



Emotional Storytelling in Luxury Branding: Heritage-Storytelling versus Status-Storytelling

Helena Sophie Dorothea von Kurowski

Dissertation written under the supervision of professor Cláudia
Simão

Dissertation submitted in partial fulfilment of requirements for the
MSc in MSc in Management with Specialisation in Strategic Marketing,
at the Universidade Católica Portuguesa, 05.01.2026.

Resumo

A dissertação intitulada “Emotional Storytelling in Luxury Branding: Heritage-Storytelling versus Status-Storytelling”, da autoria de Helena Sophie Dorothea von Kurowski, investiga como filmes de marcas de luxo orientados para património ou estatuto moldam a autenticidade e o estatuto percebidos e a relação com a marca. O estudo segue um desenho em duas fases: (1) análise de conteúdo de oito filmes no YouTube, classificados como narrativas de património ou de estatuto; (2) experiência online aleatorizada (N = 65), na qual os participantes viram um filme de savoir-faire da Cartier ou um filme com celebridades da Tiffany & Co.

Testa-se um modelo de dupla via em que a condição narrativa influencia os resultados através da autenticidade e do estatuto percebidos, e analisa-se se a identificação com a marca modera estes efeitos. Os resultados mostram que as narrativas de património aumentam a autenticidade percebida, a qual se associa a maior apego à marca, lealdade e intenção de compra. As narrativas de estatuto não elevam o estatuto percebido para além de um nível já elevado nem superam as narrativas de património. As análises de mediação confirmam que é a autenticidade, e não o estatuto, que transmite o efeito da condição narrativa. A identificação com a marca apresenta um efeito principal positivo, mas sem moderação robusta.

Conclui-se que a autenticidade é o principal mecanismo através do qual o storytelling de luxo em vídeo reforça as relações com a marca, recomendando-se narrativas que tornem visíveis o savoir-faire, os códigos da maison e uma herança coerente.

Palavras-chave: Marcas de luxo, Narrativa emocional, Narrativa patrimonial, Narrativa de status, Autenticidade percebida

Abstract

In this dissertation, titled 'Emotional Storytelling in Luxury Branding: Heritage-Storytelling versus Status-Storytelling', Helena Sophie Dorothea von Kurowski examines how luxury brand films with a heritage or status focus shape the perception of authenticity and status, and how these perceptions influence brand attachment, brand-level loyalty and product-level purchase intention in short-form video environments. The study employs a two-phase design: first, a content analysis classifies eight maison-owned YouTube films as either heritage- or status-oriented; second, a randomised online experiment (N = 65) exposes participants to either a heritage focused Cartier craftsmanship film or a status focused Tiffany & Co. celebrity film, measuring emotions, appraisals, and relationship outcomes.

The study tests a dual-pathway framework, whereby storytelling condition affects outcomes via perceived authenticity and status. It also examines whether brand identification moderates these effects. The results show that heritage storytelling reliably increase perceived authenticity, which in turn significantly predicts attachment, loyalty, and purchase intentions. Status narratives do not raise perceived status beyond an already high baseline, nor do they outperform heritage narratives on any outcome. Mediation analyses confirm that authenticity, rather than status, transmits the effect of narrative condition. Meanwhile, brand identification exhibits strong positive main effects, but no moderation.

The dissertation concludes that authenticity is the primary psychological route through which short-form luxury storytelling strengthens consumer-brand relationships, and it recommends communication strategies that foreground visible craftsmanship and maison codes, as well as a coherent heritage. Celebrity and spectacle should be used to support, rather than replace, the brand's authentic core.

Keywords: Luxury branding, Emotional storytelling, Heritage storytelling, Status storytelling, Perceived authenticity

Table of Contents

- Resumo ii
- Abstract iii
- Table of Contents iv
- Table of Figures vi
- 1. Introduction 1
 - 1.1 Background and Motivation 1
 - 1.2 Aims, Scope and Relevance 1
 - 1.3 Research Questions and Hypotheses 2
 - 1.4 Structure of the Thesis 2
- 2. Literature Review 3
 - 2.1 Narrative Conditions: Heritage vs. Status 3
 - 2.2 Mediators 4
 - 2.2.1 Perceived Authenticity 4
 - 2.2.2 Perceived Status 4
 - 2.3 Dependent Variables: Attachment, Loyalty, Purchase 5
 - 2.4 Moderator 5
 - 2.5 Context Covariates 5
 - 2.6 Conceptual Framework 6
 - 2.7 Hypotheses 7
- 3. Methodology 7
 - 3.1 Research Design 7
 - 3.2 Content Analysis 8
 - 3.3 Survey 9
 - 3.3.1 Sample 10
 - 3.3.2 Research Design and Variables 10
 - 3.3.3 Stimuli and Measures 10

3.3.4 Procedure for Participants	13
3.4 Planned Analysis	14
4. Results	14
4.1 Outcomes of Content Analysis	14
4.1.1 Heritage Stimuli	14
4.1.2 Status Stimuli	15
4.2 Outcomes of Survey	16
4.2.1 Randomisation and Manipulation Checks.....	16
4.2.2 Descriptive Statistics and Scale Associations	18
4.2.3 Tests of Hypotheses H1-H4.....	18
5. Discussion	21
6. Managerial Implications.....	25
7. Limitations and Future Research.....	26
8. Conclusion.....	29
9. Use of AI Tools	30
10. References	31
11. Appendices	35

Table of Figures

Figure 1- Conceptual framework visual..... 6

Figure 2- Overview of criteria for YouTube videos 17

Figure 3- Mean perceived authenticity by narrative condition (heritage vs. status)..... 19

1. Introduction

The introduction sets out the broader context of the study, clarifies its motivation and relevance, and formulates the research questions that guide the subsequent chapters.

1.1 Background and Motivation

Short-form video has become the default arena in which luxury brands create and reinforce meaning. In mobile feeds, the opening seconds carry disproportionate importance: According to research by Meta and Nielsen, up to 47% of a video campaign's value is delivered in the first three seconds. Furthermore, 65% of viewers who watch for at least three seconds continue to watch for at least ten seconds, and 45% reach the thirty-second mark (The Value of Video for Brands, 2015). Within this brief timeframe, contemporary luxury 'micro-films' typically adopt one of two persuasive approaches: a heritage narrative emphasising craftsmanship, origin and brand identity, or a status narrative leveraging celebrity visibility, cultural references and public display. The strategic importance of these choices has increased as market conditions have worsened. On 17 January 2025, Bain & Company estimated that the personal luxury goods market had ended 2024 at €363 billion, marking its first contraction in approximately fifteen years (D'Arpizio et al., 2025). McKinsey's 'State of Fashion 2024', published on 29 November 2023, also states that demand will be more challenging to fulfil. It suggests that firms should focus on offering compelling value propositions and narratives to stimulate growth rather than simply reducing prices (Balchandani et al., 2023).

1.2 Aims, Scope and Relevance

This thesis investigates how heritage- and status-signalling brand films influence consumers' initial evaluations and subsequent brand interactions in the context of short-form social videos. To maximise internal validity and managerial relevance, the empirical focus is deliberately narrow: brand-owned videos drawn from official YouTube channels and matched on category (jewellery), format, and runtime. These videos are delivered under controlled exposure. The study focuses on two theoretically significant evaluations: perceived authenticity for the heritage storytelling and perceived status for the status storytelling. It examines the links between these evaluations and brand attachment, intention to be loyal, and intention to purchase. This thesis investigates how heritage-forward and status-led storytelling shape perceived authenticity and status by integrating a content analysis of authentic maison films

with a randomised online experiment. It also offers practically relevant guidance by demonstrating how this translates into brand relationships.

1.3 Research Questions and Hypotheses

Guided by luxury branding and persuasion research, the thesis addresses the following four questions:

RQ1: Do heritage-signalling versus status-signalling narratives affect a brand's perceived authenticity and perceived status differently?

RQ2: Do perceived authenticity and perceived status predict brand attachment, loyalty intention and purchase intention, thereby mediating the effects of any condition?

RQ3: Does brand identification condition these relationships (i.e. for which individuals are the effects stronger)?

RQ4: What is the correlational profile among emotions during viewing, the two appraisals and the three outcomes (brand attachment, loyalty intention, purchase intention)?

The hypotheses used throughout the thesis transform these questions into testable statements. H1 posits that heritage-signalling narratives increase perceived authenticity more than status-signalling narratives do. H2 posits that status-signalling narratives increase perceived status value more than heritage-signalling narratives do. H3 proposes that perceived authenticity and status mediate the effects of narrative condition on brand attachment, brand-level loyalty intentions, and product-level purchase intentions. H4 proposes that brand identification strengthens these relationships among consumers with stronger identification by amplifying the positive effects of authenticity and status on the three outcomes. In other words, the hypotheses assume that grabbing attention is not enough on its own; it must also influence how authentic and high-status the brand seems.

1.4 Structure of the Thesis

Chapter 1 talks about the research challenge and the setting in which it takes place. It gives the study's history and talks about why it was done. It also talks about the study's goals and limits, as well as its importance, research questions, and hypotheses. The chapter ends with a summary of the thesis framework. Chapter 2 gives an overview of the research on luxury brands, legacy,

status signalling, authenticity, brand attachment, and short-form digital communication. It delineates the two-story conditions ('heritage' versus 'status'), identifies the mediators and outcome variables, and presents 'brand identification' as a moderator, with 'attention' and 'discrete emotions' as contextual covariates. The chapter then goes on to build the conceptual framework and formal hypotheses. Chapter 3 goes into length about the process. It outlines the general research design and discusses the content analysis used to categorise brand-owned films as either 'heritage' or 'status'. It also discusses how the matching stimuli were selected. Chapter 3 then discusses how the online poll was set up, who participated, what they did, and how the researchers planned to use the data. Chapter 4 presents the results, beginning with those of the content analysis and then moving on to the survey results. These include randomisation and manipulation checks, descriptive statistics and scale connections, primary tests on mediators and outcomes, and analyses of mediation and moderation, as well as robustness assessments. Chapter 5 discusses the results in relation to previous research and the suggested framework, with a focus on the theoretical implications. Chapter 6 considers how managers can utilise luxury storytelling in short-form video settings. Chapter 7 discusses the study's main limitations and suggests ideas for future research. Chapter 8 concludes by summarising the main points and offering useful advice. The references and appendices form the final part of the thesis.

2. Literature Review

This chapter reviews the theoretical and empirical literature on luxury branding, authenticity, status signalling and short-form video persuasion to ground the proposed framework and hypotheses.

2.1 Narrative Conditions: Heritage vs. Status

In social feeds, luxury micro-films usually emphasise either heritage cues such as craftsmanship, provenance and brand codes, or status cues such as celebrity, glamour and public visibility (Ko et al., 2017). These logics align with the desirability hierarchy in the luxury sector, where product superiority is reflected in selectivity and controlled access, while prestige and creative leadership are reflected in seduction (Kapferer & Valette-Florence, 2016). The early capture of attention and emotional triggers influences the diffusion and persuasion of short videos, motivating the treatment of attention and emotion as contextual rather than focal mechanisms (Nikolinakou & King, 2018). Informational value and brand prominence also

influence the sharing and initial engagement with digital content (Tellis et al., 2019). Hedonic experience and format choices also affect the effectiveness of content in highly social environments such as TikTok (Barta et al., 2022).

2.2 Mediators

This section outlines the mediating constructs of perceived authenticity and perceived status and explains how they transmit the effects of heritage and status narratives onto brand attachment, loyalty intention and purchase intention. Hypothesis 3 formalises these mediating roles.

2.2.1 Perceived Authenticity

Perceived authenticity means that people believe a brand to be genuine, reliable, and faithful to its origins. This is often achieved through discernible craftsmanship, consistent storytelling, and symbolic codes (Ko et al., 2017). Experimental studies have demonstrated that enhancing brand authenticity can elevate perceived value and, consequently, stimulate purchase intentions through downstream evaluative processes, such as forgiveness under strain (Papadopoulou et al., 2023). In the context of traditional luxury, heritage qualities strengthen brand love and intention metrics, establishing authenticity as a key psychological driver (Pourazad et al., 2023). Strong relational ties, such as brand love and attachment, are well-known precursors of loyalty behaviours, thereby reinforcing the importance of authenticity for downstream outcomes (Batra et al., 2011).

2.2.2 Perceived Status

Perceived status offers the prospect of recognition and respect, as well as a sense of distinction from the general population. These traits are communicated through visibility in public displays and discernible signals (Han et al., 2010). In luxury contexts, cues of seduction increase desirability when rarity is managed rather than being absolute. This gives status value a parallel status to authenticity (Kapferer & Valette-Florence, 2016). In elite contexts, quiet signalling can replace loud displays, implying a ceiling effect for additional status-coded communication among the most prestigious brands (Taylor, 2025). In terms of supply chain and market risk, there is a distinction between loud and quiet luxury. This means that being more obvious does not necessarily make you appear more important (Wang et al., 2025). Design aspects, including colour saturation, combine with brand heritage to influence perceptions of status. This

demonstrates that status evaluations are influenced by both the manner in which something is executed and the brand context (Zhou et al., 2025).

