes]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Guerlain Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	0	0.00%	3.33%
2 (2)	1	3.33%	
3 (3)	7	23.33%	23.33%
4 (4)	13	43.33%	
5 (5)	9	30.00%	73.33%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	4		
Écart type	0.83		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G02Q01(SQ001)[La vidéo raconte une histoire]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Guerlain (sous-titres disponibles) Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	0	0.00%	3.33%
2 (2)	1	3.33%	
3 (3)	1	3.33%	3.33%
4 (4)	11	36.67%	
5 (5)	17	56.67%	93.33%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	4.47		
Écart type	0.73		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G02Q01(SQ002)[La vidéo a un début, un milieu et une fin]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Guerlain (sous-titres disponibles) Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	0	0.00%	0.00%
2 (2)	0	0.00%	
3 (3)	2	6.67%	6.67%
4 (4)	16	53.33%	
5 (5)	12	40.00%	93.33%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	4.33		
Écart type	0.61		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G02Q01(SQ003)[La vidéo montre l'évolution personnelle d'un ou de plusieurs personnages]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Guerlain (sous-titres disponibles)
Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	1	3.33%	23.33%
2 (2)	6	20.00%	
3 (3)	3	10.00%	10.00%
4 (4)	13	43.33%	
5 (5)	7	23.33%	66.67%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	3.63		
Écart type	1.16		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G02Q01(SQ004)[Guerlain est une entreprise socialement responsable]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Guerlain (sous-titres disponibles)
Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	0	0.00%	6.67%
2 (2)	2	6.67%	
3 (3)	3	10.00%	10.00%
4 (4)	7	23.33%	
5 (5)	18	60.00%	83.33%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	4.37		
Écart type	0.93		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G02Q01(SQ005)[Guerlain est soucieux d'améliorer le bien-être de la société]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Guerlain (sous-titres disponibles)
Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	0	0.00%	3.33%
2 (2)	1	3.33%	
3 (3)	3	10.00%	10.00%
4 (4)	7	23.33%	
5 (5)	19	63.33%	86.67%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	4.47		
Écart type	0.82		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G02Q01(SQ006)[Guerlain respecte des normes éthiques strictes]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Guerlain (sous-titres disponibles)
Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 =
neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	0	0.00%	3.33%
2 (2)	1	3.33%	
3 (3)	6	20.00%	20.00%
4 (4)	9	30.00%	
5 (5)	14	46.67%	76.67%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	4.2		
Écart type	0.89		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G03Q01(SQ001)[La vidéo raconte une histoire]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Guerlain Veuillez répondre aux
questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 =
totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	4	13.33%	43.33%
2 (2)	9	30.00%	
3 (3)	5	16.67%	16.67%
4 (4)	10	33.33%	
5 (5)	2	6.67%	40.00%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	2.9		
Écart type	1.21		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G03Q01(SQ002)[La vidéo a un début, un milieu et une fin]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Guerlain Veuillez répondre aux
questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 =
totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	3	10.00%	26.67%
2 (2)	5	16.67%	
3 (3)	8	26.67%	26.67%
4 (4)	11	36.67%	
5 (5)	3	10.00%	46.67%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	3.2		
Écart type	1.16		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G03Q01(SQ003)[La vidéo montre l'évolution personnelle d'un ou de plusieurs personnages]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Guerlain Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	3	10.00%	33.33%
2 (2)	7	23.33%	
3 (3)	8	26.67%	26.67%
4 (4)	10	33.33%	
5 (5)	2	6.67%	40.00%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	3.03		
Écart type	1.13		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G03Q01(SQ004)[Guerlain est une entreprise socialement responsable]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Guerlain Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	5	16.67%	43.33%
2 (2)	8	26.67%	
3 (3)	11	36.67%	36.67%
4 (4)	4	13.33%	
5 (5)	2	6.67%	20.00%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	2.67		
Écart type	1.12		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G03Q01(SQ005)[Guerlain est soucieux d'améliorer le bien-être de la société]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Guerlain Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	5	16.67%	33.33%
2 (2)	5	16.67%	
3 (3)	13	43.33%	43.33%
4 (4)	4	13.33%	
5 (5)	3	10.00%	23.33%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	2.83		
Écart type	1.18		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G03Q01(SQ006)[Guerlain respecte des normes éthiques strictes]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Guerlain Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	5	16.67%	43.33%
2 (2)	8	26.67%	
3 (3)	11	36.67%	36.67%
4 (4)	3	10.00%	
5 (5)	3	10.00%	20.00%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	2.7		
Écart type	1.18		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G04Q01(SQ001)[La vidéo raconte une histoire]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Stella McCartney (sous-titres disponibles) Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	2	6.67%	16.67%
2 (2)	3	10.00%	
3 (3)	8	26.67%	26.67%
4 (4)	12	40.00%	
5 (5)	5	16.67%	56.67%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	3.5		
Écart type	1.11		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G04Q01(SQ002)[La vidéo a un début, un milieu et une fin]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Stella McCartney (sous-titres disponibles) Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	1	3.33%	13.33%
2 (2)	3	10.00%	
3 (3)	4	13.33%	13.33%
4 (4)	11	36.67%	
5 (5)	11	36.67%	73.33%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	3.93		
Écart type	1.11		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G04Q01(SQ003)[La vidéo montre l'évolution personnelle d'un ou de plusieurs personnages]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Stella McCartney (sous-titres disponibles) Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	7	23.33%	40.00%
2 (2)	5	16.67%	
3 (3)	11	36.67%	36.67%
4 (4)	5	16.67%	
5 (5)	2	6.67%	23.33%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	2.67		
Écart type	1.21		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G04Q01(SQ004)[Stella McCartney est une entreprise socialement responsable]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Stella McCartney (sous-titres disponibles) Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	0	0.00%	6.67%
2 (2)	2	6.67%	
3 (3)	7	23.33%	23.33%
4 (4)	9	30.00%	
5 (5)	12	40.00%	70.00%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	4.03		
Écart type	0.96		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G04Q01(SQ005)[Stella McCartney est soucieux d'améliorer le bien-être de la société]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Stella McCartney (sous-titres disponibles) Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	0	0.00%	6.67%
2 (2)	2	6.67%	
3 (3)	3	10.00%	10.00%
4 (4)	13	43.33%	
5 (5)	12	40.00%	83.33%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	4.17		
Écart type	0.87		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G04Q01(SQ006)[Stella McCartney respecte des normes éthiques strictes]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Stella McCartney (sous-titres disponibles) Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	1	3.33%	13.33%
2 (2)	3	10.00%	
3 (3)	8	26.67%	26.67%
4 (4)	9	30.00%	
5 (5)	9	30.00%	60.00%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	3.73		
Écart type	1.11		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G05Q01(SQ001)[La vidéo raconte une histoire]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Stella McCartney Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	10	33.33%	63.33%
2 (2)	9	30.00%	
3 (3)	3	10.00%	10.00%
4 (4)	6	20.00%	
5 (5)	2	6.67%	26.67%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	2.37		
Écart type	1.33		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G05Q01(SQ002)[La vidéo a un début, un milieu et une fin]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Stella McCartney Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	8	26.67%	53.33%
2 (2)	8	26.67%	
3 (3)	8	26.67%	26.67%
4 (4)	3	10.00%	
5 (5)	3	10.00%	20.00%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	2.5		
Écart type	1.28		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G05Q01(SQ003)[La vidéo montre l'évolution personnelle d'un ou de plusieurs personnages]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Stella McCartney Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	7	23.33%	60.00%
2 (2)	11	36.67%	
3 (3)	2	6.67%	6.67%
4 (4)	8	26.67%	
5 (5)	2	6.67%	33.33%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	2.57		
Écart type	1.3		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G05Q01(SQ004)[Stella McCartney est une entreprise socialement responsable]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Stella McCartney Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	8	26.67%	50.00%
2 (2)	7	23.33%	
3 (3)	12	40.00%	40.00%
4 (4)	1	3.33%	
5 (5)	2	6.67%	10.00%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	2.4		
Écart type	1.13		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G05Q01(SQ005)[Stella McCartney est soucieux d'améliorer le bien-être de la société]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Stella McCartney Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	8	26.67%	50.00%
2 (2)	7	23.33%	
3 (3)	9	30.00%	30.00%
4 (4)	4	13.33%	
5 (5)	2	6.67%	20.00%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	2.5		
Écart type	1.22		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G05Q01(SQ006)[Stella McCartney respecte des normes éthiques strictes]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Stella McCartney Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	8	26.67%	46.67%
2 (2)	6	20.00%	
3 (3)	11	36.67%	36.67%
4 (4)	3	10.00%	
5 (5)	2	6.67%	16.67%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	2.5		
Écart type	1.2		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G06Q01(SQ001)[La vidéo raconte une histoire]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Stella McCartney (sous-titres disponibles) Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	5	16.67%	30.00%
2 (2)	4	13.33%	
3 (3)	5	16.67%	16.67%
4 (4)	8	26.67%	
5 (5)	8	26.67%	53.33%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	3.33		
Écart type	1.45		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G06Q01(SQ002)[La vidéo a un début, un milieu et une fin]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Stella McCartney (sous-titres disponibles) Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	5	16.67%	26.67%
2 (2)	3	10.00%	
3 (3)	10	33.33%	33.33%
4 (4)	7	23.33%	
5 (5)	5	16.67%	40.00%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	3.13		
Écart type	1.31		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G06Q01(SQ003)[La vidéo montre l'évolution personnelle d'un ou de plusieurs personnages]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Stella McCartney (sous-titres disponibles) Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	9	30.00%	40.00%
2 (2)	3	10.00%	
3 (3)	10	33.33%	33.33%
4 (4)	4	13.33%	
5 (5)	4	13.33%	26.67%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	2.7		
Écart type	1.39		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G06Q01(SQ004)[Stella McCartney est une entreprise socialement responsable]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Stella McCartney (sous-titres disponibles) Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	13	43.33%	56.67%
2 (2)	4	13.33%	
3 (3)	11	36.67%	36.67%
4 (4)	0	0.00%	
5 (5)	2	6.67%	6.67%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	2.13		
Écart type	1.2		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G06Q01(SQ005)[Stella McCartney est soucieux d'améliorer le bien-être de la société]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Stella McCartney (sous-titres disponibles) Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	13	43.33%	56.67%
2 (2)	4	13.33%	
3 (3)	10	33.33%	33.33%
4 (4)	1	3.33%	
5 (5)	2	6.67%	10.00%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	2.17		
Écart type	1.23		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G06Q01(SQ006)[Stella McCartney respecte des normes éthiques strictes]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Stella McCartney (sous-titres disponibles) Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	14	46.67%	56.67%
2 (2)	3	10.00%	
3 (3)	9	30.00%	30.00%
4 (4)	2	6.67%	
5 (5)	2	6.67%	13.33%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	2.17		
Écart type	1.29		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G07Q01(SQ001)[La vidéo raconte une histoire]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Dior Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	1	3.33%	3.33%
2 (2)	0	0.00%	
3 (3)	0	0.00%	0.00%
4 (4)	7	23.33%	
5 (5)	22	73.33%	96.67%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	4.63		
Écart type	0.81		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G07Q01(SQ002)[La vidéo a un début, un milieu et une fin]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Dior Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	0	0.00%	3.33%
2 (2)	1	3.33%	
3 (3)	2	6.67%	6.67%
4 (4)	10	33.33%	
5 (5)	17	56.67%	90.00%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	4.43		
Écart type	0.77		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G07Q01(SQ003)[La vidéo montre l'évolution personnelle d'un ou de plusieurs personnages]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Dior Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	0	0.00%	10.00%
2 (2)	3	10.00%	
3 (3)	7	23.33%	23.33%
4 (4)	6	20.00%	
5 (5)	14	46.67%	66.67%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	4.03		
Écart type	1.07		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G07Q01(SQ004)[Dior est une entreprise socialement responsable]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Dior Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	0	0.00%	6.67%
2 (2)	2	6.67%	
3 (3)	3	10.00%	10.00%
4 (4)	8	26.67%	
5 (5)	17	56.67%	83.33%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	4.33		
Écart type	0.92		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G07Q01(SQ005)[Dior est soucieux d'améliorer le bien-être de la société]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Dior Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	0	0.00%	3.33%
2 (2)	1	3.33%	
3 (3)	3	10.00%	10.00%
4 (4)	8	26.67%	
5 (5)	18	60.00%	86.67%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	4.43		
Écart type	0.82		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G07Q01(SQ006)[Dior respecte des normes éthiques strictes]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Dior Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	1	3.33%	13.33%
2 (2)	3	10.00%	
3 (3)	4	13.33%	13.33%
4 (4)	9	30.00%	
5 (5)	13	43.33%	73.33%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	4		
Écart type	1.14		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G08Q01(SQ001)[La vidéo raconte une histoire]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Dior Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	3	10.00%	36.67%
2 (2)	8	26.67%	
3 (3)	4	13.33%	13.33%
4 (4)	10	33.33%	
5 (5)	5	16.67%	50.00%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	3.2		
Écart type	1.3		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G08Q01(SQ002)[La vidéo a un début, un milieu et une fin]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Dior Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	2	6.67%	33.33%
2 (2)	8	26.67%	
3 (3)	7	23.33%	23.33%
4 (4)	9	30.00%	
5 (5)	4	13.33%	43.33%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	3.17		
Écart type	1.18		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G08Q01(SQ003)[La vidéo montre l'évolution personnelle d'un ou de plusieurs personnages]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Dior Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	5	16.67%	40.00%
2 (2)	7	23.33%	
3 (3)	6	20.00%	20.00%
4 (4)	8	26.67%	
5 (5)	4	13.33%	40.00%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	2.97		
Écart type	1.33		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G08Q01(SQ004)[Dior est une entreprise socialement responsable]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Dior Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	8	26.67%	53.33%
2 (2)	8	26.67%	
3 (3)	9	30.00%	30.00%
4 (4)	2	6.67%	
5 (5)	3	10.00%	16.67%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	2.47		
Écart type	1.25		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G08Q01(SQ005)[Dior est soucieux d'améliorer le bien-être de la société]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Dior Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	7	23.33%	53.33%
2 (2)	9	30.00%	
3 (3)	7	23.33%	23.33%
4 (4)	5	16.67%	
5 (5)	2	6.67%	23.33%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	2.53		
Écart type	1.22		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Résumé pour G08Q01(SQ006)[Dior respecte des normes éthiques strictes]

