



ALMA MATER STUDIORUM  
UNIVERSITÀ DI BOLOGNA

DIPARTIMENTO DI INTERPRETAZIONE E TRADUZIONE

CORSO DI LAUREA IN

MEDIAZIONE LINGUISTICA INTERCULTURALE (Classe L-12)

ELABORATO FINALE

Luxury Fashion Brands' Social Media Marketing Strategies in China:  
A Linguistic Analysis of Bottega Veneta's Campaign on WeChat

RELATORE

Prof.ssa Han Wang

CANDIDATO

Linda Mazzoni

Anno Accademico 2022/2023

Terzo Appello

# TABLE OF CONTENTS

INTRODUCTION.....	3
1 Chapter One: ‘Luxury’ and Luxury Brands.....	3
1.1 The Concept of the term ‘Luxury’.....	3
1.2 The Perception of Luxury through History .....	4
1.3 Luxury Brands and Luxury Goods .....	6
1.4 Luxury Brands in China .....	7
2 Chapter Two: Luxury Brands’ Digital Marketing Strategies in China...	8
2.1 The Luxury Market in China.....	8
2.2 Chinese Digital Ecosystem.....	11
2.3 Chinese Social Media Platforms .....	12
2.3.1 WeChat (微信).....	12
2.3.2 Weibo (微博) .....	13
2.3.3 DouYin (抖音).....	14
2.3.4 Little Red Book (小红书).....	14
2.4 Luxury Brands’ Digital Marketing Strategies in China .....	15
2.4.1 Live Streaming.....	18
2.4.2 Key Opinion Leaders and Influencers Marketing.....	19
3 Chapter Three: The Case of Bottega Veneta.....	20
3.1 Bottega Veneta: Brand History .....	20
3.2 Bottega Veneta on Social Media .....	22
3.3 Presentation of the Case Study: Bottega Veneta on WeChat (微信).....	23
4 Chapter Four: Discussion and Analysis of the Case Study .....	24
CONCLUSIONS .....	31
BIBLIOGRAPHY .....	313

# INTRODUCTION

In the dynamic landscape of the luxury market, the advent of social media has revolutionised how luxury brands engage with their audience, particularly in the rapidly evolving Chinese market. This thesis embarks on an exploratory journey to dissect and understand the nuanced strategies luxury brands employ on platforms such as WeChat, Weibo, DouYin, and Little Red Book to captivate and engage with the Chinese consumer base. This study aims to unveil the symbiotic relationship between luxury brands and digital platforms in China through a meticulous analysis of digital marketing campaigns, influencer collaborations, and consumer engagement tactics. It explores how these brands navigate the intricate web of social media to maintain their allure of exclusivity and luxury while simultaneously reaching out to wider, tech-savvy audiences. The investigation includes a linguistic analysis of Bottega Veneta's WeChat posts, illustrating how language is pivotal in enhancing brand messaging and engaging the Chinese consumer. This part of the study scrutinises the deliberate choice of words, phrases, and linguistic structures employed by Bottega Veneta, revealing how these elements are strategically used to resonate with cultural norms, values, and consumer expectations in the Chinese market. The following chapters will delve into the historical context of luxury perception, the transformation of luxury consumption in China, and a detailed case study on Bottega Veneta's innovative approach to digital marketing in the 2023 Chinese New Year campaign, offering insights into the broader implications for luxury marketing in the digital era.

## 1 Chapter One: 'Luxury' and Luxury Brands

### 1.1 The Concept of the term 'Luxury'

As per Tak and Pareek's findings (2016), the idea of luxury has manifested in various forms and levels since the inception of civilisation. Following Van Dijk's perspective in 2009, luxury is characterised as an indulgence rather than something essential, despite its subjective nature. Nevertheless, Kapferer et al. (2014) assert that a unanimous definition of luxury has yet to be established. They characterise luxury as scarce, hedonistic elements and experiences surpassing life's necessities, primarily accessible to those with surplus financial resources. Moreover, Kemp (1998) highlights that the perception of luxury varies across societies, making it a relative and culturally influenced concept that remains fluid and dynamic (Yeoman, 2011). Additionally, Li et al. (2012) posit that luxury items elicit pleasure, intertwining with desires, comfort, and individuality,

as noted by Lawry et al. (2010). Luxury can be seen as a subjective notion, aligning most closely with expressing desires and emotions (Allières, 2008).