2.3 Dependent Variables: Attachment, Loyalty, Purchase

Brand attachment is an enduring bond between consumers and brands, predicting commitment-like outcomes in luxury settings (Batra et al., 2011). According to Papadopoulou et al. (2023), authenticity increases the meaning and value that customers attribute to a brand, making them more likely to be loyal and make purchases. Heritage attributes also enhance brand affection and intention development, thereby linking authenticity-driven communication to future actions (Pourazad et al., 2023). Status can affect what people want and choose, especially when status information is incremental. This is more likely to happen when status is not already saturated at the top of the category (Kapferer & Valette-Florence, 2016). Executional signals can change how people see status when they engage with heritage. This can lead to status impacts in situations that don't have a ceiling (Zhou et al., 2025).

2.4 Moderator

Brand identification reflects the extent to which the brand is self-relevant. Higher identification elevates attachment, loyalty and purchase intentions across communications in identity-rich categories (Batra et al., 2011). Content that is identity-congruent and emotionally authentic tends to generate stronger social responses. This is consistent with identification acting as a main-effect amplifier rather than favouring one narrative route (Nikolinakou & King, 2018). The informational and emotional structure of content also influences sharing and persuasion in feed environments, supporting the inclusion of identification alongside attention and emotions in the model (Tellis et al., 2019). Its moderating role in shaping the effects of narrative condition and the mediating appraisals on the outcome variables is formalised in Hypothesis 4.

2.5 Context Covariates

Attention captured in the opening moments influences subsequent viewing and engagement, which is particularly important for short films on mobile platforms (Nikolinakou & King, 2018). The quality of the informational and emotional content further drives diffusion, motivating the measurement of specific emotions in the viewing context (Tellis et al., 2019). Positive affect during exposure tends to increase sharing and approach intentions in advertising, justifying its inclusion as a covariate rather than a focal mediator in this thesis (Wen et al., 2021). Emotion profiles also shape diffusion dynamics in large-scale digital settings, thus

supporting the decision to model emotions as contextual controls (Yu et al., 2025). Hedonic enjoyment in creator-led environments can increase engagement, which is important for interpreting short-form results without redefining the primary mechanisms (Barta et al., 2022).

2.6 Conceptual Framework

Building on the preceding sections, the conceptual framework specifies how heritage- and status-oriented narratives are expected to influence the responses of luxury brands. The narrative condition (heritage versus status) is modelled as the independent variable, influencing two parallel mediators: perceived authenticity and perceived status. These mediators are then expected to affect three outcomes in the form of brand attachment, brand-level loyalty intention and product-level purchase intention.

Brand identification is introduced as a moderator of the paths from narrative condition to outcomes, capturing how consumers who identify with the brand react to heritage or status storytelling. Attention and emotional responses during viewing are treated as contextual covariates rather than primary mediators to control for differences in engagement that might otherwise confound the main effects.

Figure 1 summarises this conceptual framework, showing the hypothesised links between narrative condition, mediators, moderator, contextual covariates, and outcomes. Together, these paths provide the structural basis for hypotheses 1-4.

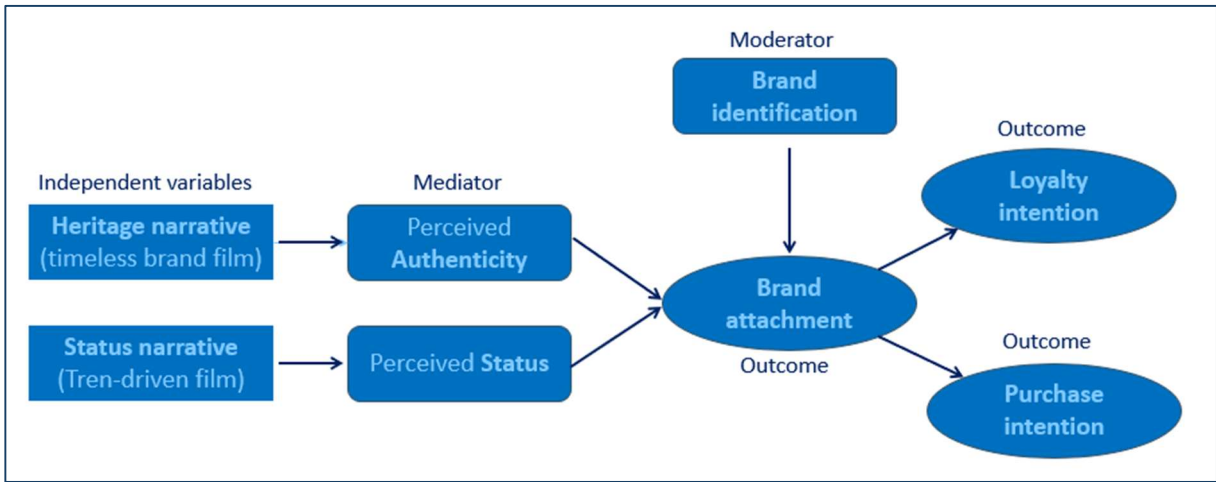


Figure 1- Conceptual framework visual

2.7 Hypotheses

Based on the two-pathway framework, the study formulates directional hypotheses about how heritage- and status-signalling narratives shape their focal appraisals. The core hypotheses focus on perceived authenticity and perceived status value as immediate responses to heritage- and status-signalling brand films, respectively.

H1: Heritage-signalling (vs. Status-signalling) brand narratives will elicit higher levels of perceived authenticity

H2: Status-signalling (vs. Heritage-signalling) brand narratives will elicit higher levels of perceived status value

H3: Perceived authenticity and perceived status value will mediate the effect of heritage-signalling (vs. status-signalling) brand narratives on brand attachment, brand-level loyalty intention and product-level purchase intention

H4: Brand identification will positively moderate the effect of heritage-signalling (vs. status-signalling) brand narratives on brand attachment, brand-level loyalty intention and product-level purchase intention, such that the advantage of heritage-signalling narratives is stronger at higher levels of brand identification

Together, these hypotheses translate the broader conceptual framework into testable predictions that can be examined with the content-analytic and experimental data described in the following chapters.

3. Methodology

This chapter outlines a two-phase method, which involves developing stimuli and testing them in a randomised online experiment.

3.1 Research Design

A two-phase design was employed. In phase 1, brand-owned luxury videos were gathered from official YouTube channels and coded based on two predefined narrative dimensions: heritage signalling and status signalling. These dimensions were identified using concrete cues such as atelier craft, provenance, and legacy symbols, as well as celebrity presence and public display.

Two trained coders worked independently using time-stamped evidence and reconciled any differences. To minimise non-focal differences, the final pair were matched on category and execution: both were jewellery films, with the logo appearing only at the end and similar runtimes. The heritage stimulus was Cartier's 'Panthère Dentelée Savoir-Faire' (0:48) and the status stimulus was Tiffany & Co.'s 'About Love' (1:30).

Phase 2 consisted of an online experiment utilizing the material chosen from phase 1. The participants were randomly assigned to watch one of the two films embedded in the native YouTube player, with progression disabled until the film had finished playing. A questionnaire was then used to capture emotions experienced during viewing, as well as an attention/interest covariate, mediators (perceived authenticity and status), outcomes (brand attachment, loyalty and purchase intention) and a moderator (brand identification), as well as performing manipulation checks. Brand-level covariates were also captured. Participants were recruited via WhatsApp direct messages and Stories on WhatsApp and Instagram using convenience and snowball methods in English and German. Embedded fields stored condition, language and page timing data. The design tested whether narrative style rather than category or format drove responses, with analyses focusing on manipulation success, mediator effects, outcomes, and indirect pathways.

3.2 Content Analysis

To make the stimuli as realistic as possible, existing brand films were used, with their original creative execution and native YouTube format preserved. This approach is consistent with research indicating that the informational structure of online video content influences persuasion and sharing outcomes (Tellis et al., 2019). It also aligns with research demonstrating that the emotional responses evoked by digital video influence whether content is shared and discussed on social networks (Nikolinakou & King, 2018). Moreover, research on viral advertising underscores the significance of empowering or high-arousal emotions in influencing sharing and purchasing intentions, hence affirming the efficacy of intact, organically generated stimuli (Wen et al., 2021). Likewise, extensive diffusion studies indicate that specific emotions integrated into online content influence the dissemination of knowledge within digital contexts (Yu et al., 2025). Using authentic maison films also reflects the importance of signalling status and brand prominence in how luxury brands communicate in practice (Han et al., 2010). Finally, it preserves the heritage-linked attributes that underpin the perceived authenticity of traditional luxury brands and, in turn, emotional attachment to them (Pourazad et al., 2023).

Recent brand-owned uploads from leading luxury fashion and accessories brands were compiled from their official YouTube channels. Clips were selected if they presented a discernible narrative arc rather than being purely instructional or consisting of static product footage. They also had to exhibit clear heritage or status cues and have a runtime suitable for social and video platforms within the target range of thirty seconds to two minutes. Reliable playback quality was also a requirement. Items were excluded if they were not posted by the brand, if attribution was unclear, if the duration substantially exceeded the target range, if the content consisted primarily of captions without a narrative or if the material fell outside the scope of fashion and accessories.

An initial set of eight campaigns, with four from each narrative, was selected for coding. The heritage set comprised Dior (2020), Louis Vuitton (2019), Van Cleef & Arpels (2021), and Cartier (2025). The status set comprised Tiffany & Co. (2021), Bvlgari (2022), Cartier (2023) and Gucci (2022). For transparency, Appendix A provides more details for each video campaign.

Two indices were defined and applied to each video. The heritage-signalling index captured the presence of craft and atelier processes shown on screen, explicit references to provenance, history or archives, an emphasis on legacy codes and symbols, a focus on materials and quality through close-ups of the manufacturing process and reverent pacing to draw attention to the craftsmanship. The status-signalling index captured celebrity or star power, conspicuous visibility and public display, shareable moments and hooks for going viral, prestigious lifestyle scenes and other cues for social display and recognition. A video could exhibit cues from both indices but was assigned a dominant classification based on the balance of cues.

Two final stimuli were selected from the coded pool to ensure category alignment and approximate runtime parity. The logos were kept at the end to avoid early branding confounds. The heritage condition required the use of Cartier's *Panthère Dentelée* (Savoir-Faire), which has a runtime of 48 seconds. The status condition used Tiffany & Co.'s 'About Love' video, which has a runtime of one minute and thirty seconds. Both stimuli are brand-owned uploads presenting jewellery and are comparable on non-focal attributes such as format and logo timing.

3.3 Survey

The second phase of the study consists of a randomised online survey experiment, which is described in detail in the following subsections.

3.3.1 Sample

An a priori power analysis indicated that a total sample size of 102 participants would be required to detect a medium effect size with 80% power and a 5% significance level in an independent-samples t-test with a directional hypothesis. Convenience and snowball sampling methods were therefore used to reach the necessary number of participants. To be eligible, participants had to be at least 18 years old. Of these, a total of 65 were randomly assigned to the heritage condition (n = 35; 53.8%) or the status condition (n = 30; 46.2%) for the final analytical sample. The sample included 48 women and 17 men, with no demographic quotas enforced. The link was shared with private contacts via WhatsApp direct messages, as well as more broadly via WhatsApp and Instagram Stories. The survey was offered in English and German, with no restrictions on country or native language. Observed completion times were consistent with the communicated time of six to eight minutes.

3.3.2 Research Design and Variables

An online, single-factor, between-subjects experiment was conducted using a self-administered Qualtrics survey. Participants were randomly assigned to one of two narrative conditions ('Heritage' or 'Status'), such that the narrative condition (heritage vs. status) was the only factor manipulated in the experiment and each respondent viewed only one brand film. Of the final analytical sample, 35 respondents (53.8%) were allocated to the 'Heritage' condition and 30 (46.2%) to the 'Status' condition. Random allocation was implemented using Qualtrics' between-subjects randomiser with equal assignment probabilities.

The experimental stimuli were embedded in the native YouTube player on a dedicated survey page. Progression to the next page was disabled until the video had finished playing, ensuring full exposure to the assigned film while preserving a realistic viewing experience. Page timing was recorded as an exposure check. Appendix B.3 provides a screenshot illustrating the general layout and response format of a survey question page. After viewing the assigned film, participants completed a fixed sequence of questionnaire sections capturing emotions, key appraisals, relationship outcomes, manipulation checks and brand-related covariates. These constructs and their operationalisation are described in detail in section 3.3.3.

3.3.3 Stimuli and Measures

Two brand-owned YouTube videos were used as experimental stimuli. The heritage stimulus was Cartier's 48-second *Panthère Dentelée* (Savoir-Faire) film, while the status stimulus was

Tiffany & Co.'s 1 minute 30 second-long About Love film. Both clips feature jewellery and display the brand logo only at the end. Stimuli were assigned to participants using the between-subjects procedure described in section 3.3.2.

Unless otherwise noted, all psychological constructs were measured using five-point scales ranging from 1 ("strongly disagree") to 5 ("strongly agree"). Items were averaged to create composite indices, with higher scores indicating a greater presence of the construct. The full wording of the English and German items can be found in Appendices C.1 and C.2.