Cliquez sur le lien ci-dessous pour visionner la vidéo en entier Pub Dior Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

Réponse	Décompte	Pourcentage	Somme
1 (1)	9	30.00%	53.33%
2 (2)	7	23.33%	
3 (3)	10	33.33%	33.33%
4 (4)	2	6.67%	
5 (5)	2	6.67%	13.33%
Sans réponse	0	0.00%	0.00%
Non affiché	0	0.00%	0.00%
Moyenne arithmétique	2.37		
Écart type	1.19		
Somme (Réponses)	30	100.00%	100.00%
Nombre de cas		0%	

Appendix C: final questionnaire ad links and ad explanations

***First advertising – with storytelling, but without sustainability claims*:**

New Mon Guerlain Bloom Of Rose starring Angelina Jolie (https://www.youtube.com/watch?v=RNdsm1OrCjI&ab_channel=F%C3%A3sdeAngelinaJolie).

The first advertisement used in the questionnaire features Angelina Jolie in Paris. The narrative follows her as she explores the city, highlighting that a significant part of France's history is the celebration of women, art, and literature. Angelina shares her reflections about Paris, expressing that when she thinks of the city and the essence of being a woman, she believes that there is much in the culture, country, and city that truly honours women. She hopes that when her son smells the fragrance Mon Guerlain in the future, he will associate it with her, his mother, creating a lasting and personal connection through the scent.