In the historical context, Latin provided us with two related words, *luxus* and *luxuria*. *Luxus* denoted notions of "luxury" and "excess", while *luxuria* carried connotations of "rankness" or "offensiveness". These Latin terms transformed into the French "luxe" and "luxure", maintaining the original distinctions in meaning. "Luxe" in French encapsulated the ideas we commonly associate with luxury today, encompassing "wealth" and "indulgence". Meanwhile, "luxure" delved into unrestrained sensual pursuits, eventually becoming synonymous with lasciviousness and wantonness. This sensual connotation initially carried over into the English usage of "luxury". Over time, it gradually expanded its scope and evolved to connote a "sumptuous environment", extending to aspects of food, clothing, and opulent lifestyles. This association led to the most contemporary definition, referring to something nonessential or indulgent – something extra that offers a welcome change not always within reach. While the concept of luxury has shifted from the sensual to the material, it remains rooted in the pleasure of the senses (Merriam-Webster.com Dictionary, 2022).

Lastly, the idea of 'luxury' is peculiar as both subjective and objective natures coexist within its definition. At its most basic level, luxury is characterised by the non-essential – goods or experiences that go beyond necessity. Paradoxically, the luxury industry's vitality hinges on converting superfluous desires into compelling needs. Additionally, luxury is a concept that necessitates objective representation but is contingent upon subjective interpretation. However, the ever-changing nature of luxury's subjective perception results in a constant evolution of its objective expression (Kovesi, 2015).

## 1.2 The Perception of Luxury through History

Luxury is not a recent concept; its evolution can be traced back through centuries, with roots in the ancient civilisations of Greece, Rome, and various Eastern and Southern empires. It is a phenomenon that developed slowly throughout history, which, with time, has become particularly pronounced in our modern and wealthy societies. Starting from antiquity, where the origins of the term lie, the Greeks and the Romans found that luxury was a concept of great concern. Luxury emerged as a contentious topic, symbolising disparities in wealth and, some argued, an unnecessary expenditure of personal and societal resources (McNeil & Riello, 2016). Luxury implies spending on non-essential items and a significant portion of society living beyond subsistence, and wealth is a fundamental prerequisite for its manifestation.

The fascination with luxury and the urge to commemorate cultural and artistic triumphs were evident from early periods. In ancient Greek, Egyptian, and Roman cultures, luxury held a significant yet complex position until the fall of the Roman Empire. These civilisations had a nuanced view of luxury, often contradicting contemporary perceptions. For Greeks, luxury was seen as a temptation, where resistance was a virtue and succumbing a vice. The Romans also perceived luxury in multifaceted ways, associating it with glamour and excess, viewing the desire for luxury as a form of greed leading to audacity and other negative behaviours (McNeil & Riello, 2016). Most importantly, the Romans did not associate luxury with exclusivity, preciousness, or rarity. Instead, it was employed by the elite Roman classes as a derogatory term to criticise the spending habits and lifestyles of those outside their elite circle. Despite the perceived negatives, the production and importation of luxury goods persisted. On the other hand, the affluent Egyptians, particularly royalty, adorned their tombs – "palaces of eternity" – with luxurious goods believed to be essential for their journey to a better afterlife (Kapferer & Bastien, 2009).

Later, the European elite of the 14th and 15th centuries, particularly in Italy, developed a fascination for ancient artefacts, which became symbols of high social status. This trend extended to noble families and later to other European countries like Great Britain in the 17th century (Kovesi, 2015). The eighteenth century was, however, a period of profound change for luxury. Next to traditional luxury goods for the very rich and the noble, a new series of more affordable luxuries became available to consumers with more modest means. Goods from Asia fuelled European society's desire for commodities such as tea and coffee, teacups and Indian cotton.

Moreover, World Wars I and II radically altered the perception and manifestation of luxury. Post-war, luxury consumption resumed but in a less ostentatious manner. Brands established before the wars, such as Hermes, Tiffany & Co., Cartier, Louis Vuitton, Burberry, Rolex, Chanel, and Gucci, survived and flourished (McNeil & Riello, 2016).

From the 18th century to modern times, society underwent a significant transformation, primarily influenced by rational thinking and Enlightenment philosophy. This shift led to the erosion of traditional myths that once underpinned social structures, paving the way for a more materialistic and dynamic society. In this new paradigm, the notion of predetermined social hierarchies gave way to a belief in democratic self-determination, where individuals have the potential to shape their destinies through their efforts, leading to the concept of 'classless societies' (Kapferer & Bastien, 2012). However, the inherent human desire for social differentiation persisted, reflecting an

ongoing need to establish one's place within the societal framework (Frank, 1999). In this context, luxury plays a crucial role in delineating social strata.