The emotions experienced while watching were recorded in order to profile the stimuli. A six-item subset of the Positive and Negative Affect Schedule was used to capture general affect, with responses given on a five-point intensity scale ranging from 1 ("very slightly or not at all") to 5 ("extremely"). Positive items (inspiration, pride, and enthusiasm) formed a three-item positive affect index with acceptable internal consistency (Cronbach's $\alpha = 0.79$). Negative items (irritability, distress, and upset) formed a three-item negative affect index with low internal consistency ($\alpha = .26$). This index was therefore used descriptively and interpreted with caution. Additionally, six discrete emotions tailored to luxury storytelling were measured using the same five-point intensity scale: desire, trust, romance, fun, joy and admiration. Items took the form of "While watching this video, I felt [emotion]". These data were used to describe the emotional profile of the stimuli in line with research on emotions and online virality.

Perceived authenticity (the mediator) was measured using a seven-point agreement scale. The concepts of sincerity, consistency with brand values, visible craftsmanship and genuine quality were captured by the items. Examples of these items included 'This brand stays true to its values'. Another example was 'The product shown in this video appears to be genuinely crafted with care rather than mass-produced'. Higher scores indicated that the film and brand were perceived as more authentic. The six-item authenticity scale showed high internal consistency ($\alpha = .89$).

Perceived status (mediator) was also measured using a seven-point agreement scale. Items assessed prestige and social visibility (e.g. 'This brand is associated with high social status', 'Owning this product would signal prestige to others'), as well as exclusivity and the difficulty of accessing the product. Higher scores indicate that the brand and product were perceived as signalling status more effectively. The six-item status scale also showed high internal consistency ($\alpha = .87$).

Brand attachment was measured using a seven-point agreement scale that captured emotional closeness to, and personal connection with, the brand. Examples of items included 'I feel emotionally attached to this brand' and 'This brand feels special to me'. Higher values indicate stronger emotional bonds. The seven-item attachment scale demonstrated excellent internal consistency ($\alpha = .95$).

Brand-level loyalty intention was measured using a seven-point scale. This assessed intentions to remain loyal to the brand or to return to it in future, for example with items such as "I would choose this brand again in the future" and "I would recommend this brand to others". Additional items assessed persistence, such as 'If this brand was temporarily unavailable, I would wait rather than switch to another brand'. Higher scores indicate stronger loyalty intentions. The seven-item loyalty intention scale also showed excellent internal consistency ($\alpha = .95$).

Product-level purchase intention for the specific product category was measured using a seven-point agreement scale. Items reflected willingness to buy or invest in the product; for instance, respondents were asked whether they would consider buying the product in the future and whether they would be willing to save or pay more to purchase a similar product from the same brand. Higher scores indicate a higher propensity to purchase the product when a suitable occasion arises. The seven-item purchase intention scale also exhibited excellent internal consistency ($\alpha = .95$).

Brand identification was measured using a seven-point scale to capture the perceived fit between the brand and the self (moderator). Examples of items include 'This brand fits well with how I see myself' and 'I can identify with typical users of this brand'. Higher values indicate a stronger self-brand connection. The seven-item identification scale demonstrated excellent internal consistency ($\alpha = .96$).

Several covariates were included to account for prior brand relationships and viewing context. Attention and interest were measured using a seven-point agreement scale comprising three items, such as 'I paid close attention to this video' and 'This video kept my interest'. Brand familiarity was assessed using a short, multi-item scale (see Appendices C.1-C.2 for the questions asked). Prior attachment was measured using two items (e.g. 'Before this study, I already felt attached to this brand') and demonstrated good internal consistency ($\alpha = .82$). Ad scepticism was measured using a three-item agreement scale capturing general scepticism towards advertising (e.g. 'Most ads try to manipulate rather than inform'), which showed acceptable internal consistency ($\alpha = .77$). Additional single-item indicators captured platform

use across Instagram, TikTok and YouTube, prior luxury purchases (yes/no), following the brand on social media (yes/no), income, and survey language (coded as English or German).

All analyses were based on respondents who completed the survey. Cases with incomplete questionnaires or missing values for the key variables required by a given model were excluded from the relevant analysis. Single-item covariates were analysed as observed and no imputation procedures were applied.

3.3.4 Procedure for Participants

First, participants viewed a consent page and a short screener to capture their age, country and device. The English and German introduction texts shown at the start of the survey are reproduced in Appendix B.1 and B.2. They were then randomly assigned to either the heritage or status stimulus group. The assigned clip was shown on a dedicated page and had to be watched in full before accessing the next stage. A comprehension question specific to the film then followed. Participants were then asked to answer questions on the following topics: the emotions they experienced while watching the clip, their level of attention and interest, their perception of the brand's authenticity and status, their attachment to the brand, their loyalty to the brand, their purchase intentions, their brand identification, manipulation and stimulus checks, and brand-specific covariates, including familiarity with the brand, prior attachment to the brand, following the brand on social media, and prior purchase of the brand's products. Finally, participants were asked to provide their demographic information. A short debrief concluded the survey. The wording of the closing message in English and German is reported in Appendix B.4 and B.5.

Exposure was controlled through ensuring full viewing. Page timing was used to verify this, and cases with clearly incomplete timings were excluded. A comprehension item specific to the film verified minimal processing of the content. No separate instructional attention item was used. A sensitivity analysis excluding participants who failed both available checks will be reported in the 'Results' chapter.

Participation was voluntary and anonymous. Respondents could withdraw at any time by closing their browser window. Only aggregated results will be reported. Data were collected using Qualtrics and will be exported to a secure storage location to which only the researcher has access. The handling of the data will comply with institutional and General Data Protection Regulation requirements, and the data will be retained for the retention period specified by the

institution. The ethics approval or supervisor confirmation statement will be included in the final submission.

3.4 Planned Analysis

First, the analyses will verify the manipulation by comparing the perception of heritage and status in the two conditions. They will then estimate the effects of the conditions on perceived authenticity, status using the primary tests. Next, the effects on attachment, loyalty, and purchase will be estimated, including the mediators in the models. The indirect effects through authenticity, status will also be tested. Finally, they will examine brand identification and generational group to determine who is more affected, and report stability checks by language and attention.

4. Results

This chapter reports the empirical findings from both phases of the research, beginning with the content analysis of brand films and then turning to the survey experiment.

4.1 Outcomes of Content Analysis

Eight brand-owned short films, four heritage-signalling and four status-signalling, were assembled and coded using predefined cue lists, drawing on official YouTube uploads from leading maisons. The brief summaries below document the cue profiles and storylines that validate each classification, as well as the final stimulus pair used in the survey.

4.1.1 Heritage Stimuli

Dior's atelier film follows the creation of the Lady D-Lite bag, from the initial raw textiles to the finished product, through tightly framed shots of hands, tools, embroidery and stitching. The narrative reads as a quiet ritual of creation, culminating in a composed reveal that is clearly tied to the maison's couture lineage.¹

Louis Vuitton's short film showcases the company's expertise by moving between workshops, tools, materials, and iconic items, alternating between close-ups of the workbench and wider

¹ https://www.youtube.com/watch?v=6YIAidw_Npc

shots of the atelier. Archival references and the monogram's material presence anchor a clear heritage narrative, which is delivered in an authoritative tone.²

Van Cleef & Arpels' high jewellery film documents the Ison bracelet's creation, from stone selection and preparation to shaping and precise setting, building up to a restrained final reveal. The camera and sound remain close to the bench, allowing the technique and workmanship to carry the story and make heritage unambiguous.³

Cartier's Panthère Savoir-Faire piece showcases the evolution of beadwork, gem setting and careful assembly into the feline form, culminating in a luminous reveal. The reverent pacing emphasises patience and mastery, foregrounding heritage cues throughout.⁴

4.1.2 Status Stimuli

Bvlgari's vignette features luminous Roman interiors and terraces against which a high-gloss fantasy starring celebrities is played out, with jewellery punctuating moments of transformation. The casting, locations and shareable set pieces communicate public visibility and prestige, making status the unmistakable signal.⁵

Tiffany & Co.'s "About Love" presents a stylised romance set in galleries and cities, where music, couture styling and fine art references transform intimacy into a cultural moment. The jewellery appears as part of this narrative, lending the brand social visibility and prestige within a status-driven storyline.⁶

Gucci's Valigeria short plays like a cinematic travel interlude, with a star actor moving through stylised, mid-century scenes, while the luggage connects the locations. Quick cuts, fast-paced editing and playful transitions create a highly shareable mini-story that conveys status through effortless style.⁷

Cartier's Tank Française advert is a miniature set in Paris, in which prominent figures drift through scenes before crossing paths, with the city itself playing a starring role. Glamour,

² <https://www.youtube.com/watch?v=yrlSxJ5c2aU>

³ <https://www.youtube.com/watch?v=YSZCo-pgsG8>

⁴ <https://www.youtube.com/watch?v=EwWNOQ35ZvQ4>

⁵ <https://www.youtube.com/watch?v=W5PRZuaQ3VM>

⁶ <https://www.youtube.com/watch?v=ZOXO1Cyu1WY>

⁷ <https://www.youtube.com/watch?v=752ACQaG0CY>

landmarks and composed entrances emphasise public visibility, while the watch acts as a cultural signifier in a clear status narrative.⁸

For more details, please see Appendix A.

4.2 Outcomes of Survey

The second phase of the study used the online experiment to test how the two narrative conditions translated into perceptions and brand responses. The following subsections report the main survey results, beginning with randomisation and manipulation checks and then turning to the focal constructs and hypothesis tests.

4.2.1 Randomisation and Manipulation Checks

Figure 2 provides an overview of the eight maison films from the content analysis phase and the criteria that were considered for the survey. It summarises their narrative classification (heritage versus status), key executional cues, product category, and basic YouTube metadata, including runtime, upload date, number of views, and channel. Based on this information, four films were coded as heritage focused (Dior, Louis Vuitton, Van Cleef & Arpels and one Cartier film), while three films were coded as status focused (Bvlgari, Tiffany & Co. and Gucci, as well as one Cartier film). For the experimental survey in phase 2, one heritage focused film and one status focused film were selected from this pool. The Cartier Panthère Savoir-Faire film was chosen to represent the heritage condition, and the Tiffany & Co. About Love film represented the status condition, as both films are high jewellery campaigns of a comparable length, ensuring alignment in product category and equivalence in exposure time.

Participants were randomly assigned to one of two groups: the heritage group (Cartier, $n = 35$, 53.8%) or the status group (Tiffany, $n = 30$, 46.2%). Randomisation checks revealed no significant differences in gender, income, prior luxury purchases, brand familiarity or ad scepticism between the two groups (all $|t| < 1.35$; all $ps > .18$; all χ^2 tests were non-significant). Given the much smaller male subsample, any gender differences are treated as exploratory.

Perception checks confirmed that the manipulation had the desired effect. Independent samples t-tests showed that the heritage film scored substantially higher on both craftsmanship items: 'rooted in real craftsmanship' (Heritage: $M = 4.51$, $SD = 0.78$; Status: $M = 2.53$, $SD = 1.41$;

⁸ <https://www.youtube.com/watch?v=I9doXIK-TW4&list=PL0RE1Gs5RLRqXCV9pXfZiTefpne2qauM2&index=1>

Narrative set	Video name	Brand	Product category	Status cues	Runtime	Upload date	Views (1.12.25)
Heritage	Lady D-Lite atelier film	Dior	Handbag/ accessories	Close bench work, embroidery and stitching, slow pacing, reverent craft focus, minimal status beats	1:19 min	24.06.2020	4.492.032
Heritage	Savoir-Faire workshop film	Louis Vuitton	Leather goods/ trunks	Workshop shots, tools and materials, archival trunks, monogram close-ups, measured editing, no celebrity	1:45 min	19.12.2019	323.506
Heritage	Ison bracelet Savoir-Faire	Van Cleef & Arpels	Jewellery	Stone selection and recutting, specialist setting, white-glove inspection, bench-level camera and sound, no celebrity	1:22 min	25.02.2021	28.304
Heritage	Panthère Dentelée Savoir-Faire	Cartier	Jewellery	Beadwork, gem setting, assembly of Panthère motif, slow pacing, process statistics, minimal glamour beats	0:47 min	02.06.2025	7.420
Status	About Love	Tiffany & Co.	Jewellery	Celebrity couple, fine-art references, couture styling, gallery/city settings, music-driven romance, high media visibility	1:30 min	13.09.2021	2.833.518
Status	Unexpected Wonders	Bulgari	Jewellery	A-list actresses, grand Roman locations, cinematic lifestyle scenes, shareable set pieces, prestige and public visibility	0:30 min	24.05.2022	11.059.261
Status	Valigeria (travel vignette)	Gucci	Luggage/ trunks	Marquee actor, surreal travel lifestyle, fast pacing, playful transitions, conspicuous style and cultural capital	2:02 min	30.09.2022	3.463.799
Status	Tank Française	Cartier	Watches	Celebrity pairing, Paris landmarks, cinematic narrative, red-carpet/cinema cues, prestige imagery	1:00 min	18.01.2023	4.516.861

Figure 2- Overview of criteria for YouTube videos

$t(63) = 7.15, p < .001$) and 'heritage and craftsmanship emphasised' (Heritage: $M = 4.43, SD = 0.70$; Status: $M = 3.00, SD = 1.41$; $t(63) = 5.28, p < .001$). However, the status film was rated as more viral and catchier (heritage $M = 2.91, SD = 1.17$; status $M = 3.67, SD = 1.09$; $t(63) = -2.66, p = .010$). Trendiness and social attention showed a non-significant numerical advantage

for the status condition (heritage $M = 3.00$, $SD = 1.06$; status $M = 3.43$, $SD = 1.22$; $t(63) = -1.53$, $p = .13$). However, exclusivity and scarcity were higher for the heritage film (heritage $M = 4.51$, $SD = 0.51$; status $M = 3.97$, $SD = 1.25$; $t(63) = 2.38$; $p = .020$). Together, these findings clearly distinguish between heritage and viral or status-like narratives, particularly with regard to craftsmanship and virality.