***Second advertising – with storytelling with sustainability claims*:**

#WomenForBees by UNESCO, Guerlain & Angelina Jolie in Cambodia (https://www.youtube.com/watch?v=BxxFnEPjeXs&ab_channel=UNESCO)

The second advertisement explains the "Women for Bees" program in Cambodia. We follow Angelina Jolie in Cambodia and caring for the bees there. She is sharing her experiences from living there. She explains the valuable lessons she learned and emphasizes the importance of preserving bees for our biodiversity. The advertisement shows Cambodians taking care of the

bees, a practice they have sustained for centuries. We can see Cambodian guides presenting the temple and sharing its history with visitors.

Angelina Jolie elaborates on the initiative, describing the partnership between UNESCO, the Environment Ministry of Cambodia, and Guerlain to train women as beekeepers. She explains that this program aims to bring long-term change by empowering Cambodian guides to educate visitors about the history and significance of bees at the temple. Through this partnership, the program seeks to foster sustainable practices and raise awareness about the critical role of bees in maintaining biodiversity.
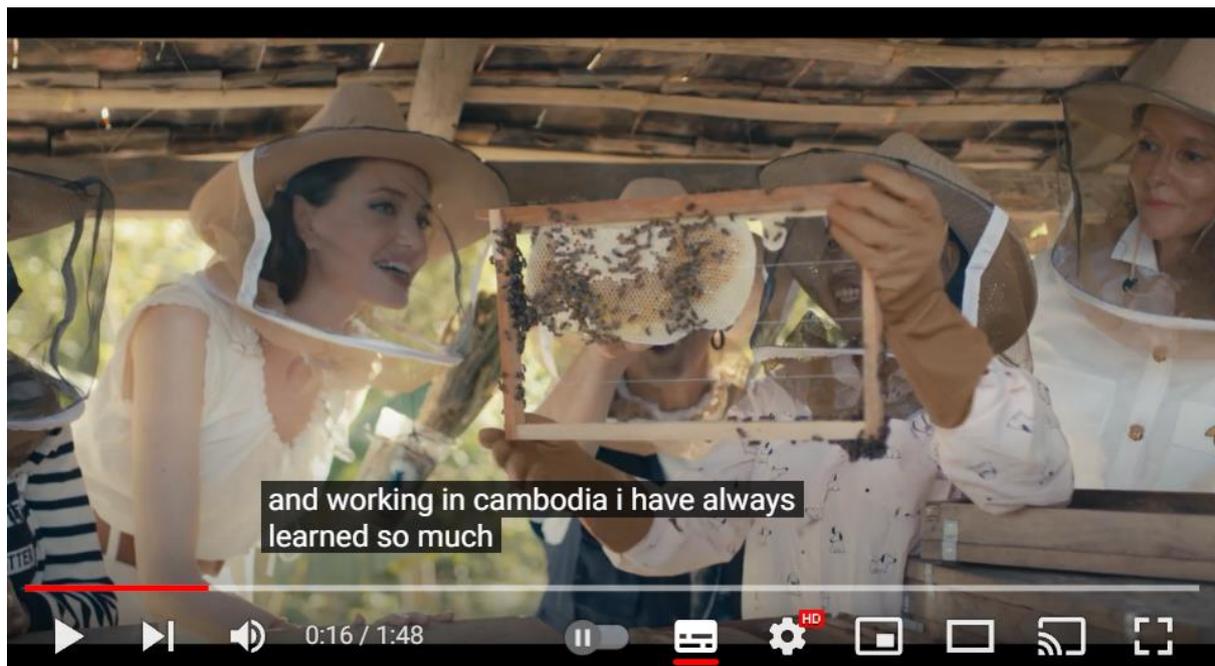
Appendix D: final survey for this study

Storytelling

*

Avant de répondre aux questions concernant la première vidéo, veuillez cliquer sur le lien ci-dessous pour regarder la publicité en entier.

Lien ici : pub Guerlain n°1

Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

<u>Par rapport à la publicité que je viens de visionner</u>, je pense que...

	1	2	3	4	5
La vidéo raconte une histoire.	○	○	○	○	○
La vidéo a un début, un milieu et une fin.	○	○	○	○	○
La vidéo montre l'évolution personnelle d'un ou de plusieurs personnages.	○	○	○	○	○

Intentions d'achat

*

Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

<u>Par rapport à la publicité que je viens de visionner</u>, je pense que...

	1	2	3	4	5
Si je devais acheter un produit de luxe, j'envisagerais d'acheter la marque Guerlain.	○	○	○	○	○
Si je devais acheter une marque de luxe, la probabilité que j'achète la marque Guerlain est élevée.	○	○	○	○	○
Ma volonté d'acheter la marque Guerlain serait élevée si j'achetais une marque de luxe.	○	○	○	○	○
La probabilité que j'envisage d'acheter la marque Guerlain est élevée.	○	○	○	○	○

Image de marque durable

*
Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

<u>Par rapport à la publicité que je viens de visionner</u>, je pense que...

	1	2	3	4	5
La marque Guerlain s'efforce d'obtenir le maximum de succès à long terme.	○	○	○	○	○
La marque Guerlain s'efforce toujours d'améliorer ses performances économiques.	○	○	○	○	○
La marque Guerlain se comporte de manière éthique/honnête avec ses clients.	○	○	○	○	○
La marque Guerlain se soucie de respecter et de protéger l'environnement naturel.	○	○	○	○	○
La marque Guerlain se préoccupe d'améliorer le bien-être général de la société.	○	○	○	○	○

Fiabilité

*
Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

<u>Par rapport à la publicité que je viens de visionner</u>, je pense que...

	1	2	3	4	5
La marque Guerlain tient ses promesses.	○	○	○	○	○
Les revendications de la marque Guerlain sont crédibles.	○	○	○	○	○
Le nom de la marque (Guerlain) est digne de confiance.	○	○	○	○	○
La marque Guerlain ne prétend pas être ce qu'elle n'est pas.	○	○	○	○	○

Nostalgie personnelle

*
Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

<u>Par rapport à la publicité que je viens de visionner</u>, je pense que...

	1	2	3	4	5
La marque Guerlain me rend nostalgique.	○	○	○	○	○
La marque Guerlain me ramène à mon passé.	○	○	○	○	○
La marque Guerlain m'évoque le bon vieux temps.	○	○	○	○	○

Storytelling (2)

*
Avant de répondre aux questions concernant la deuxième vidéo, veuillez cliquer sur le lien ci-dessous pour visionner la publicité en entier.

Lien ici : *pub Guerlain n°2*

Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

<u>Par rapport à la publicité que je viens de visionner</u>, je pense que...

	1	2	3	4	5
La vidéo raconte une histoire.	○	○	○	○	○
La vidéo a un début, un milieu et une fin.	○	○	○	○	○
La vidéo montre l'évolution personnelle d'un ou de plusieurs personnages.	○	○	○	○	○

Intentions d'achat (2)

*
Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

<u>Par rapport à la publicité que je viens de visionner</u>, je pense que...

	1	2	3	4	5
Si je devais acheter un produit de luxe, j'envisagerais d'acheter la marque Guerlain.	○	○	○	○	○
Si je devais acheter une marque de luxe, la probabilité que j'achète la marque Guerlain est élevée.	○	○	○	○	○
Ma volonté d'acheter la marque Guerlain serait élevée si j'achetais une marque de luxe.	○	○	○	○	○
La probabilité que j'envisage d'acheter la marque Guerlain est élevée.	○	○	○	○	○

Image de marque durable (2)

*
Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

<u>Par rapport à la publicité que je viens de visionner</u>, je pense que...