### 1.3 Luxury Brands and Luxury Goods

“Luxury is the necessity that begins when necessity ends”; this is how Coco Chanel depicted the phenomenon. First, we need to establish what luxury brands are and what characteristics brands need to have to be defined. In their work, Chevalier and Manzalovo (2008: 9) interpret a luxury brand as “almost the only brand in its product category, giving it the desirable attributes of being scarce, sophisticated and in good taste”. However, this view tends to overlook the distinct individuality of consumers, whose direct engagement and perceptions significantly contribute to shaping the identity of a luxury brand. It is the consumer's interpretation and personal connection with a brand that often forge its luxurious image, suggesting a more dynamic relationship between brands and their audience (Becker et al., 2018).

Most of the literature predominantly defines Luxury brands through a combination of consumer perspectives and managerial factors, including marketing strategies and product features. To delineate a luxury brand, these definitions consistently incorporate standard dimensions, such as high quality, rarity, premium pricing, and a high aesthetic level. From an analysis of this literature, Ko et al., in 2019, deduced that the status of a brand as 'luxury' heavily relies on how consumers perceive it. Managerial actions, such as implementing premium pricing or ensuring top-tier quality, may enhance a brand's potential to be considered luxurious. However, these managerial efforts alone are not definitive in establishing a brand as luxury; the consumer's perception is crucial.

In addition, the authors pinpoint five fundamental elements that are crucial to the essence of a luxury brand and propose the following theoretical definition of a luxury brand:

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

- 1) Be high quality;
- 2) Offer authentic value via desired benefits, whether functional or emotional;
- 3) Have a prestigious image within the market built on qualities such as artisanship, craftsmanship, or service quality;
- 4) Be worthy of commanding a premium price and
- 5) Be capable of inspiring a deep connection, or resonance, with the consumer” (ibid, 406).

Furthermore, from an economic theoretical perspective, luxury goods are characterised as items whose demand escalates disproportionately to income (Varian H.R., 1987). To qualify as luxury goods, specific criteria must be met (Dubois D., Laurent G., Czellar S., 2001), including exceptional quality, a high price point, elements of uniqueness or rarity, a foundation of tradition backing the brand, and a non-essential, indulgent nature. In particular, going further into detail:

- 1) The luxury brand is intrinsically associated with the ideal of excellence, resulting from exclusive raw materials and the detailed craftsmanship involved in their production. The commitment to quality ensures durability and reliability, fostering consumer trust and imparting a sense of timelessness.
- 2) The concept of a high price for luxury goods is justified by the perceived superior quality and the assurance it offers consumers regarding the product's longevity.
- 3) The element of rarity is essential. These products are not intended for mass consumption due to their exclusive materials and artisanal production, which result in limited availability and, consequently, a higher price. In addition, the shopping environment is carefully curated to enhance the exclusivity of the purchase experience.
- 4) Consumers often perceive products as luxurious only if supported by a rich history and heritage transcending fleeting trends. This heritage should ideally be reflected by adhering to traditional manufacturing practices and maintaining production in the country of origin. In particular, this poses a challenge for new brands who aspire to establish themselves as luxury entities in the minds of consumers.
- 5) The non-essential nature of luxury goods is evident; they cater to satisfaction beyond necessities. For virtually any luxury item, one can typically identify a less expensive alternative that fulfils the same primary function<sup>1</sup>.

## 1.4 Luxury Brands in China

The fast growth of the Chinese economy in the past two decades has transformed modern society. China is not the “factory of the world” anymore; it has become one of the largest consumer markets. Thanks to this economic boom, Chinese consumers have become wealthier, and luxury goods have become more affordable (Ng, 2014). Bian and Forsythe (2012) explain that luxury products offer consumers value beyond basic needs. For this reason, luxury brands serve not just as mere possessions but as mediums for personal expression and social stratification. If, on the one hand,

---

<sup>1</sup> Giglioli Sara, “The Impact of Social Media on Luxury Fashion Brands” (tesi di laurea, Luiss, 2017), 17-18, [https://tesi.luiss.it/20914/1/204291\\_GIGLIOLI\\_SARA.pdf](https://tesi.luiss.it/20914/1/204291_GIGLIOLI_SARA.pdf).