4.2.2 Descriptive Statistics and Scale Associations

The constructs were computed as mean indices. The mediators were perceived authenticity and perceived status, and the outcomes were brand attachment, brand-level loyalty intention, and product-level purchase intention. The moderator was brand identification. Emotion indices captured positive and negative affect during viewing, while two ad-related covariates -ad interest and ad scepticism -served as controls. As expected, the Pearson correlations between the main variables showed that perceived authenticity was moderately to strongly and positively related to attachment, loyalty, and purchase intention (approximately $r = .40-.60$), whereas perceived status was more modestly related to these outcomes (approximately $r = .25-.40$). Brand identification correlated very strongly with all three outcomes (approximately $r = 0.60-0.70$). Positive emotions after viewing were strongly and positively related to the outcomes, whereas negative emotions showed a weak negative correlation or were near zero. Ad interest was positively related to authenticity, emotions and outcomes, whereas ad scepticism showed the opposite tendency. These associations justify focusing on authenticity and status as mediators, and identification as a boundary variable.

4.2.3 Tests of Hypotheses H1-H4

Primary tests on the mediators were consistent with H1 and the expectation of mediation formulated in H3. As predicted, participants exposed to the heritage film reported higher perceived authenticity ($M = 4.10$, $SD = 0.64$) than those exposed to the status film ($M = 3.13$, $SD = 1.12$); $t(63) = 4.36$, $p < .001$. An ANCOVA with narrative condition as the fixed factor and ad interest, ad scepticism, prior attachment, and baseline brand attachment as covariates produced similar results, $F(1, 58) = 23.16$, $p < .001$, partial $\eta^2 = .29$. However, for perceived status, mean scores were essentially identical across conditions (heritage: $M = 4.24$, $SD = 0.50$; status: $M = 4.24$, $SD = 0.79$), $t(63) = -0.01$, $p = .996$. The corresponding ANCOVA confirmed the absence of an effect of condition on perceived status: $F(1, 58) = 0.01$, $p = 0.919$, partial $\eta^2 \approx 0.00$. These results suggest that the status intervention did not enhance perceived status beyond the already high baseline level, thus refuting H2. As illustrated in Figure 3, mean

perceived authenticity was higher in the heritage narrative condition than in the status narrative condition; error bars represent ± 1 SD.

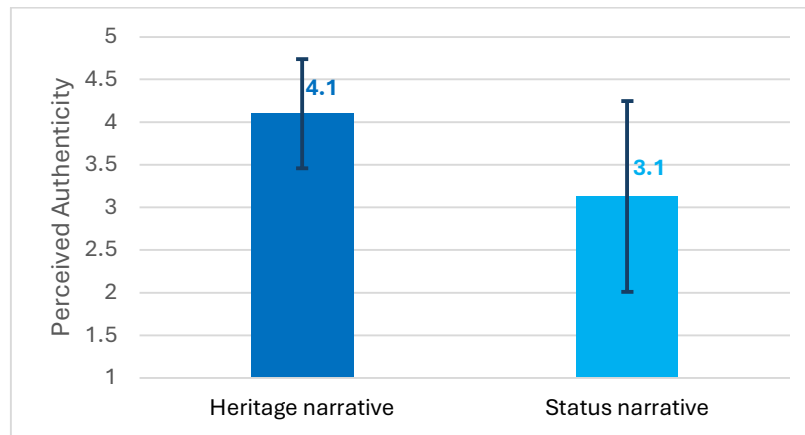


Figure 3- Mean perceived authenticity by narrative condition (heritage vs. status).

Error bars represent ± 1 SD

Direct condition effects on downstream outcomes were unreliable. Independent samples comparisons showed no significant differences between the heritage and status conditions in terms of brand attachment (heritage $M = 2.40$, $SD = 1.02$; status $M = 2.37$, $SD = 1.05$; $t(63) = 0.10$, $p = .92$), loyalty intention (heritage $M = 2.88$, $SD = 0.93$; status $M = 2.77$, $SD = 1.03$; $t(62) = 0.45$, $p = .65$), or purchase intention (heritage $M = 2.62$, $SD = 1.20$; status $M = 2.33$, $SD = 1.15$; $t(62) = 0.97$, $p = .34$). ANOVAs with condition as the single factor produced equivalent non-significant results for attachment ($F(1, 63) = 0.01$, $p = .918$, partial $\eta^2 \approx .00$), loyalty intention ($F(1, 62) = 0.20$, $p = .654$, partial $\eta^2 = .003$) and purchase intention ($F(1, 62) = 0.94$, $p = .337$, partial $\eta^2 = .015$). Simply switching from a heritage to a status-based short film did not directly impact the three outcomes.

To test H3, mediation analyses were conducted using PROCESS Model 4 with condition (0 = heritage, 1 = status) as the predictor and perceived authenticity and perceived status as parallel mediators. Each of the three outcomes was then considered as the dependent variable in turn. As reported above, condition significantly predicted perceived authenticity, but not perceived status, in the first stage of the model. In the second stage, higher authenticity significantly predicted higher brand attachment, loyalty intention, and purchase intention. However, perceived status was a weaker predictor, and often not significant, when both mediators were entered simultaneously. For all three outcomes, the indirect effect of condition via authenticity was statistically significant as the bias-corrected, 95% bootstrap confidence

interval for this path did not include zero. In contrast, the corresponding indirect effects via perceived status were not significant as their confidence intervals did include zero. The direct effect of condition on the outcome (c' path) became non-significant once the mediators were included in each case, indicating that the effect of narrative condition operates primarily through perceived authenticity rather than perceived status.

To test H4, regression interactions (PROCESS Model 1) were used to examine the moderating effect of brand identification, with condition as the focal predictor and identification as the moderator. Brand identification was found to have a significant positive main effect on all three outcomes. However, the Condition \times Identification interaction term was not significant in any model, indicating that identification generally elevated responses rather than amplifying one narrative over another.

Exploratory gender analyses used a two-way framework (Condition \times Gender) for each outcome. Due to the small male subsample, however, the interactions did not yield stable inferences and should be interpreted with caution due to potential imbalance and low power. Therefore, any apparent differences should not be given excessive weight in interpretation.

Robustness checks demonstrated that all fundamental findings remained consistent when respondents with evidently incomplete exposure time and participants who did not pass both checks were omitted. Subset studies comprising solely English-language respondents replicated the same pattern. The status film's numerical advantage in terms of trendiness and attention, at $p \approx .13$, is maintained as a descriptive trend, but is not used to assert causal relationships.

In summary, the survey results strongly support H1 and do not support H2. The mediation pattern is consistent with H3 for perceived authenticity, but not for perceived status. This indicates that it is authenticity, rather than status, that carries the effect of the narrative condition on attachment, loyalty intention, and purchase intention. Moderating tests provided no evidence for H4, as brand identification did not significantly alter the effect of the narrative condition on the outcomes.

5. Discussion

A consistent pattern emerged across both phases of the study. Content analysis revealed that heritage focused brand films produced substantially higher perceived authenticity and more favourable downstream responses regarding attachment, loyalty and purchase intention than status focused films. However, status focused films did not increase perceived status beyond an already high baseline. The combined evidence therefore suggests that authenticity is the primary psychological mechanism for strengthening relationships with luxury brands, with status value functioning more as a background condition than a differentiating driver. This pattern aligns with broader conceptualisations of luxury brands as entities that derive value from symbolic meaning and experiential depth anchored in heritage rather than status cues alone (Ko et al., 2017). It is also consistent with the idea that contemporary luxury desire can stem from either authenticity or status, while still requiring a credible foundation for brands to grow and remain desirable (Kapferer & Valette-Florence, 2016).

With regard to the first hypothesis, the content analysis classified the heritage films of Dior, Louis Vuitton, Van Cleef & Arpels and Cartier as being strongly craft centred. Close bench work, tools, slow pacing and minimal celebrity presence anchored these films in Savoir-Faire and maison lineage. This heritage profile was reflected in phase 2, where the Cartier craftsmanship piece used as the heritage stimulus was rated roughly one point higher in terms of perceived authenticity than the Tiffany status film on a five-point scale. This difference had a large effect size and remained robust under covariate control. Perceived authenticity showed moderate to strong positive associations with brand attachment, loyalty intention, and purchase intention, emerging as a significant predictor of all three outcomes in the regression analyses. This pattern is consistent with relationship-based accounts of brand love, in which craft visibility, continuity, and indexical cues of 'the real thing' underpins strong consumer-brand bonds (Batra et al., 2011). It also parallels evidence that heritage-linked qualities such as provenance, maison codes and workmanship jointly build perceived authenticity, thereby reinforcing brand love and behavioural intentions for traditional luxury brands (Pourazad et al., 2023). More generally, research on authenticity suggests that higher perceived authenticity tends to increase perceived value and can even mitigate negative responses by fostering brand forgiveness in stressful situations (Papadopoulou et al., 2023). In the present study, mediation analyses formalised this logic: heritage exposure increased authenticity, which in turn increased attachment, loyalty, and purchase intentions, yielding significant indirect effects via authenticity, while the direct effect of the narrative condition became non-significant once

authenticity was included. These results support the authenticity component of H3, which proposed that perceived authenticity and perceived status would mediate the effect of narrative condition on brand attachment, brand-level loyalty intention and product-level purchase intention.

The second hypothesis concerned the ability of status narratives to increase perceived status value. The content analysis characterised the status films of Bvlgari, Tiffany, Gucci and Cartier as status-signalling films. These films relied on celebrity casting, glamorous locations, cinematic storytelling and shareable set pieces, with heritage cues present only incidentally. Despite the strong status cues in these films, no meaningful difference in perceived status value was detected between the Tiffany status film and the Cartier heritage film, as both were rated similarly highly at around 4.2 on a five-point scale. The condition effect on perceived status was also statistically negligible. Mediation analyses revealed that the path from condition to perceived status was essentially flat and that the specific indirect effects via status on attachment, loyalty and purchase were not statistically significant. This indicates that the status manipulation did not result in an increase in perceived status in this context. This pattern is consistent with signalling accounts of luxury, in which high-luxury brands already occupy the highest position in terms of perceived status. This limits the capacity of additional status-coded communication to elevate status perceptions further once a high level of brand prominence has been reached (Han et al., 2010). It also aligns with recent work on quiet luxury, which suggests that, for certain audiences, the legitimacy of status is based more on credibility, restraint, and insider recognition than on conspicuous display (Taylor, 2025). Evidence from studies on colour saturation and perceived status further implies that status-coded execution may not translate into higher status value when it is not embedded in an authentic heritage context. From a broader market and supply chain perspective, analyses of loud versus quiet luxury suggest that increased conspicuousness can pose risks such as heightened exposure to counterfeiting and fluctuating perceptions of status. These risks can offset the benefits in contexts where equity is highly valued (Wang et al., 2025). From this perspective, analyses of loud versus quiet luxury indicate that incremental conspicuousness can carry risks, such as heightened exposure to counterfeiting and status perception volatility, which may reduce its benefits in high-equity contexts (Wang et al., 2025).

The third hypothesis examined whether perceived authenticity and status would mediate the effect of the narrative condition on the three relationship outcomes, brand attachment, loyalty intention and purchase intention. The findings on attention and virality offer further insight.

Content analysis and manipulation checks indicated that the status film was more strongly associated with virality and trendiness than the heritage film. This supports the assumption that status narratives are designed to capture social and digital attention. However, direct comparisons of the two conditions with regard to brand attachment, loyalty intention and purchase intention revealed no statistically significant differences. This suggests that a status-oriented approach did not produce superior relational or behavioural outcomes at an aggregate level. This pattern is consistent with research on online video which distinguishes between grabbing attention and changing brand-relevant appraisals. This research identifies emotional structure, informational meaning, and brand prominence as central drivers of sharing and persuasion, rather than catchiness alone (Tellis et al., 2019). Similarly, work on viral video advertising highlights how specific emotional triggers and narrative designs, rather than simple arousal, influence the sharing of content in social media environments (Nikolinakou & King, 2018). Studies of viral advertising further demonstrate the importance of evoking powerful emotional responses for encouraging sharing and purchases, reinforcing the idea that the nature and intensity of emotional experiences influence effectiveness (Wen et al., 2021). Similarly, large-scale diffusion research indicates that the presence of specific emotions in content influences how information spreads through online networks (Yu et al., 2025). In highly social, short-form settings like TikTok, humor and pleasurable experiences can enhance influencer efficacy and engagement; nevertheless, these benefits predominantly function through perceived relevance and credibility rather than mere spectacle (Barta et al., 2022). In the present mediation models, when authenticity and status were entered simultaneously, the direct effect of condition on all three outcomes became non-significant. Authenticity remained a consistent positive predictor, while status contributed less robustly, particularly outside of loyalty intention. The significant indirect effects via authenticity, combined with the absence of reliable indirect effects via status, imply that any influence of narrative condition on outcomes primarily operates through changes in perceived authenticity, rather than through perceived status or attention-related attributes.