	1	2	3	4	5
La marque Guerlain s'efforce d'obtenir un succès maximal à long terme.	○	○	○	○	○
La marque Guerlain s'efforce toujours d'améliorer ses performances économiques.	○	○	○	○	○
La marque Guerlain se comporte de manière éthique/honnête avec ses clients.	○	○	○	○	○
La marque Guerlain se soucie de respecter et de protéger l'environnement naturel.	○	○	○	○	○
La marque Guerlain se préoccupe d'améliorer le bien-être général de la société.	○	○	○	○	○

Fiabilité (2)

*

Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

<u>Par rapport à la publicité que je viens de visionner</u>, je pense que...

	1	2	3	4	5
La marque Guerlain tient ses promesses.	O	O	O	O	O
Les revendications de la marque Guerlain sont crédibles.	O	O	O	O	O
Le nom de la marque (Guerlain) est digne de confiance.	O	O	O	O	O
La marque Guerlain ne prétend pas être ce qu'elle n'est pas.	O	O	O	O	O

Nostalgie personnelle (2)

*

Veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

<u>Par rapport à la publicité que je viens de visionner</u>, je pense que...

	1	2	3	4	5
La marque Guerlain me rend nostalgique.	O	O	O	O	O
La marque Guerlain me ramène à mon passé.	O	O	O	O	O
La marque Guerlain m'évoque le bon vieux temps.	O	O	O	O	O

Autres

*

<u>Par rapport à vos habitudes de consommation</u>, veuillez répondre aux questions dans ce tableau, où 1 = pas du tout d'accord, 2 = pas d'accord, 3 = neutre, 4 = d'accord et 5 = totalement d'accord.

	1	2	3	4	5
Lorsque je fais mes achats, je tiens compte de la réputation éthique de l'entreprise.	O	O	O	O	O
J'évite délibérément d'acheter des produits sur base d'un comportement non éthique de l'entreprise.	O	O	O	O	O
Lorsque je fais mes achats, j'achète délibérément des vêtements auprès de fabricants qui offrent des conditions de travail équitables.	O	O	O	O	O
J'ai acheté, ou je pourrais acheter, la marque Guerlain pour sa qualité durable.	O	O	O	O	O
Je considère l'achat de la marque Guerlain comme un achat durable.	O	O	O	O	O

*
A quel point êtes-vous familier avec la marque Guerlain, sur une échelle allant de 1 à 5, où 1 = pas du tout familier et 5 = totalement familier ?

	1	2	3	4	5
Familiarité	○	○	○	○	○

*
Quelle est la fréquence à laquelle vous achetez des produits de luxe ?

Veuillez sélectionner une réponse ci-dessous.

○ Jamais

○ Rarement (moins d'une fois par an)

○ Occasionnellement (1 à 3 fois par an)

○ Régulièrement (4 à 6 fois par an)

○ Fréquemment (plus de 6 fois par an)

*
Quel est votre genre ?

Veuillez sélectionner une réponse ci-dessous.

○ Masculin

○ Féminin

○ Préfère ne pas répondre

*
Quel âge avez-vous ?

Veuillez sélectionner une réponse ci-dessous.

○ Entre 15 et 24 ans

○ Entre 25 et 34 ans

○ Entre 35 et 44 ans

○ Entre 45 et 54 ans

○ Entre 55 et 64 ans

○ 65 ans et plus

*
Quel est votre statut ?

Veuillez sélectionner une réponse ci-dessous.

○ Employé

○ Sans emploi

○ Etudiant

○ Retraité

○ Autre :

Appendix E: variables codes

Codes have been assigned to the nominal and ordinal variables in our model to make the data more readable in the Excel file and to facilitate data export to the JASP software.

Familiarity

CODE FAM	« A quel point êtes-vous familier avec cette marque ? »
1	Pas du tout familier
2	Un peu familier
3	Ni méconnu, ni familier
4	Très familier
5	Totalement familier

Frequency

CODE FREQ	« Quelle est la fréquence à laquelle vous achetez des produits de luxe ? »
1	Jamais
2	Rarement (moins d'une fois par an)
3	Occasionnellement (1 à 3 fois par an)
4	Régulièrement (4 à 6 fois par an)
5	Fréquemment (plus de 6 fois par an)

Gender

CODE GENDER	« Quel est votre genre ? »
0	Masculin
1	Féminin
2	Préfère ne pas répondre

Age range

CODE AGE RANGE	« Quel âge avez-vous ? »
1	Entre 15 et 24 ans
2	Entre 25 et 34 ans
3	Entre 35 et 44 ans
4	Entre 45 et 54 ans
5	Entre 55 et 64 ans
6	65 ans et plus

Occupation

CODE OCCUPATION	« Quel est votre statut ? »
1	Employé
2	Sans emploi
3	Etudiant
4	Retraité
5	Autre

Appendix F: summary table of the binomial test on JASP for the demographic data of our sample

ITEMS	STATEMENT	PROPORTION
FAMILIARITY	Pas du tout familier	34.7%
	Un peu familier	23.8%
	Ni méconnu, ni familier	22.8%
	Très familier	13.9%
	Totalement familier	5%
FREQUENCY	Jamais	20.8%
	Rarement (moins d'une fois par an)	37.6%
	Occasionnellement (1 à 3 fois par an)	31.7%
	Régulièrement (4 à 6 fois par an)	6.9%
	Fréquemment (+ de 6 fois par an)	3%
GENDER	Masculin	41.6%
	Féminin	58.4%
	Préfère ne pas répondre	0%
AGE RANGE	15-24	46.5%
	25-34	19.8%
	35-44	6.9%
	45-54	11.9%
	55-64	7.9%
	65+	6.9%
OCCUPATION	Employé	39.6%
	Sans emploi	4%
	Étudiant	38.6%
	Retraité	6.9%
	Autre	10.9%

Appendix G: Shapiro-Wilk statistics for normality of scale items

For the first ad

SCALES	ITEMS	SHAPIRO-WILK TEST	P-VALUE
Storytelling without sustainability claims	STO1	0,867	$< .001$
	STO2	0,913	$< .001$
	STO3	0,906	$< .001$
Purchase intentions without sustainability claims	PI1	0,898	$< .001$
	PI2	0,883	$< .001$
	PI3	0,871	$< .001$
	PI4	0,876	$< .001$
Sustainable brand image without sustainability claims	SBI1	0,877	$< .001$
	SBI2	0,886	$< .001$
	SBI3	0,870	$< .001$
	SBI4	0,886	$< .001$
	SBI5	0,910	$< .001$
Ad trustworthiness without sustainability claims	TR1	0,833	$< .001$
	TR2	0,902	$< .001$
	TR3	0,853	$< .001$
	TR4	0,879	$< .001$

For the second ad

SCALES	ITEMS	SHAPIRO-WILK TEST	P-VALUE
Storytelling with sustainability claims	STO1_D	0,709	$< .001$
	STO2_D	0,828	$< .001$
	STO3_D	0,873	$< .001$
Purchase intentions with sustainability claims	PI1_D	0,880	$< .001$
	PI2_D	0,897	$< .001$
	PI3_D	0,893	$< .001$
	PI4_D	0,902	$< .001$
Sustainable brand image with sustainability claims	SBI1_D	0,826	$< .001$
	SBI2_D	0,861	$< .001$
	SBI3_D	0,866	$< .001$
	SBI4_D	0,816	$< .001$
	SBI5_D	0,846	$< .001$
Ad trustworthiness with sustainability claims	TR1_D	0,832	$< .001$
	TR2_D	0,860	$< .001$
	TR3_D	0,851	$< .001$
	TR4_D	0,853	$< .001$

Appendix H: Shapiro-Wilk statistics for normality of remaining scale items

SCALES	ITEMS	SHAPIRO-WILK TEST	P-VALUE
Sustainable consciousness	SC1	0,874	$< .001$
	SC2	0,886	$< .001$
	SC3	0,904	$< .001$
	SC4	0,864	$< .001$
	SC5	0,900	$< .001$
Familiarity	FAM	0,865	$< .001$
Purchase frequency	FREG	0,883	$< .001$

Appendix I: Skewness and Kurtosis values for scale items

For the first ad

SCALES	ITEMS	SKEWNESS	KURTOSIS
Storytelling without sustainability claims	STO1	-0,681	-0,274
	STO2	-0,171	-0,765
	STO3	0,191	-0,912
Purchase intentions without sustainability claims	PI1	0,226	-0,904
	PI2	0,479	-0,785
	PI3	0,587	-0,699
	PI4	0,394	-0,912
Sustainable brand image without sustainability claims	SBI1	-0,565	0,140
	SBI2	-0,250	0,228
	SBI3	-0,326	0,189
	SBI4	0,258	0,087
	SBI5	0,156	-0,395
Ad trustworthiness without sustainability claims	TR1	-0,181	1,077
	TR2	-0,217	-0,357
	TR3	-0,820	0,614
	TR4	-0,459	0,329

For the second ad

SCALES	ITEMS	SKEWNESS	KURTOSIS
Storytelling with sustainability claims	STO1_D	-1,656	2,293
	STO2_D	-0,948	0,306
	STO3_D	-0,587	-0,633
Purchase intentions with sustainability claims	PI1_D	-0,399	-0,960
	PI2_D	-0,195	-1,070
	PI3_D	-0,154	-1,148
	PI4_D	-0,019	-1,062
Sustainable brand image with sustainability claims	SBI1_D	-0,978	1,523
	SBI2_D	-0,570	0,792
	SBI3_D	-0,249	-0,279
	SBI4_D	-1,085	1,330
	SBI5_D	-0,890	0,854
Ad trustworthiness with sustainability claims	TR1_D	-0,037	0,720
	TR2_D	-0,704	0,784
	TR3_D	-0,660	0,981
	TR4	-0,401	0,437

Appendix J: Skewness and Kurtosis values for remaining scale items

SCALES	ITEMS	SKEWNESS	KURTOSIS
Sustainable consciousness	SC1	-0,546	-0,545
	SC2	-0,296	-1,006
	SC3	-0,224	-0,674
	SC4	-0,740	-0,090
	SC5	-0,399	-0,497
Familiarity	FAM	0,527	-0,784
Purchase frequency	FREG	0,501	0,077

Appendix K: summary table of Cronbach's alpha for the scale items

For the first ad

SCALES	ITEMS	CRONBACH'S ALPHA
Storytelling without sustainability claims	STO1	0,697
	STO2	
	STO3	
Purchase intentions without sustainability claims	PI1	0,936
	PI2	
	PI3	
	PI4	
Sustainable brand image without sustainability claims	SBI1	0,799
	SBI2	
	SBI3	
	SBI4	
	SBI5	
Ad trustworthiness without sustainability claims	TR1	0,787
	TR2	
	TR3	
	TR4	

For the second ad

SCALES	ITEMS	CRONBACH'S ALPHA
Storytelling with sustainability claims	STO1_D	0,769
	STO2_D	
	STO3_D	
Purchase intentions with sustainability claims	PI1_D	0,953
	PI2_D	
	PI3_D	
	PI4_D	
Sustainable brand image with sustainability claims	SBI1_D	0,831
	SBI2_D	
	SBI3_D	
	SBI4_D	
	SBI5_D	
Ad trustworthiness with sustainability claims	TR1_D	0,908
	TR2_D	
	TR3_D	
	TR4_D	

Appendix L: summary table of Cronbach's alpha for the remaining scale item

SCALES	ITEMS	CRONBACH'S ALPHA
Sustainable consciousness	SC1	0,777
	SC2	
	SC3	
	SC4	
	SC5	

Appendix M: validity of the Pearson correlation for all scale items

For the first ad

Pearson's Correlations

Variable		STO	PI	SBI	TR	SC	FAM	FREQ
1. STO	Pearson's r	—						
	p-value	—						
2. PI	Pearson's r	0.446	—					
	p-value	< .001	—					
3. SBI	Pearson's r	0.342	0.408	—				
	p-value	< .001	< .001	—				
4. TR	Pearson's r	0.296	0.364	0.595	—			
	p-value	0.003	< .001	< .001	—			
5. SC	Pearson's r	0.198	0.398	0.241	0.320	—		
	p-value	0.048	< .001	0.015	0.001	—		
6. FAM	Pearson's r	0.314	0.407	0.080	0.144	0.340	—	
	p-value	0.001	< .001	0.426	0.150	< .001	—	
7. FREQ	Pearson's r	−0.002	0.123	0.110	0.193	0.284	0.271	—
	p-value	0.984	0.219	0.272	0.053	0.004	0.006	—

For the second ad

Pearson's Correlations

Variable		STO_D	PI_D	SBI_D	TR_D	SC	FAM	FREQ
1. STO_D	Pearson's r	—						
	p-value	—						
2. PI_D	Pearson's r	0.508	—					
	p-value	< .001	—					
3. SBI_D	Pearson's r	0.625	0.595	—				
	p-value	< .001	< .001	—				
4. TR_D	Pearson's r	0.529	0.609	0.792	—			
	p-value	< .001	< .001	< .001	—			
5. SC	Pearson's r	0.429	0.520	0.517	0.522	—		
	p-value	< .001	< .001	< .001	< .001	—		
6. FAM	Pearson's r	0.338	0.410	0.347	0.360	0.340	—	
	p-value	< .001	< .001	< .001	< .001	< .001	—	
7. FREQ	Pearson's r	0.035	0.164	0.093	0.241	0.284	0.271	—
	p-value	0.725	0.102	0.353	0.015	0.004	0.006	—

Appendix N: paired sample t-test

Paired Samples T-Test

Measure 1		Measure 2	t	df	p
STO	-	STO_D	−7.651	100	< .001
PI	-	PI_D	−6.258	100	< .001
SBI	-	SBI_D	−8.996	100	< .001
TR	-	TR_D	−4.762	100	< .001

Note. Student's t-test.

Appendix O: H1 – sustainability storytelling has a positive impact on sustainable brand image

For the first ad

Model Summary - SBI

Model	R	R²	Adjusted R²	RMSE
H₀	0.000	0.000	0.000	0.717
H₁	0.342	0.117	0.108	0.677

ANOVA

Model		Sum of Squares	df	Mean Square	F	p
H₁	Regression	6.006	1	6.006	13.105	< .001
	Residual	45.375	99	0.458		
	Total	51.381	100			

Note. The intercept model is omitted, as no meaningful information can be shown.

Coefficients

Model		Unstandardized	Standard Error	Standardized	t	p
H₀	(Intercept)	3.083	0.071		43.227	< .001
H₁	(Intercept)	2.212	0.250		8.845	< .001
	STO	0.273	0.075	0.342	3.620	< .001

Here is the formula of this model:

$$SBI = 2.212 + 0.273 * STO$$

For the second ad

Model Summary - SBI_D

Model	R	R²	Adjusted R²	RMSE
H₀	0.000	0.000	0.000	0.702
H₁	0.625	0.391	0.385	0.551

ANOVA

Model		Sum of Squares	df	Mean Square	F	p
H₁	Regression	19.308	1	19.308	63.627	< .001
	Residual	30.042	99	0.303		
	Total	49.350	100			

Note. The intercept model is omitted, as no meaningful information can be shown.

Coefficients

Model		Unstandardized	Standard Error	Standardized	t	p
H₀	(Intercept)	3.846	0.070		55.014	< .001
H₁	(Intercept)	1.982	0.240		8.258	< .001
	STO_D	0.473	0.059	0.625	7.977	< .001

Here is the formula of this model:

$$SBI\_D = 1.982 + 0.473 * STO\_D$$

Appendix P: H2 – Sustainability storytelling has a positive impact on purchase intentions

For the first ad

Model Summary - PI

Model	R	R²	Adjusted R²	RMSE
H₀	0.000	0.000	0.000	1.114
H₁	0.446	0.199	0.191	1.002

ANOVA ▼

Model		Sum of Squares	df	Mean Square	F	p
H₁	Regression	24.742	1	24.742	24.634	< .001
	Residual	99.432	99	1.004		
	Total	124.173	100			

Note. The intercept model is omitted, as no meaningful information can be shown.