The two-phase design enables content-analytic and survey evidence to be integrated. Joint analysis of Phases 1 and 2 revealed a coherent pattern, largely confirming the heritage versus status distinction identified by expert coding through participants' authenticity and virality judgements. Heritage films, specifically the Cartier craftsmanship piece, were unambiguously coded and perceived as craft focused. This resulted in higher authenticity ratings, whereas status films were coded and perceived as viral and celebrity-driven, yet they did not produce a higher

perceived status value than the heritage film. Exclusivity and scarcity, often associated with status, were rated higher for the heritage film than the status film. This suggests that consumers may incorporate scarcity cues into their perception of artisanal quality and maison heritage, rather than treating them as purely social status signals. This pattern is consistent with the argument that the rarity of contemporary luxury is increasingly 'managed' and that its desirability depends on the perceived substance that underpins controlled access, rather than on numerical scarcity alone (Kapferer & Valette-Florence, 2016). More generally, the findings suggest that, at the narrative level, distinctions between heritage and status, and consumer-level psychological constructs such as authenticity, status, and scarcity, are aligned, but not identical. Heritage narratives map more directly onto authenticity than status narratives onto incremental perceived status.

In light of previous research, the importance of authenticity as a predictor of attachment, loyalty and purchase observed in this study is consistent with relationship-based and authenticity-focused accounts of luxury consumption. These accounts emphasise craft, continuity and perceived 'realness' as drivers of strong brand bonds (Batra et al., 2011). In the present data, status value was positively related to the three outcomes but played a comparatively secondary role once authenticity was included. This suggests that, in this high-equity context, status may function as a necessary but not sufficient condition for relationship strength, whereas authenticity provides additional explanatory power. Brand identification exhibited very strong correlations with all three outcomes, as well as large positive main effects in moderation models. This aligns with the self-brand connection theories (Batra et al., 2011). However, interactions between condition and identification were non-significant. Contrary to H4, brand identification therefore did not significantly moderate the effect of narrative condition on brand attachment, loyalty intention or purchase intention, but instead operated as a general amplifier across both narratives. This indicates that identification heightened responses to the brand in general, rather than amplifying heritage or status narratives differentially. This pattern aligns with research emphasising the combined impact of heritage-related attributes on brand love and behavioural intentions. It suggests that identity alignment and authenticity, rather than mere conspicuous signalling, are key to fostering strong relationships with contemporary luxury consumers (Pourazad et al., 2023). This is also consistent with conceptualisations of luxury brands, which state that symbolic, experiential, and identity-based value must be credibly grounded in a brand's history and capabilities to remain compelling to younger, highly media-literate consumers (Ko et al., 2017).

Methodologically, the two-phase structure, combining a content analysis of authentic brand films with a randomised experiment, provided both ecological validity and causal leverage. This is because the stimuli were drawn from genuine maison campaigns and then presented in a controlled environment. Robust manipulation checks on craftsmanship, virality and perceived authenticity bolster the validity of the heritage versus status classification, alleviating concerns that null or asymmetric outcomes could be attributed to unsuccessful manipulations. However, using a single brand exemplar per condition (Cartier for heritage and Tiffany for status) and focusing on well-established, high-end brands limits the generalisability of the findings. This is because brand equity and prior associations may have contributed to the observed ceiling effect with respect to perceived status. The modest sample size and demographic composition may have constrained the power of moderation tests, particularly with respect to generational or cohort effects. This likely reduced the ability to detect the moderating effects proposed in H4. Furthermore, attention was assessed indirectly rather than through behavioural or physiological measures. Future work could incorporate direct attention and engagement metrics, such as eye tracking, click-through behaviour, or sharing data, to more precisely examine how heritage and status narratives capture and convert attention into brand outcomes (Nikolinakou & King, 2018).

6. Managerial Implications

From a managerial perspective, the findings provide clear recommendations for luxury communication strategies in short-form video. For established, heritage-rich brands, highlighting craftsmanship, atelier processes and brand codes is particularly effective because it enhances perceived authenticity, which is closely linked to attachment, loyalty and purchase-related intentions. While status-oriented, celebrity-heavy campaigns may remain valuable for reach, cultural relevance and media visibility, especially in competitive digital environments, the present data show that they do not generate additional perceived status or superior brand relationship metrics compared to a carefully executed heritage narrative. This suggests that incremental persuasion in contexts where the brand already has a strong equity is more likely when status cues are embedded within a credible heritage narrative, whereby celebrities, cultural references and shareable content amplify visible craftsmanship and continuity rather than replacing them. This approach aligns with the idea that luxury growth must be managed to sustain perceived substance and controlled access for brands to remain desirable over time

(Kapferer & Valette-Florence, 2016). For younger consumers, who often encounter luxury brands for the first time through mobile feeds and social platforms, the evidence suggests that there should be an emphasis on high-status authenticity. In this approach, status is maintained as a baseline attribute, while communication focuses more heavily on transparent craft, narrative coherence and symbolic continuity. In practice, this means creative briefs instructing teams to start with a hook linked to authenticity, tying emotional peaks to the product's creation or cultural significance rather than celebrity presence alone, and ensuring visual and sonic codes reinforce the brand's long-term identity rather than chasing short-lived trends. In mobile-first environments, humour, spectacle, and hedonic engagement can be employed to bring authentic brand worlds to life, but they are most effective when they convey credible craft and meaning rather than grabbing attention for its own sake (Barta et al., 2022).

Taken together, the content-analytic and experimental findings suggest that heritage and status are distinct narrative styles in luxury communication; however, their psychological consequences differ asymmetrically. Heritage narratives reliably enhance perceived authenticity and strengthen luxury brand relationships through authenticity, whereas status narratives do not materially increase perceived status or outperform heritage narratives on key relationship outcomes, at least for highly established maisons operating at a status ceiling. Theoretically, this refines dual-pathway models of luxury persuasion by highlighting authenticity as the operative route from narrative to relationship strength under high-status conditions. In practice, it advocates creative strategies that allow craft and continuity to be visible in short films, with status and virality cues supporting, rather than replacing, the brand's authentic core.

7. Limitations and Future Research

When interpreting the findings, several limitations of the present research should be acknowledged. Initially, the real-world context was limited to brand-owned films on YouTube that were viewed in a desktop or mobile browser. While this method provided the greatest level of control and ensured consistent playback, it was only effective for short-form platforms such as Instagram Reels and TikTok, which have distinct interfaces, recommendation systems, and user bases. Younger users in particular may primarily encounter luxury communication in highly interactive, creator-dominated environments where humour, remixability, and hedonic experience play a larger role in attracting attention and encouraging engagement than in a more traditional YouTube viewing context (Barta et al., 2022). Therefore, future work should

replicate the heritage-status contrast across platforms, including environments that attract a younger, more interactive audience, to test whether the same authenticity-driven pattern emerges when platform norms and audience composition differ.

Secondly, the study relied on a single brand exemplar for each condition: Cartier for the heritage film and Tiffany & Co. for the status film. Although the stimuli were matched for category, format, logo timing, and approximate runtime, unobserved creative differences may still have influenced the results. The heritage film centred on a bench-level craft narrative, whereas the status film blended romance, fine art references, and celebrity performance. These differences may have influenced responses beyond the heritage versus status distinction. Additionally, both brands are at the top of the jewellery category and have substantial pre-existing equity, which likely contributed to the ceiling observed for perceived status. Although brand familiarity and prior attachment were measured and statistically controlled, it is not possible to fully disentangle the effects of narrative style from deep-rooted brand associations in such a small set of examples. Therefore, future research should extend the design to include multiple brands per cell, such as emerging or more accessible luxury brands. This would allow us to test whether similar patterns appear when perceived status is not already at ceiling level, and when narrative style can be more clearly separated from individual brand histories.

Thirdly, all the key constructs were evaluated using self-report scales, including perceived authenticity, perceived status, attention, specific emotions, attachment, and intentions to be loyal and to purchase. However, self-report measures are vulnerable to common method bias, demand effects, and limitations in introspective access -particularly for constructs such as attention and emotion, which unfold dynamically during viewing. Future work could address these issues by integrating behavioural and physiological measures of attention and engagement. Examples of such measures include eye tracking, cursor tracking, click-through behaviour, view-through rates and sharing metrics. This would enable more precise examination of how heritage and status narratives capture and convert attention into brand outcomes (Tellis et al., 2019).

A related limitation is that the outcomes capture intentions rather than actual behaviour; intentions are known to be imperfect predictors of subsequent actions in market settings. This is particularly pertinent in the context of digital communication, where slight variations in click-through, sharing or view-through rates can have significant commercial ramifications.

Therefore, incorporating observed behavioural data in future research would provide a stronger empirical basis for assessing the mediation mechanisms proposed in H3.

Fourthly, the quality and composition of the sample limit generalisability. The study used convenience and snowball sampling to recruit through private and social media contacts. This resulted in a relatively small final sample with a demographic profile skewed towards younger, female and presumably higher-educated respondents. This restricts the ability to generalise to older luxury consumers, high net worth individuals, or audiences in non-European markets. It also restricts the statistical power needed to test moderation, meaning that generational or cultural cohort differences in the weighting of authenticity and status could not be examined with confidence. This limitation is particularly relevant for H4, which specified a moderating role of brand identification. Future research should employ larger and more diverse samples, with quotas for age, income, and geography. It should also clearly show generational or cultural cohorts as moderators to find out if younger customers always put authenticity ahead of status or if this tendency changes depending on the culture.

Finally, the study focused on relatively 'pure' heritage and 'pure' status narratives, treating them as distinct styles. In practice, however, many luxury campaigns are hybrids that combine atelier demonstrations, heritage storytelling, and status-oriented celebrity films. It remains unclear how authenticity and attention can be optimised together in such hybrid formats without diluting either dimension. Future studies could manipulate the blend of craft and celebrity cues within a single film systematically, for example by varying the amount of screen time devoted to bench work versus social display. They could then test whether there is a sweet spot at which heritage and status reinforce each other rather than competing. Such research would build on the current study by demonstrating not only that heritage is important, but also how it can be integrated with attention-seeking strategies in a way that preserves authenticity while leveraging the reach and cultural visibility of celebrity-led communication.

8. Conclusion

This thesis examined how luxury brand films that signal heritage or status influence perceived authenticity and perceived status, and how these perceptions shape brand attachment, loyalty intention and purchase intention in a short-form video environment. The study employed a two-phase design, combining a content analysis of eight maison films with a randomised online experiment using carefully matched stimuli. Heritage and status emerged as distinct narrative styles across both phases, but their psychological consequences were asymmetrical. Heritage narratives reliably enhanced perceived authenticity, strengthening attachment, loyalty and purchase intention through authenticity. However, status narratives did not materially increase perceived status beyond an already high baseline for highly established brands, nor did they outperform heritage narratives in terms of any of the key relationship outcomes. At the hypothesis level, the results supported H1 and the authenticity-based mediation specified in H3, did not support H2 and its status pathway, and provided no evidence for the moderating effect of brand identification proposed in H4.

The findings contribute to luxury branding by demonstrating that authenticity and status are evaluated along different lines. Authenticity is found to be the more powerful mechanism for building relationships at the top end of the market, while status mainly operates as a background condition. The findings also refine our understanding of attention and virality in luxury communication. A film can be perceived as trendier and more 'viral' without generating superior relational or behavioural outcomes if it does not convey authenticity. For managers, the results imply that short-form storytelling for heritage-rich brands should prioritise visible craftsmanship and atelier practice, as well as coherent brand codes. Celebrity and spectacle should be used selectively to support these cues, rather than replace them. Overall, the research suggests that, in a crowded short-form video landscape, the most effective luxury storytelling is not necessarily the most spectacular, but rather the most authentic.

9. Use of AI Tools

In preparing this thesis, I used a large language model (ChatGPT, OpenAI) as a writing and formatting assistant. I relied on it for help with phrasing, grammar, structure suggestions, and for checking the clarity and coherence of my arguments. All research questions, theoretical framing, methodological choices, data analysis, and interpretation of results were developed by me, and all statistical analyses were conducted and validated using SPSS. Any text or ideas proposed by the AI tool were critically reviewed, adapted where appropriate, and I remain fully responsible for the final content of this thesis.