Coefficients

Model		Unstandardized	Standard Error	Standardized	t	p
H₀	(Intercept)	2.463	0.111		22.212	< .001
H₁	(Intercept)	0.694	0.370		1.875	0.064
	STO	0.554	0.112	0.446	4.963	< .001

Here is the formula of this model:

$$PI = 0.694 + 0.554 * STO$$

For the second ad

Model Summary - PI_D ▼

Model	R	R²	Adjusted R²	RMSE
H_0	0.000	0.000	0.000	1.196
H_1	0.508	0.258	0.250	1.035

ANOVA

Model		Sum of Squares	df	Mean Square	F	p
H_1	Regression	36.866	1	36.866	34.384	< .001
	Residual	106.147	99	1.072		
	Total	143.012	100			

Note. The intercept model is omitted, as no meaningful information can be shown.

Coefficients

Model		Unstandardized	Standard Error	Standardized	t	p
H_0	(Intercept)	2.978	0.119		25.024	< .001
H_1	(Intercept)	0.402	0.451		0.892	0.375
	STO_D	0.653	0.111	0.508	5.864	< .001

Here is the formula of this model:

$$PI\_D = 0.402 + 0.653 * STO\_D$$

Appendix Q: H3a – Sustainability consciousness positively moderates the relationship between sustainability storytelling and sustainable brand image

For the first ad

```
> result <- PROCESS(data = data, y = "SBI", x = "STO", mods = "SC", mod.t
ype="2-way")

****************** PART 1. Regression Model Summary ******************

PROCESS Model Code : 1 (Hayes, 2018; www.guilford.com/p/hayes3)
PROCESS Model Type : Simple Moderation
-      Outcome (Y) : SBI
-   Predictor (X) : STO
-   Mediators (M) : -
- Moderators (W) : SC
- Covariates (C) : -
-    HLM Clusters : -

All numeric predictors have been grand-mean centered.
(For details, please see the help page of PROCESS.)

Formula of Outcome:
-      SBI ~ STO*SC

CAUTION:
  Fixed effect (coef.) of a predictor involved in an interaction
  denotes its "simple effect/slope" at the other predictor = 0.
  Only when all predictors in an interaction are mean-centered
  can the fixed effect denote the "main effect"!

Model Summary
```

	(1) SBI	(2) SBI
(Intercept)	3.083 ***	3.066 ***
	(0.067)	(0.068)
STO	0.273 ***	0.224 **
	(0.075)	(0.078)
SC		0.159
		(0.083)
STO:SC		0.122
		(0.100)
R^2	0.117	0.161
Adj. R^2	0.108	0.135
Num. obs.	101	101

Note. * *p* < .05, ** *p* < .01, *** *p* < .001.

```
************ PART 2. Mediation/Moderation Effect Estimate ************

Package Use : 'interactions' (v1.1.5)
Effect Type : Simple Moderation (Model 1)
Sample Size : 101
Random Seed : -
Simulations : -

Interaction Effect on "SBI" (Y)
```

	F	df1	df2	p
STO * SC	1.49	1	97	.225

```
─────────────────────────────

Simple Slopes: "STO" (X) ==> "SBI" (Y)
───────────────────────────────────────────────
 "SC"          Effect    S.E.    t     p          [95% CI]
───────────────────────────────────────────────
 2.431 (- SD)  0.124 (0.124) 0.996  .322     [-0.123, 0.371]
 3.248 (Mean)  0.224 (0.078) 2.879  .005 **  [ 0.069, 0.378]
 4.064 (+ SD)  0.323 (0.100) 3.250  .002 **  [ 0.126, 0.521]
───────────────────────────────────────────────


>
```

Here is the formula of this model:

$$SBI = 3.066 + 0.224 * STO + 0.159 * SC + 0.122 * (STO * SC)$$

For the second ad

```
> result <- PROCESS(data = data, y = "SBI_D", x = "STO_D", mods = "SC", m
od.type="2-way")

****************** PART 1. Regression Model Summary ******************

PROCESS Model Code : 1 (Hayes, 2018; www.guilford.com/p/hayes3)
PROCESS Model Type : Simple Moderation
-     Outcome (Y) : SBI_D
-   Predictor (X) : STO_D
-   Mediators (M) : -
- Moderators (W) : SC
- Covariates (C) : -
-    HLM Clusters : -

All numeric predictors have been grand-mean centered.
(For details, please see the help page of PROCESS.)

Formula of Outcome:
-     SBI_D ~ STO_D*SC

CAUTION:
  Fixed effect (coef.) of a predictor involved in an interaction
  denotes its "simple effect/slope" at the other predictor = 0.
  Only when all predictors in an interaction are mean-centered
  can the fixed effect denote the "main effect"!

Model Summary
```

	(1) SBI_D	(2) SBI_D
(Intercept)	3.846 ***	3.883 ***
	(0.055)	(0.056)
STO_D	0.473 ***	0.363 ***
	(0.059)	(0.061)
SC		0.245 ***
		(0.070)
STO_D:SC		-0.116
		(0.069)
R^2	0.391	0.482
Adj. R^2	0.385	0.466

```
Num. obs.      101            101
─────────────────────────────────────
Note. * p < .05, ** p < .01, *** p < .001.

************* PART 2. Mediation/Moderation Effect Estimate *************

Package Use : 'interactions' (v1.1.5)
Effect Type : Simple Moderation (Model 1)
Sample Size : 101
Random Seed : -
Simulations : -

Interaction Effect on "SBI_D" (Y)
─────────────────────────────────────
              F df1 df2      p
─────────────────────────────────────
STO_D * SC  2.82   1  97   .096 .
─────────────────────────────────────


Simple Slopes: "STO_D" (X) ==> "SBI_D" (Y)
──────────────────────────────────────────────────────────
 "SC"           Effect    S.E.     t      p          [95% CI]
──────────────────────────────────────────────────────────
 2.431 (- SD)   0.458 (0.079) 5.798 <.001 *** [0.301, 0.614]
 3.248 (Mean)   0.363 (0.061) 5.910 <.001 *** [0.241, 0.485]
 4.064 (+ SD)   0.269 (0.087) 3.073  .003 **  [0.095, 0.442]
──────────────────────────────────────────────────────────


>
```

Here is the formula of this model:

$$SBI\_D = 3.846 + 0.473 * STO\_D + 0.245 * SC - 0.116 * (STO\_D * SC)$$

Appendix R: H3b – Sustainability consciousness positively moderates the relationship between sustainability storytelling and purchase intentions

For the first ad

```
> result <- PROCESS(data = data, y = "PI", x = "STO", mods = "SC", mod.ty
pe="2-way")

****************** PART 1. Regression Model Summary ******************

PROCESS Model Code : 1 (Hayes, 2018; www.guilford.com/p/hayes3)
PROCESS Model Type : Simple Moderation
-       Outcome (Y) : PI
-    Predictor (X) : STO
-    Mediators (M) : -
- Moderators (W) : SC
- Covariates (C) : -
-     HLM Clusters : -

All numeric predictors have been grand-mean centered.
(For details, please see the help page of PROCESS.)

Formula of Outcome:
-       PI ~ STO*SC

CAUTION:
  Fixed effect (coef.) of a predictor involved in an interaction
  denotes its "simple effect/slope" at the other predictor = 0.
  Only when all predictors in an interaction are mean-centered
  can the fixed effect denote the "main effect"!

Model Summary
```

	(1) PI	(2) PI
(Intercept)	2.463 ***	2.433 ***
	(0.100)	(0.095)
STO	0.554 ***	0.440 ***
	(0.112)	(0.109)
SC		0.440 ***
		(0.117)
STO:SC		0.207
		(0.140)
R^2	0.199	0.315
Adj. R^2	0.191	0.293
Num. obs.	101	101

Note. * $p < .05$, ** $p < .01$, *** $p < .001$.

```
************ PART 2. Mediation/Moderation Effect Estimate ************

Package Use : 'interactions' (v1.1.5)
Effect Type : Simple Moderation (Model 1)
Sample Size : 101
Random Seed : -
Simulations : -

Interaction Effect on "PI" (Y)
```

	F	df1	df2	p
STO * SC	2.18	1	97	.143

```
_____

Simple Slopes: "STO" (X) ==> "PI" (Y)
───────────────────────────────────────────────────
 "SC"           Effect   S.E.     t     p          [95% CI]
───────────────────────────────────────────────────
 2.431 (- SD)  0.270 (0.175) 1.545  .126      [-0.077, 0.618]
 3.248 (Mean)  0.440 (0.109) 4.027 <.001 *** [ 0.223, 0.656]
 4.064 (+ SD)  0.609 (0.140) 4.355 <.001 *** [ 0.332, 0.887]
───────────────────────────────────────────────────


>
```

Here is the formula of this model:

$$PI = 2.463 + 0.554 * STO + 0.440 * SC + 0.207 * (STO * SC)$$

For the second ad

```
> result <- PROCESS(data = data, y = "PI_D", x = "STO_D", mods = "SC", mo
d.type="2-way")

****************** PART 1. Regression Model Summary ******************

PROCESS Model Code : 1 (Hayes, 2018; www.guilford.com/p/hayes3)
PROCESS Model Type : Simple Moderation
-     Outcome (Y) : PI_D
-   Predictor (X) : STO_D
-   Mediators (M) : -
- Moderators (W) : SC
- Covariates (C) : -
-    HLM Clusters : -

All numeric predictors have been grand-mean centered.
(For details, please see the help page of PROCESS.)

Formula of Outcome:
-     PI_D ~ STO_D*SC

CAUTION:
  Fixed effect (coef.) of a predictor involved in an interaction
  denotes its "simple effect/slope" at the other predictor = 0.
  Only when all predictors in an interaction are mean-centered
  can the fixed effect denote the "main effect"!

Model Summary
```

	(1) PI_D	(2) PI_D
(Intercept)	2.978 ***	2.970 ***
	(0.103)	(0.105)
STO_D	0.653 ***	0.451 ***
	(0.111)	(0.115)
SC		0.545 ***
		(0.132)
STO_D:SC		0.025
		(0.129)
R^2	0.258	0.370
Adj. R^2	0.250	0.350

```
Num. obs.     101           101
─────────────────────────────────
```

```
************* PART 2. Mediation/Moderation Effect Estimate *************

Package Use : 'interactions' (v1.1.5)
Effect Type : Simple Moderation (Model 1)
Sample Size : 101
Random Seed : –
Simulations : –

Interaction Effect on "PI_D" (Y)
───────────────────────────────────
              F df1 df2      p
───────────────────────────────────
STO_D * SC  0.04   1   97   .849
───────────────────────────────────


Simple Slopes: "STO_D" (X) ==> "PI_D" (Y)
──────────────────────────────────────────────────────────
 "SC"         Effect    S.E.     t      p          [95% CI]
──────────────────────────────────────────────────────────
 2.431 (– SD)  0.431 (0.148) 2.907  .005 **  [0.137, 0.725]
 3.248 (Mean)  0.451 (0.115) 3.909 <.001 *** [0.222, 0.680]
 4.064 (+ SD)  0.471 (0.164) 2.870  .005 **  [0.145, 0.797]
──────────────────────────────────────────────────────────



>
```

Here is the formula of this model:

$$PI\_D = 2.970 + 0.451 * STO\_D + 0.545 * SC + 0.025 * (STO\_D * SC)$$

Appendix S: H4a – Ad trustworthiness positively moderates the relationship between sustainability storytelling and sustainable brand image

For the first ad

```
> result <- PROCESS(data = data, y = "SBI", x = "STO", mods = "TR", mod.t
ype="2-way")

****************** PART 1. Regression Model Summary ******************

PROCESS Model Code : 1 (Hayes, 2018; www.guilford.com/p/hayes3)
PROCESS Model Type : Simple Moderation
-     Outcome (Y) : SBI
-   Predictor (X) : STO
-   Mediators (M) : -
- Moderators (W) : TR
- Covariates (C) : -
-    HLM Clusters : -

All numeric predictors have been grand-mean centered.
(For details, please see the help page of PROCESS.)

Formula of Outcome:
-     SBI ~ STO*TR

CAUTION:
  Fixed effect (coef.) of a predictor involved in an interaction
  denotes its "simple effect/slope" at the other predictor = 0.
  Only when all predictors in an interaction are mean-centered
  can the fixed effect denote the "main effect"!

Model Summary

_____
               (1) SBI        (2) SBI
_____
(Intercept)    3.083 ***      3.053 ***
               (0.067)        (0.059)
STO            0.273 ***      0.136 *
               (0.075)        (0.066)
TR                            0.494 ***
                              (0.085)
STO:TR                        0.160
                              (0.095)
_____
R^2            0.117          0.402
Adj. R^2       0.108          0.383
Num. obs.      101            101
_____
Note. * p < .05, ** p < .01, *** p < .001.

************ PART 2. Mediation/Moderation Effect Estimate ************

Package Use : 'interactions' (v1.1.5)
Effect Type : Simple Moderation (Model 1)
Sample Size : 101
Random Seed : -
Simulations : -

Interaction Effect on "SBI" (Y)
_____
            F df1 df2       p
_____
STO * TR  2.85   1  97   .095 .
```

```
─────────────────────────────────────

Simple Slopes: "STO" (X) ==> "SBI" (Y)
──────────────────────────────────────────────────────
 "TR"          Effect    S.E.      t     p         [95% CI]
──────────────────────────────────────────────────────
 2.534 (- SD)  0.021 (0.099) 0.208  .836      [-0.176, 0.217]
 3.257 (Mean)  0.136 (0.066) 2.070  .041 *    [ 0.006, 0.267]
 3.981 (+ SD)  0.252 (0.091) 2.765  .007 **   [ 0.071, 0.433]
──────────────────────────────────────────────────────


>
```

Here is the formula of this model:

$$SBI = 3.083 + 0.273 * STO + 0.494 * TR + 0.160 * 5STO * TR)$$

For the second ad

```
> result <- PROCESS(data = data, y = "SBI_D", x = "STO_D", mods = "TR_D",
mod.type="2-way")

****************** PART 1. Regression Model Summary ******************

PROCESS Model Code : 1 (Hayes, 2018; www.guilford.com/p/hayes3)
PROCESS Model Type : Simple Moderation
-     Outcome (Y) : SBI_D
-   Predictor (X) : STO_D
-   Mediators (M) : -
- Moderators (W) : TR_D
- Covariates (C) : -
-    HLM Clusters : -

All numeric predictors have been grand-mean centered.
(For details, please see the help page of PROCESS.)

Formula of Outcome:
-     SBI_D ~ STO_D*TR_D

CAUTION:
  Fixed effect (coef.) of a predictor involved in an interaction
  denotes its "simple effect/slope" at the other predictor = 0.
  Only when all predictors in an interaction are mean-centered
  can the fixed effect denote the "main effect"!

Model Summary
```

	(1) SBI_D	(2) SBI_D
(Intercept)	3.846 ***	3.858 ***
	(0.055)	(0.043)
STO_D	0.473 ***	0.210 ***
	(0.059)	(0.051)
TR_D		0.547 ***
		(0.058)
STO_D:TR_D		-0.032
		(0.041)
R^2	0.391	0.689
Adj. R^2	0.385	0.679

```
Num. obs.     101           101
─────────────────────────────────
```
Note. * *p* < .05, ** *p* < .01, *** *p* < .001.