10. References

- Balchandani, A., Starzynska, E., Barrelet, D., Berg, A., D'Auria, G., Rölkens, F., & Amed, I. (2023, November 29). *The State of Fashion 2024: Finding pockets of growth as uncertainty reigns*. McKinsey & Company.
<https://www.mckinsey.com/industries/retail/our-insights/state-of-fashion-2024>
- Barta, S., Belanche, D., Fernández, A., & Flavián, M. (2022). Influencer marketing on TikTok: The effectiveness of humor and followers' hedonic experience. *Journal of Retailing and Consumer Services*, 70, 103149.
<https://doi.org/10.1016/j.jretconser.2022.103149>
- Batra, R., Ahuvia, A., & Bagozzi, R. P. (2011). Brand Love. *Journal of Marketing*, 76(2), 1-16. <https://doi.org/10.1509/jm.09.0339>
- Bulgari. (2022, May 24). *Bulgari Unexpected Wonders - a movie by Paolo Sorrentino* [Video]. YouTube. <https://www.youtube.com/watch?v=W5PRZuaQ3VM>
- Cartier. (2023, January 18). *Cartier Tank Française: Rami Malek and Catherine Deneuve directed by Guy Ritchie* [Video]. YouTube.
<https://www.youtube.com/watch?v=I9doXIK-TW4>
- Cartier. (2025, June 2). *Cartier en équilibre: panthère dentelée Savoir-Faire* [Video]. YouTube. <https://www.youtube.com/watch?v=EwWNQ35ZvQ4>
- Christian Dior. (2020, June 24). *Embroidered "Lady D-Lite" bag Savoir-Faire* [Video]. YouTube. https://www.youtube.com/watch?v=6YIAidw_Npc
- D'Arpizio, C., Levato, F., Steiner, A., & De Montgolfier, J. (2025, January 17). *Luxury in transition: Securing future growth*. Bain. <https://www.bain.com/insights/luxury-in-transition-securing-future-growth/>
- Gucci. (2022, September 30). *Ryan Gosling for Gucci Valigeria* [Video]. YouTube.
<https://www.youtube.com/watch?v=752ACQaG0CY>

- Han, Y. J., Nunes, J. C., & Drèze, X. (2010). Signaling Status with Luxury Goods: The Role of Brand Prominence. *Journal of Marketing*, 74(4), 15-30.
<https://doi.org/10.1509/jmkg.74.4.015>
- Kapferer, J., & Valette-Florence, P. (2016). Beyond rarity: the paths of luxury desire. How luxury brands grow yet remain desirable. *Journal of Product & Brand Management*, 25(2), 120-133. <https://doi.org/10.1108/jpbm-09-2015-0988>
- Kennedy, J. (2023, October 30). How Luxury finally cracked TikTok. *The Business of Fashion*. <https://www.businessoffashion.com/articles/luxury/the-luxury-brands-taking-over-tiktok/>
- Ko, E., Costello, J. P., & Taylor, C. R. (2017). What is a luxury brand? A new definition and review of the literature. *Journal of Business Research*, 99, 405-413.
<https://doi.org/10.1016/j.jbusres.2017.08.023>
- Louis Vuitton. (2019, December 19). *What is Savoir-Faire? | The Art of Craftsmanship | LOUIS VUITTON* [Video]. YouTube.
<https://www.youtube.com/watch?v=yrlSxJ5c2aU>
- Nikolinakou, A., & King, K. W. (2018). Viral video ads: Emotional triggers and social media virality. *Psychology and Marketing*, 35(10), 715-726.
<https://doi.org/10.1002/mar.21129>
- Papadopoulou, C., Vardarsuyu, M., & Oghazi, P. (2023). Examining the relationships between brand authenticity, perceived value, and brand forgiveness: The role of cross-cultural happiness. *Journal of Business Research*, 167, 114154.
<https://doi.org/10.1016/j.jbusres.2023.114154>
- Pourazad, N., Stocchi, L., Michaelidou, N., & Pare, V. (2023). What (really) drives consumer love for traditional luxury brands? The joint effects of brand qualities on brand love.

Journal of Strategic Marketing, 32(4), 422-446.

<https://doi.org/10.1080/0965254x.2023.2236615>

Taylor, C. R. (2025). What do motives for quiet luxury consumption tell us about intrinsic vs. extrinsic motivation for consumer behavior in general? *International Journal of Advertising*, 1-3. <https://doi.org/10.1080/02650487.2025.2476903>

Tellis, G. J., MacInnis, D. J., Tirunillai, S., & Zhang, Y. (2019). What Drives Virality (Sharing) of Online Digital Content? The Critical Role of Information, Emotion, and Brand Prominence. *Journal of Marketing*, 83(4), 1-20.
<https://doi.org/10.1177/0022242919841034>

The Value of Video for Brands. (2015, March 19). Meta. <https://en-gb.facebook.com/business/news/insights/the-value-of-video-for-brands>

ThinkwithGoogle. (2024, October 11). *The first 5 seconds: creating YouTube ads that break through in a skippable world*. Think With Google.
<https://www.thinkwithgoogle.com/intl/en-apac/marketing-strategies/data-and-measurement/creating-youtube-ads-that-break-through-in-a-skippable-world/>

Tiffany & Co. (2021, September 13). *ABOUT LOVE* [Video]. YouTube.
<https://www.youtube.com/watch?v=ZOXO1Cyu1WY>

Van Cleef & Arpels. (2021, February 25). *Sous les Etoiles High Jewelry collection: discover the Savoir-Faire of the Ison Bracelet* [Video]. YouTube.
<https://www.youtube.com/watch?v=YSZCo-pgsG8>

Vogue Business in partnership with Snapchat. (2025, February 21). How can brands capture the loyalty of Gen Z? *Vogue Business*.
<https://www.voguebusiness.com/story/consumers/how-can-brands-capture-the-loyalty-of-gen-z>

- Wang, Y., Xu, X., Siqin, T., & Choi, T. (2025). “Loud” versus “quiet” luxury in supply chains with risk attitude and counterfeit considerations. *Transportation Research Part E Logistics and Transportation Review*, 203, 104353.
<https://doi.org/10.1016/j.tre.2025.104353>
- Wen, T. J., Choi, C. W., Wu, L., & Morris, J. D. (2021). Empowering Emotion: The Driving Force of Share and Purchase Intentions in Viral Advertising. *Journal of Current Issues & Research in Advertising*, 43(1), 47-67.
<https://doi.org/10.1080/10641734.2021.1937408>
- Yu, Y., Huang, S., Liu, Y., & Tan, Y. (2025). Emotions in online content diffusion. *Information Systems Research*. <https://doi.org/10.1287/isre.2022.0611>
- Zhou, X., Xiao, C., Yoon, S., & Zhu, H. (2025). The Color of Status: Color Saturation, Brand Heritage, and Perceived Status of Luxury Brands. *Journal of Consumer Research*.
<https://doi.org/10.1093/jcr/ucaf029>

11. Appendices

Appendix A

Heritage

Video 1: Dior

The film follows the Lady D-Lite from raw textile to finished bag, inviting the viewer into the Dior atelier. It runs 1:19 minutes and was published on 24 June 2020 on the Christian Dior YouTube channel, where it had 4,492,032 views as of 1 December 2025. Without voice-over excess, the narrative unfolds through hands, tools, frames and tightly composed close-ups that let the texture and movement do the storytelling. The camera lingers on embroidery, stitching and assembly, transforming a technical process into a quiet ritual of making. The arc closes with a composed reveal of the completed piece, tying the object back to the Maison's couture lineage.

The dominant signal is heritage. Craft cues are foregrounded throughout the video: the embroidery sequence, needlework and assembly and the final finishing/quality checks. Any status-oriented moments (e.g. logo pedestal or glamour shout) remain incidental and do not interrupt the craft narrative.

In terms of execution, the film opens on an immediate craft gesture that works as a strong first-seconds hook. The time-to-logo is restrained, the cutting rhythm favours measured transitions. On-screen text and CTA are minimal to none. The overall effect is reverent and tactile, evoking awe and pride in couture craftsmanship, with a touch of nostalgia via the Lady Dior lineage.

Fit to brand is excellent: it directly links accessories to haute couture Savoir-Faire and reinforces Dior's atelier codes. Potential risks are limited to low-drama plot (it is purposely procedural) and dependency on subtitles if non-English text appears. As a stimulus, it is a clear, unambiguous heritage exemplar with a runtime that matches other maison films in the set.

Video 2: Louis Vuitton

Framed as an entry point into the Maison's making culture, this piece sketches Louis Vuitton's craftsmanship across workshops, materials and emblematic objects. The film runs 1:45 minutes and was published on 19 December 2019 on the Louis Vuitton YouTube channel, where it had 323,506 views as of 1 December 2025. The storyline is simple and assertive: define "Savoir-Faire", show where it lives (bench, tools, material prep) and connect it to the icons that carry

the brand's history forward. Visuals alternate between close, tactile shots and broader atelier atmosphere, giving viewers both the detail and the context.

The film communicates heritage as its central idea. Heritage cues are explicit: archival or trunk references, leather cutting and stitching, artisan hands and tools and the monogram's material presence. Any status-oriented moments (celebrity, public display, "viral" beats) are minimal/incidental.

In terms of execution, it likely opens on a material or tool macro that creates a subtle hook, holds the logo/title until after craft has spoken and keeps a measured edit tempo. The sound design is supportive rather than dominant; on-screen text is used sparingly to anchor terms or locations; CTA is minimal/none. Emotionally, the tone is authoritative and affirming, inviting respect and trust in the Maison's longevity, with flashes of inspiration as workmanship becomes form.

Brand fit is natural: the film carries Louis Vuitton's "art of craft" tradition and binds travel heritage to modern leather goods. The only potential risk is breadth: if the piece touches many themes, a single product focus might soften. As a stimulus, it is a strong anchor for the heritage condition.

Video 3: Van Cleef & Arpels

This high jewellery short documents the meticulous creation of the Ison bracelet, spotlighting Van Cleef & Arpels' hallmark bench techniques, particularly the Maison's demanding setting artistry. The film runs 1:22 minutes and was published on 25 February 2021 on the Van Cleef & Arpels YouTube channel, where it had 28,304 views as of 1 December 2025. The film's narrative is a craft odyssey: selecting and preparing stones, shaping elements, complex setting and a composed final reveal. Camera and sound stay close to the bench, allowing the technique to speak for itself.

The dominant signal is heritage. Craft cues are unmissable: stone selection/recutting, speciality setting close-ups, the language of the Maison's Savoir-Faire and the white-glove inspection that signals completion. Any status-like moments (hero turntable, glamour background) are secondary and brief.

Video 4: Cartier

The film chronicles the making of a “Panthère” high-jewellery piece, using the Maison’s most iconic symbol to anchor a story of patience and mastery. The stimulus runs 0:47 minutes and was published on 2 June 2025 on the Cartier YouTube channel, where it had 7,420 views as of 1 December 2025. Viewers see components evolve into the feline form through bead work, gem setting and careful assembly, culminating in a poised, luminous reveal. If on-screen stats are shown (e.g. hours of work, number of beads), they serve to quantify the devotion behind the object.

The narrative is unequivocally heritage. Craft cues dominate - bench-level assembly, gem setting and bead work, shaping of the “Panthère” silhouette and final polish/inspection. Status-style beats (glamour swivel, hero light) are brief and support the craft rather than replace it.

In terms of execution, the first seconds likely feature a tactile action (tool, bead or motif fragment) that hooks attention. The logo/title appears after craft is established, the edit tempo is deliberate, sound design is quiet and concentrated. Text panels may present process notes or figures, CTA is minimal/none. Emotionally, the piece aims for pride and awe, with symbolic resonance through the “Panthère” motif, one of Cartier’s enduring codes.

Fit to brand is excellent, reinforcing emblematic iconography and high jewellery excellence. Potential risks include a niche appeal if viewers expect celebrity-driven plotlines, and subtitles/localisation may help with clarity. As a stimulus, it is a clear heritage signal and a solid counterweight to status-led films.

Status

Video 1: Bvlgari

Paolo Sorrentino’s eye turns Roman interiors and terraces into luminous stages for Zendaya and Anne Hathaway. The film runs 0:30 minutes and was published on 24 May 2022 on the Bvlgari YouTube channel, where it had 11,059,261 views as of 1 December 2025. Dialogue is sparse: mood does the work. Movements, glances and architectural frames choreograph a light, escapist arc in which the jewellery punctuates moments of transformation and delight. It is glossy, poised and meant to be experienced as a fantasy vignette about living beautifully in public.

The storytelling is unmistakably status-signalling. A-list actors, spectacular venues, and set pieces that are ready to be shared all add to the prestige and social visibility of the show. Any heritage nods to Roman roots or the Maison’s history are secondary.

Technically the film opens with an immediate visual hook, holds the logo/title until after the mood is set and alternates languid and punchy tempos for rhythm. Sound design and score reinforce grandeur, text is minimal and there is no overt CTA. The intended emotions are awe, joy and aspiration: the wearer is the centre of attention, and the jewels operate as prestige punctuation. Brand fit is strong: a possible risk is that the stylised mood reads as style-over-substance to some viewers.

Video 2: Tiffany & Co.

“About Love” frames Beyoncé and Jay-Z in a stylised, intimate world that fuses performance with private moments and fine-art references. The film runs 1:30 minutes and was published on 13 September 2021 on the Tiffany & Co. YouTube channel, where it had 2,833,518 views as of 1 December 2025. A modern “Moon River” sets the tone, while couture styling, gallery mise-en-scène and Tiffany iconography turn the couple’s romance into a cultural myth. The jewellery punctuates the narrative rather than interrupting it, appearing as part of a shared story about connection and status.

This is a status narrative. Cultural icons, art-world intertext and black-tie styling are designed for broad media pickup and sharing. Any heritage elements (blue box, archival motifs) remain supportive.

In terms of execution, the spot hooks immediately via music/visuals, delays the logo/title until after the emotional frame is set and blends slow, romantic takes with crisp inserts. Sound carries much of the narrative weight, text is minimal and there is no explicit CTA. The intended emotions are romance, awe and inspiration, communicating that Tiffany belongs to moments of cultural and emotional magnitude. Brand fit is on point, but there are dangers like art references that make people angry and celebrity talk that overshadows product details.

Video 3: Gucci

Styled as a cinematic travel interlude, Ryan Gosling moves through a surreal, mid-century-tinged world where Gucci Valigeria luggage is the thread stitching scenes together. The film runs 2:02 minutes and was published on 30 September 2022 on the Gucci YouTube channel, where it had 3,463,799 views as of 1 December 2025. The plot is deliberately light but purposeful: entrances, exits and playful transitions create a myth of the traveller whose

accessories announce him before he speaks. The film feels built for cut-downs and social edits while retaining a coherent mini-story.

This clearly signals status. A marquee actor, conspicuous lifestyle frame and choreographed, shareable set-pieces centre the luggage as a symbol of cultural capital. Any heritage nods (travel archive references) are incidental.

The opening delivers a quick visual hook within the first three seconds: time-to-logo is delayed to keep the narrative flowing, the edit tempo is energetic with frequent movement. The soundtrack propels momentum; text is minimal and there is no direct CTA. Emotionally, the piece aims for joy, inspiration and a knowing sense of cool: status is performed through ease, charisma and recognisable style codes. Fit to brand is excellent, the main risk is that whimsy could overshadow product utility.

Video 4: Cartier

This short plays like a miniature film set on the bridges and streets of Paris, where Catherine Deneuve and Rami Malek drift in and out of imagined scenes before finally crossing paths. The film runs 1:00 minute and was published on 18 January 2023 on the Cartier YouTube channel, where it had 4,516,861 views as of 1 December 2025. The city becomes a stage for glances, reversals and time-bending edits, with the Tank Française woven into their gestures rather than pushed as a product demo. The pacing is cinematic, the wardrobe immaculate and Paris itself functions as a character in the story.

The clip clearly signals status. Celebrity star power carries the narrative, and the film leans into prestige imagery and public visibility (red-carpet/cinema-world cues, Parisian landmarks, composed entrances). Any heritage references (e.g. a nod to the Tank lineage) are incidental rather than defining.

From an execution standpoint, the opening delivers a visual hook within the first seconds, with the logo/title held until the story has momentum. The editing is fast but elegant, the music adds to the beauty, there isn't much text on screen, and there isn't a hard call to action. The composition tries to make you feel wonder, motivation, and a little romance, and it uses the Tank Française as a cultural symbol worn by famous people. The fit to brand is great, however the primary concern is that the celebrity story can take over the details of the watch.

Appendix B

1) Introduction text survey (English)

Welcome to my survey and thank you for taking part!

My name is Helena and this study is part of my Master's thesis in Strategic Marketing at Católica Lisbon SBE. Your responses will help me understand how consumers respond to different advertising messages and channels in the luxury industry.

The survey takes about 6-8 min to complete. Your participation is anonymous, confidential and completely voluntary- you can withdraw at any time.

If you would like to take part, please click down below.

Thank you very much for your participation and have fun!

2) Introduction text survey (German)


Willkommen zu meiner Umfrage und vielen Dank für Ihre Teilnahme!

Mein Name ist Helena, und diese Studie ist Teil meiner Masterarbeit im Bereich Strategischen Marketing an der Católica Lisbon SBE. Ihre Antworten helfen mir zu verstehen, wie Konsumentinnen und Konsumenten auf unterschiedliche Werbebotschaften in der Luxusbranche reagieren.

Die Umfrage dauert etwa 6–8 Minuten. Ihre Teilnahme ist anonym, vertraulich und vollständig freiwillig – Sie können sie jederzeit beenden. Wenn Sie teilnehmen möchten, klicken Sie bitte auf „Nächste Seite“.

Vielen Dank für Ihre Teilnahme und viel Spaß!

3) Exemplary Survey Design



Language
English ▾

A few general questions about your media use and connection to the luxury industry.

Please indicate how often you use these platforms.

	Never	Monthly or less	Weekly	Several Times per Week	Daily
Instagram	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
TikTok	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
YouTube	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please indicate if you agree or disagree with each statement.

	Strongly disagree	Somewhat disagree	Indifferent	Somewhat agree	Strongly agree
1. Most ads try to manipulate rather than inform.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. I am generally sceptical of advertising claims.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. I rarely trust what ads say.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

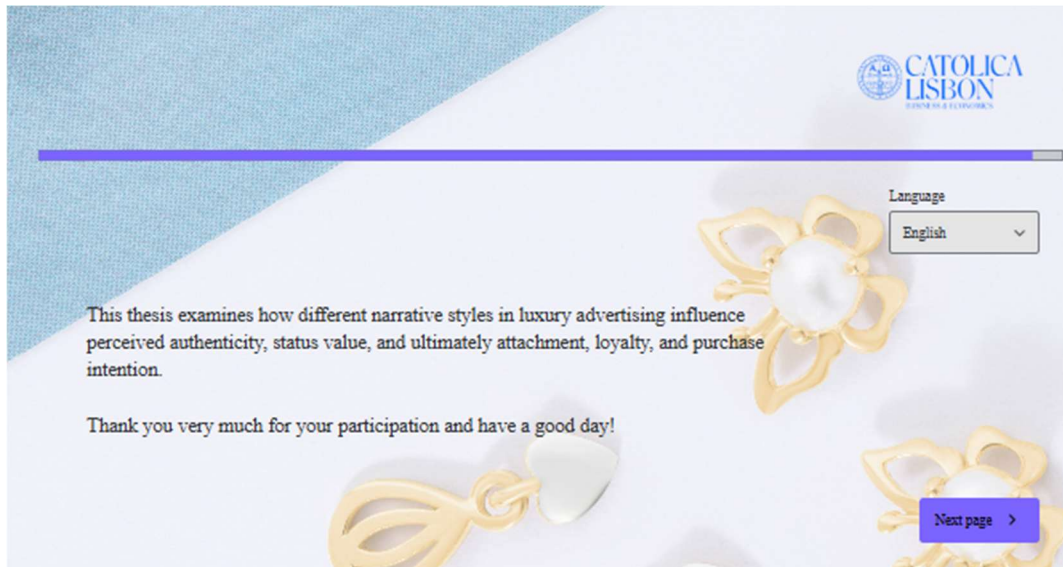
Have you ever purchased any luxury items?

Yes

No

[Next page >](#)

4) Exit text survey (English)



5) Exit text survey (German)



Appendix C

1) English version of the survey

Introduction text (see Appendix B.1)

Question 1: Age

Please indicate your age.

Answer options:

1. under 18 years
2. 18 - 24 years
3. 25 - 34 years
4. 35 - 44 years
5. 45 - 54 years
6. 55 - 64 years
7. over 64 years

Question 2: Country of residence

Please indicate the country in which you currently live.

Answer options:

1. Austria
2. Belgium
3. Czech Republic
4. Denmark
5. Finland
6. France
7. Germany
8. Greece
9. Hungary
10. Italy
11. Luxembourg
12. Netherlands
13. Norway
14. Poland

15. Portugal
16. Russia
17. South Africa
18. Spain
19. Sweden
20. Switzerland
21. Ukraine
22. United Arab Emirates
23. United Kingdom
24. United States of America
25. Other country

Instruction (media section):

A few general questions about your media use and connection to the luxury industry.

Question 3: Social media platform use

Please indicate how often you use these platforms.

Platforms: Instagram, TikTok, YouTube

Scale (for each platform):

1. Never
2. Monthly or less
3. Weekly
4. Several times per week
5. Daily

Question 4: Ad scepticism

Please indicate if you agree or disagree with each statement.

Statements:

1. Most ads try to manipulate rather than inform.
2. I am generally sceptical of advertising claims.
3. I rarely trust what ads say.

Scale:

Strongly disagree

Somewhat disagree

Indifferent

Somewhat agree

Strongly agree

Question 5: Purchase of luxury items

Have you ever purchased any luxury items?

Answer options:

1. Yes
2. No

Question 6: Ownership of luxury products

If you have not purchased a luxury item yourself, do you still own any luxury product?

Answer options:

1. Yes
2. No

Question 7: Following luxury brands/ambassadors

Are there any luxury brands or brand ambassadors that you follow on social media?

Answer options:

1. Yes
2. No

Instruction (video viewing):

You are now going to watch a short video clip from a luxury brand.

Please watch it once without skipping, and then proceed to the questions.

Please ensure that you can hear the audio as well.

This will take a maximum of one minute and thirty seconds. Enjoy!

Question 8 (heritage condition): Attention check - motif

This question is to check whether you have been paying attention.

Which jewellery motif was displayed in your video?

Answer options:

1. Panther
2. Mouse
3. Horse

Question 9 (status condition): Attention check - public figures

This question is to check whether you have been paying attention.

Which public figure(s) appeared in your video?

Answer options:

1. Michael Jackson
2. Beyoncé & JAY-Z
3. Adele

Question 10: PANAS-style emotions

Please indicate to what extent you felt each of the following emotions while watching the video.

Emotions: Excited, Distressed, Inspired, Enthusiastic, Upset, Proud

Scale:

1. Not at all
2. A little
3. Moderately
4. Quite a bit
5. Extremely

Question 11: Discrete emotions for luxury storytelling

Please indicate how strongly you felt these emotions.

Emotions: Joy/Fun, Romance, Admiration, Trust, Desire

Scale:

1. Not at all
2. A little
3. Moderately

4. Quite a bit
5. Extremely

Question 12: Ad attention and interest

Please express your interest in the advertisement.

Statements:

1. This ad held my attention.
2. I was interested in this ad.
3. I found the ad engaging.

Scale:

Strongly disagree

Somewhat disagree

Indifferent

Somewhat agree

Strongly agree

Question 13: Perceived authenticity of the brand

The video conveyed that the brand is...

Statements:

1. Rooted in real craftsmanship.
2. Focused on quality rather than hype.
3. Sincere rather than performative.
4. Authentically unique and rare, crafted with care rather than mass-produced.
5. Consistent with the brand's values and identity.
6. Supported by real craft, not just marketing.

Scale:

Strongly disagree

Somewhat disagree

Indifferent

Somewhat agree

Strongly agree

Question 14: Perceived status value

Based on the video, the brand/product seems...

Statements:

1. to convey wealth and social standing.
2. exclusive - not intended for everyone.
3. rare and limited in availability (scarce).
4. to be something people would display and others would admire.
5. difficult to obtain due to limited supply.
6. associated with influential or famous individuals.

Scale:

Strongly disagree

Somewhat disagree

Indifferent

Somewhat agree

Strongly agree

Question 15: Brand attachment (post-exposure)

Please indicate how you are connected to the brand featured in the video.

Statements:

1. I feel personally connected to this brand.
2. This brand feels special to me.
3. I would miss this brand and its products if it was unavailable.
4. I feel (emotionally) attached to this brand.

5. I care about what happens to this brand.

Scale:

Strongly disagree

Somewhat disagree

Indifferent

Somewhat agree

Strongly agree

Question 16: Brand-level loyalty intention

Please indicate your potential future choices.

Statements:

1. I would make an effort to visit a boutique of this brand.
2. I consider this brand timeless and expect to choose it again for future purchases.
3. I would recommend this brand to others.
4. I would wait for a product from this brand to become available rather than switch to another brand.

Scale:

Strongly disagree

Somewhat disagree

Indifferent

Somewhat agree

Strongly agree

Question 17: Product-level purchase intention

Please indicate your potential future purchases.

Statements:

1. I would be willing to save over time to purchase this or a product from this brand.
2. I am likely to purchase a product from this brand in the near future.
3. I would be willing to pay more for this brand's product than for comparable alternatives in this category.

Scale:

Strongly disagree

Somewhat disagree

Indifferent

Somewhat agree

Strongly agree

Question 18: Change in likelihood of choosing the brand (price not a factor)

Assume that price is not a factor (i.e., the product has been paid for).

Based only on the brand's image and perceived quality, as well as your impressions from the video, how would your likelihood of choosing this brand/product change compared with your previous responses?

Answer options:

1. Increase a lot
2. Increase somewhat
3. No change
4. Decrease somewhat
5. Decrease a lot

Question 19: Brand identification

Please indicate how the brand aligns with your identity.

Statements:

1. This brand reflects who I am / my self-image.
2. I can identify with typical users of this brand.

3. Using this brand's products signals to others how I want to be perceived.

Scale:

Strongly disagree

Somewhat disagree

Indifferent

Somewhat agree

Strongly agree

Question 20: Final emphasis checks

Just a few final checks on what the video emphasized for you.

Statements:

1. Heritage & craftsmanship
2. Trendiness & (social) attention
3. Exclusivity & scarcity
4. Product quality
5. Virality & catchy storyline

Scale:

Strongly disagree

Somewhat disagree

Indifferent

Somewhat agree

Strongly agree

Question 21: Brand familiarity (pre-exposure)

Please indicate how familiar you were with the brand prior to today.

Answer options:

1. I never heard of this brand before today
2. I've heard of the brand, but I'm not familiar with its image/products
3. I am somewhat familiar with the brand image/products
4. I am very familiar with the brand/products
5. I follow the brand closely & engage with them often

Question 22: Prior attachment to the brand (pre-exposure)

Please indicate how much you agree/disagree with each statement about this brand.