************* PART 2. Mediation/Moderation Effect Estimate *************

Package Use : 'interactions' (v1.1.5)
Effect Type : Simple Moderation (Model 1)
Sample Size : 101
Random Seed : –
Simulations : –

Interaction Effect on "SBI_D" (Y)
```
─────────────────────────────────
              F df1 df2      p
─────────────────────────────────
STO_D * TR_D  0.61   1  97  .437
─────────────────────────────────
```

Simple Slopes: "STO_D" (X) ==> "SBI_D" (Y)
```
─────────────────────────────────────────────────────────
 "TR_D"         Effect    S.E.     t      p        [95% CI]
─────────────────────────────────────────────────────────
 2.792 (- SD)  0.236 (0.056) 4.208 <.001 *** [0.125, 0.347]
 3.604 (Mean)  0.210 (0.051) 4.090 <.001 *** [0.108, 0.311]
 4.416 (+ SD)  0.183 (0.066) 2.781  .007 **  [0.053, 0.314]
─────────────────────────────────────────────────────────
```

>

Here is the formula of this model:

$$SBI\_D = 3.858 + 0.210 * STO\_D + 0.547 * TR\_D - 0.032 * (STO\_D * TR\_D)$$

Appendix T: H4b – Ad trustworthiness positively moderates the relationship between sustainability storytelling and purchase intentions

For the first ad

```
> result <- PROCESS(data = data, y = "PI", x = "STO", mods = "TR", mod.type="2-way")

****************** PART 1. Regression Model Summary ******************

PROCESS Model Code : 1 (Hayes, 2018; www.guilford.com/p/hayes3)
PROCESS Model Type : Simple Moderation
-      Outcome (Y) : PI
-   Predictor (X) : STO
-   Mediators (M) : -
- Moderators (W) : TR
- Covariates (C) : -
-    HLM Clusters : -

All numeric predictors have been grand-mean centered.
(For details, please see the help page of PROCESS.)

Formula of Outcome:
-      PI ~ STO*TR

CAUTION:
  Fixed effect (coef.) of a predictor involved in an interaction
  denotes its "simple effect/slope" at the other predictor = 0.
  Only when all predictors in an interaction are mean-centered
  can the fixed effect denote the "main effect"!

Model Summary
```

	(1) PI	(2) PI
(Intercept)	2.463 ***	2.450 ***
	(0.100)	(0.102)
STO	0.554 ***	0.457 ***
	(0.112)	(0.114)
TR		0.375 *
		(0.147)
STO:TR		0.065
		(0.164)
R^2	0.199	0.259
Adj. R^2	0.191	0.237
Num. obs.	101	101

Note. * $p < .05$, ** $p < .01$, *** $p < .001$.

```
************* PART 2. Mediation/Moderation Effect Estimate *************

Package Use : 'interactions' (v1.1.5)
Effect Type : Simple Moderation (Model 1)
Sample Size : 101
Random Seed : -
Simulations : -

Interaction Effect on "PI" (Y)
```

	F	df1	df2	p
STO * TR	0.16	1	97	.692

```
―――――――――――――――――――――――

Simple Slopes: "STO" (X) ==> "PI" (Y)
―――――――――――――――――――――――――――――――――――――――――
 "TR"          Effect   S.E.    t     p          [95% CI]
―――――――――――――――――――――――――――――――――――――――――
 2.534 (- SD)  0.410 (0.171) 2.399  .018 *   [0.071, 0.749]
 3.257 (Mean)  0.457 (0.114) 4.013 <.001 *** [0.231, 0.683]
 3.981 (+ SD)  0.505 (0.158) 3.197  .002 **  [0.191, 0.818]
―――――――――――――――――――――――――――――――――――――――――


>
```

Here is the formula of this model:

$$PI = 2.450 + 0.457 * STO + 0.375 * TR + 0.065 * (STO * TR)$$

For the second ad

```
> result <- PROCESS(data = data, y = "PI_D", x = "STO_D", mods = "TR_D",
mod.type="2-way")

****************** PART 1. Regression Model Summary ******************

PROCESS Model Code : 1 (Hayes, 2018; www.guilford.com/p/hayes3)
PROCESS Model Type : Simple Moderation
-     Outcome (Y) : PI_D
-   Predictor (X) : STO_D
-   Mediators (M) : -
- Moderators (W) : TR_D
- Covariates (C) : -
-    HLM Clusters : -

All numeric predictors have been grand-mean centered.
(For details, please see the help page of PROCESS.)

Formula of Outcome:
-     PI_D ~ STO_D*TR_D

CAUTION:
  Fixed effect (coef.) of a predictor involved in an interaction
  denotes its "simple effect/slope" at the other predictor = 0.
  Only when all predictors in an interaction are mean-centered
  can the fixed effect denote the "main effect"!

Model Summary
```

	(1) PI_D	(2) PI_D
(Intercept)	2.978 ***	2.859 ***
	(0.103)	(0.094)
STO_D	0.653 ***	0.398 ***
	(0.111)	(0.113)
TR_D		0.761 ***
		(0.129)
STO_D:TR_D		0.300 **
		(0.091)
R^2	0.258	0.477
Adj. R^2	0.250	0.461

```
Num. obs.      101            101
─────────────────────────────────────
```
Note. * *p* < .05, ** *p* < .01, *** *p* < .001.

************ PART 2. Mediation/Moderation Effect Estimate ************

Package Use : 'interactions' (v1.1.5)
Effect Type : Simple Moderation (Model 1)
Sample Size : 101
Random Seed : –
Simulations : –

Interaction Effect on "PI_D" (Y)
```
─────────────────────────────────────
                F df1 df2       p
─────────────────────────────────────
STO_D * TR_D  10.92   1  97   .001 **
─────────────────────────────────────
```

Simple Slopes: "STO_D" (X) ==> "PI_D" (Y)

```
───────────────────────────────────────────────────────────
 "TR_D"        Effect    S.E.      t     p         [95% CI]
───────────────────────────────────────────────────────────
 2.792 (– SD)  0.154 (0.124) 1.245  .216       [-0.091, 0.399]
 3.604 (Mean)  0.398 (0.113) 3.519 <.001 *** [ 0.173, 0.622]
 4.416 (+ SD)  0.642 (0.146) 4.409 <.001 *** [ 0.353, 0.930]
───────────────────────────────────────────────────────────
```

>

Here is the formula of this model:

$$PI\_D = 2.859 + 0.398 * STO\_D + 0.761 * TR\_D + 0.300 * (STO\_D * TR\_D)$$

EXECUTIVE SUMMARY

Narratives and storytelling are deeply ingrained in human nature and have been used for millennia to understand and interact with the world. In recent years, the intersection of storytelling, sustainability, and luxury has become increasingly relevant, especially as consumers demand more sustainable practices from brands. This thesis explores the impact of sustainability storytelling on consumer behaviour within the luxury industry, specifically examining its effects on sustainable brand image and purchase intentions.

This research investigates the strategic use of storytelling in luxury brand marketing, focusing on how sustainability narratives influence consumer perceptions and behaviour. By employing a quantitative research design, this study assesses the effectiveness of sustainability storytelling in shaping a luxury brand's sustainable image and its impact on consumers' purchase intentions. The thesis also examines the moderating roles of sustainable consciousness and ad trustworthiness, providing a comprehensive understanding of the dynamics at play.

The findings demonstrate that sustainability storytelling significantly enhances the sustainable brand image and purchase intentions for luxury brands. Advertisements featuring sustainability claims, when combined with storytelling, were more effective in engaging consumers and fostering positive perceptions. The results also highlight the importance of ad trustworthiness, which further amplifies the positive effects of sustainability storytelling. Additionally, consumers with higher levels of sustainable consciousness were more responsive to sustainability narratives, indicating a crucial segment for luxury brands to target.

In conclusion, this thesis underscores the powerful role of sustainability storytelling in the luxury industry. By integrating authentic and trustworthy sustainability practices into their narratives, luxury brands can significantly enhance their brand image and drive consumer engagement. These insights provide strategic implications for luxury marketers aiming to navigate the growing demand for sustainable consumption and highlight the competitive advantage of embracing sustainability in brand storytelling.

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