Statements:

1. Before today, I felt connected to this brand.
2. Before today, this brand was special to me.

Scale:

Strongly disagree

Somewhat disagree

Indifferent

Somewhat agree

Strongly agree

Question 23: Prior purchase from this brand

Have you purchased from this brand before?

Answer options:

1. Yes
2. No

Question 24: Gender

Please indicate your gender.

Answer options:

1. Male
2. Female

3. Prefer not to say

Question 25: Annual household income

Please indicate your annual household income bracket.

Answer options:

1. Less than 20,000€
2. 20,000€ - 39,000€
3. 40,000€ - 59,000€
4. 60,000€ - 79,000€
5. 80,000€ - 99,000€
6. 100,000€ - 149,000€
7. More than 150,000€
8. Prefer not to say

Exit text (see Appendix B.4)

2) German version of the survey

Einleitungstext (see Appendix B.2)

Frage 1: Alter

Bitte geben Sie Ihr Alter an.

Antwortoptionen:

1. unter 18 Jahren
2. 18 - 24 Jahre
3. 25 - 34 Jahre
4. 35 - 44 Jahre
5. 45 - 54 Jahre
6. 55 - 64 Jahre
7. über 64 Jahre

Frage 2: Wohnsitzland

Bitte geben Sie das Land an, in dem Sie derzeit leben.

Antwortoptionen:

1. Österreich
2. Belgien
3. Tschechien
4. Dänemark
5. Finnland
6. Frankreich
7. Deutschland
8. Griechenland
9. Ungarn
10. Italien
11. Luxemburg
12. Niederlande
13. Norwegen
14. Polen
15. Portugal

16. Russland
17. Südafrika
18. Spanien
19. Schweden
20. Schweiz
21. Ukraine
22. Vereinigte Arabische Emirate
23. Vereinigtes Königreich / UK
24. USA
25. Anderes Land

Instruktion (Medienabschnitt):

Ein paar allgemeine Fragen zu Ihrer Mediennutzung und Ihrer Verbindung zur Luxusbranche.

Frage 3: Nutzung sozialer Medien

Bitte geben Sie an, wie oft Sie diese Plattformen nutzen.

Plattformen: Instagram, TikTok, YouTube

Skala (für jede Plattform):

1. Niemals
2. Monatlich oder weniger
3. Wöchentlich
4. Mehrmals pro Woche
5. Täglich

Frage 4: Werbeskepsis

Bitte geben Sie für jede Aussage an, ob Sie ihr zustimmen oder nicht.

Aussagen:

1. Die meisten Werbeanzeigen versuchen eher zu manipulieren als zu informieren.
2. Ich bin gegenüber Werbeaussagen grundsätzlich skeptisch.
3. Ich vertraue selten den Aussagen der Werbung.

Skala:

Stimme überhaupt nicht zu

Stimme eher nicht zu

Gleichgültig

Stimme eher zu

Stimme voll und ganz zu

Frage 5: Kauf von Luxusartikeln

Haben Sie schon einmal Luxusartikel gekauft?

Antwortoptionen:

1. Ja
2. Nein

Frage 6: Besitz von Luxusprodukten

Wenn Sie selbst keinen Luxusartikel gekauft haben, besitzen Sie dennoch einen Luxusartikel?

Antwortoptionen:

1. Ja
2. Nein

Frage 7: Folgen von Luxusmarken/Markenbotschaftern

Gibt es Luxusmarken oder Markenbotschafter, denen Sie in den sozialen Medien folgen?

Antwortoptionen:

1. Ja
2. Nein

Instruktion (Videobetrachtung):

Sie sehen jetzt einen kurzen Videoclip einer Luxusmarke.

Bitte schauen Sie ihn einmal an, ohne zu überspringen, und fahren Sie dann mit den Fragen fort.

Bitte stellen Sie sicher, dass Sie auch den Ton hören können.

Dies dauert maximal eine Minute und dreißig Sekunden. Viel Spaß!

Frage 8 (Heritage-Bedingung): Aufmerksamkeitscheck - Motiv

Mit dieser Frage möchten wir überprüfen, ob Sie aufgepasst haben.

Welches Schmuckmotiv wurde in Ihrem Video gezeigt?

Antwortoptionen:

1. Panther
2. Maus
3. Pferd

Frage 9 (Status-Bedingung): Aufmerksamkeitscheck - Persönlichkeiten

Mit dieser Frage möchten wir überprüfen, ob Sie aufgepasst haben.

Welche Persönlichkeit(en) des öffentlichen Lebens sind in Ihrem Video aufgetreten?

Antwortoptionen:

1. Michael Jackson
2. Beyoncé & JAY-Z
3. Adele

Frage 10: PANAS-Emotionen

Bitte geben Sie an, inwieweit Sie beim Ansehen des Videos die folgenden Emotionen empfunden haben.

Emotionen: Aufgeregt, Beunruhigt, Inspiriert, Enthusiastisch, Verärgert, Stolz

Skala:

1. Gar nicht
2. Ein wenig
3. Mäßig
4. Ziemlich viel
5. Äußerst

Frage 11: Diskrete Emotionen (Luxus-Storytelling)

Bitte geben Sie an, wie stark Sie diese Emotionen empfunden haben.

Emotionen: Freude/Spaß, Romantik, Bewunderung, Vertrauen, Begierde/Sehnsucht

Skala:

1. Gar nicht

2. Ein wenig
3. Mäßig
4. Ziemlich viel
5. Äußerst

Frage 12: Aufmerksamkeit und Interesse an der Anzeige

Bitte bekunden Sie Ihr Interesse an der Anzeige.

Aussagen:

1. Diese Anzeige hat meine Aufmerksamkeit erregt.
2. Diese Anzeige hat mich interessiert.
3. Ich fand die Anzeige ansprechend.

Skala:

Stimme überhaupt nicht zu

Stimme eher nicht zu

Gleichgültig

Stimme eher zu

Stimme voll und ganz zu

Frage 13: Wahrgenommene Authentizität der Marke

Das Video vermittelte, dass die Marke...

Aussagen:

1. in echter Handwerkskunst verwurzelt ist.
2. sich auf Qualität statt auf Hype konzentriert.
3. eher aufrichtig als performativ wirkt.
4. authentisch einzigartig und selten ist, mit Sorgfalt gefertigt und nicht in Massenproduktion hergestellt wird.
5. den Werten und der Identität der Marke im Einklang steht.
6. echtes Handwerk beim Produkt unterstützt, nicht nur Marketing.

Skala:

Stimme überhaupt nicht zu

Stimme eher nicht zu

Gleichgültig

Stimme eher zu

Stimme voll und ganz zu

Frage 14: Wahrgenommener Statuswert und Exklusivität

Basierend auf dem Video scheint die Marke/das Produkt ...

Aussagen:

1. Wohlstand und sozialen Status zu vermitteln.
2. exklusiv zu sein - nicht für jedermann gedacht.
3. selten und nur begrenzt verfügbar zu sein (knapp).
4. etwas zu sein, das Menschen zur Schau stellen und andere bewundern würden.
5. aufgrund des begrenzten Angebots schwer zu bekommen zu sein.
6. mit einflussreichen oder berühmten Personen in Verbindung gebracht zu werden.

Skala:

Stimme überhaupt nicht zu

Stimme eher nicht zu

Gleichgültig

Stimme eher zu

Stimme voll und ganz zu

Frage 15: Markenbindung (nach dem Video)

Bitte geben Sie an, welche Verbindung Sie zu der im Video vorgestellten Marke haben.

Aussagen:

1. Ich fühle mich dieser Marke persönlich verbunden.
2. Diese Marke ist für mich etwas Besonderes.

3. Ich würde diese Marke und ihre Produkte vermissen, wenn sie nicht verfügbar wären.
4. Ich fühle mich dieser Marke (emotional) verbunden.
5. Mir ist wichtig, was mit dieser Marke passiert.

Skala:

Stimme überhaupt nicht zu

Stimme eher nicht zu

Gleichgültig

Stimme eher zu

Stimme voll und ganz zu

Frage 16: Markenloyalitätsabsicht

Bitte geben Sie Ihre potentiellen zukünftigen Entscheidungen an.

Aussagen:

1. Ich würde mir die Mühe machen, eine Boutique dieser Marke zu besuchen.
2. Ich halte diese Marke für zeitlos und werde sie bei zukünftigen Käufen voraussichtlich (wieder) wählen.
3. Ich würde diese Marke weiterempfehlen.
4. Ich würde lieber warten, bis ein Produkt dieser Marke verfügbar ist, als zu einer anderen Marke zu wechseln.

Skala:

Stimme überhaupt nicht zu

Stimme eher nicht zu

Gleichgültig

Stimme eher zu

Stimme voll und ganz zu

Frage 17: Kaufabsicht (Produktebene)

Bitte geben Sie Ihre potenziellen zukünftigen Einkäufe an.

Aussagen:

1. Ich wäre bereit, im Laufe der Zeit zu sparen, um dieses oder ein Produkt dieser Marke zu kaufen.
2. Ich werde wahrscheinlich in naher Zukunft ein Produkt dieser Marke kaufen.
3. Ich wäre bereit, für das Produkt dieser Marke mehr zu bezahlen als für vergleichbare Alternativen in dieser Kategorie.

Skala:

Stimme überhaupt nicht zu

Stimme eher nicht zu

Gleichgültig

Stimme eher zu

Stimme voll und ganz zu

Frage 18: Veränderung der Wahlwahrscheinlichkeit (Preis keine Rolle)

Gehen Sie davon aus, dass der Preis keine Rolle spielt (d. h., das Produkt wurde bezahlt).

Wie würde sich Ihre Wahrscheinlichkeit, sich für diese Marke/dieses Produkt zu entscheiden, im Vergleich zu Ihren vorherigen Antworten ändern, wenn Sie sich nur auf das Image und die wahrgenommene Qualität der Marke sowie Ihre Eindrücke aus dem Video stützen?

Antwortoptionen:

1. Viel steigern
2. Etwas erhöhen
3. Keine Änderung
4. Etwas abnehmen
5. Viel abnehmen

Frage 19: Markenidentifikation

Bitte geben Sie an, wie die Marke zu Ihrer Identität passt.

Aussagen:

1. Diese Marke spiegelt wider, wer ich bin / mein Selbstbild.
2. Ich kann mich mit typischen Benutzern dieser Marke identifizieren.
3. Durch die Verwendung der Produkte dieser Marke signalisiere ich anderen, wie ich wahrgenommen werden möchte.

Skala:

Stimme überhaupt nicht zu

Stimme eher nicht zu

Gleichgültig

Stimme eher zu

Stimme voll und ganz zu

Frage 20: Letzte Hervorhebungs-Checks

Nur noch ein paar letzte Überprüfungen zu den Punkten, die das Video für Sie hervorgehoben hat.

Aussagen:

1. Erbe & Handwerkskunst
2. Trendbewusstsein & (soziale) Aufmerksamkeit
3. Exklusivität & Knappheit
4. Produktqualität
5. Viralität & einprägsame Handlung

Skala:

Stimme überhaupt nicht zu

Stimme eher nicht zu

Gleichgültig

Stimme eher zu

Stimme voll und ganz zu

Frage 21: Markenvertrautheit (vor dem heutigen Tag)

Bitte geben Sie an, wie vertraut Sie mit der Marke vor dem heutigen Tag waren.

Antwortoptionen:

1. Ich habe vor heute noch nie von dieser Marke gehört
2. Ich habe von der Marke gehört, kenne aber ihr Image/ihre Produkte nicht
3. Ich bin einigermaßen vertraut mit dem Markenimage/den Produkten
4. Ich bin mit der Marke/den Produkten sehr vertraut
5. Ich verfolge die Marke aufmerksam und interagiere oft mit ihr

Frage 22: Frühere Verbundenheit mit der Marke

Bitte geben Sie an, wie sehr Sie jeder Aussage zu dieser Marke zustimmen/nicht zustimmen.

Aussagen:

1. Vor dem heutigen Tag fühlte ich mich mit dieser Marke verbunden.
2. Vor heute war diese Marke etwas Besonderes für mich.

Skala:

Stimme überhaupt nicht zu

Stimme eher nicht zu

Gleichgültig

Stimme eher zu

Stimme voll und ganz zu

Frage 23: Frühere Käufe bei dieser Marke

Haben Sie schon einmal etwas von dieser Marke gekauft?

Antwortoptionen:

1. Ja
2. Nein

Frage 24: Geschlecht

Bitte geben Sie Ihr Geschlecht an.

Antwortoptionen:

1. Männlich
2. Weiblich
3. Keine Angabe

Frage 25: Jährliches Haushaltseinkommen

Bitte geben Sie die Höhe Ihres jährlichen Haushaltseinkommens an.

Antwortoptionen:

1. Weniger als 20.000 €
2. 20.000 € - 39.000 €
3. 40.000 € - 59.000 €
4. 60.000 € - 79.000 €
5. 80.000 € - 99.000 €
6. 100.000 € - 149.000 €
7. Mehr als 150.000 €
8. Keine Angabe

Ausgangstext (see Appendix B.5)