primarily functional products meet practical needs, on the other hand, luxury items cater to the psychological desires of the consumer. This aspect sets luxury products apart from their utilitarian counterparts (Nia & Zaichkowsky, 2000). In addition, Wiedmann et al. in 2009 described the emotional benefits of indulging in luxury; they divided them into social values (for instance, visibility and prestige) and personal values (such as self-identity, pleasure, and material worth). With their increased disposable incomes, consumers in China are increasingly drawn to luxury brands, using their purchases as a means to showcase their newly attained social standing (Roberts, 2011). During the last ten years, China's compound growth rate of private household financial assets emerged as the highest globally. The elevated levels of disposable income and the enhanced spending capabilities have catalysed the growth of the luxury goods market. Therefore, western luxury brands, such as Hermes, Louis Vuitton, Gucci, Burberry, Prada and Bottega Veneta, have also gradually penetrated China's mainland retail market. In 2022, China became the second-largest personal luxury goods market worldwide and the most prominent luxury goods market in the Asia-Pacific region (*Topic: Luxury Goods Market in China*, 2023). Moreover, according to Bain & Co. and Altagamma (2023), Chinese consumers will claim their position as the primary demographic for luxury goods by 2030, reaching 38 to 40 per cent of worldwide purchases. Its market share will surpass Europe and America, emerging as the most significant global market for luxury items, with an estimated 25 to 27 per cent share of global purchases. However, it must be noted that Chinese consumer perspectives on luxury are still evolving and lack full maturity in understanding. Another notable aspect is the collective absence of domestic companies in the luxury goods sector, with a distinct lack of real luxury national brands. This situation leaves local Chinese brands in a position where they can only observe foreign brands seizing the Chinese luxury market while seriously struggling to compete (Guo, 2015).

## 2 Chapter Two: Luxury Brands' Digital Marketing Strategies in China

### 2.1 The Luxury Market in China

Chinese consumers have gained increasing exposure to global luxury since the early 1990s when leading luxury brands opened their first stores in mainland China. Over the past 30 years, almost all major fashion houses have opened stores in China. Since 2009, China has emerged as a pivotal country for the global expansion of Luxury companies. This growth has been fuelled by the high demand from Chinese consumers, who, although still with immature tastes, are driven by a strong desire to embrace the "Western lifestyle". This phenomenon marked the onset of what is commonly referred to as the "Chinese Bulimia" period, spanning from 2009 to 2014. During this time frame,



nearly 56 per cent of luxury companies experienced a CAGR<sup>(2)</sup> exceeding 10 per cent (D'Arpizio, 2017). This surge in demand prompted Luxury Brands to establish many retail stores in the Asian market, capitalising on the opportunity to augment their revenues through this burgeoning customer segment (Crivelli, 2016). During the years following the 2008 financial crisis, while the Western world grappled with economic challenges, China's increasing appetite for luxury items offset the decline in sales that Luxury companies faced in the United States and Europe – regions hit hardest by the recession. Additionally, Japan's economy was impacted by a weakening Yen. Despite the global economic downturn, 2009 was a prosperous year for the luxury goods sector. China, driven by its burgeoning appetite for high-end products, emerged as one of the world's leading consumers of luxury branded goods. From 2010 to 2014, Luxury Brands strategically expanded their retail presence in key cities nationwide. Due to this surge in demand and the “no regulation” of the Chinese market, prices inevitably increased, leading to a “Western disaffection” primarily because the rise was predominantly propelled by significant price increases rather than a notable increment in product availability. Undoubtedly, China emerged as the paramount market for the luxury industry during this period (Bloomgarden, 2014). Luxury Brands became the language of social status, conveying that those who purchased these items either hailed from affluent backgrounds or possessed sufficient liquid assets to acquire high-priced goods (Ge, 2017). Given the lack of regulation within the luxury market in China, coupled with the elevated local prices, Chinese consumers increasingly favour luxury purchases while travelling. Popular destinations for those purchases included Hong Kong, Macau, and Taiwan (Silverstein, 2014).

Moreover, another noteworthy development during this period was the emergence of the *dàigòu* (代购) phenomenon. This term refers to a commercial practice in which individuals located outside of China buy luxury products at reduced prices on behalf of consumers within China. This practice rapidly gained popularity, albeit at the expense of the Chinese economy, as it reduced the tax revenues that China could otherwise collect when consumers made purchases within the country. Consequently, the Chinese government deemed it illegal and implemented stricter import controls. Concurrently, China experienced declining domestic buyers due to these heightened import regulations and the proliferation of alternative purchase channels (Zhang et al., 2021). Collectively, these factors contributed to a deceleration in the Chinese Luxury market. Luxury Brands needed to adopt more tailored marketing strategies to counteract this trend, adjusting their pricing to mitigate

---

<sup>2</sup> Compound Annual Growth Rate. This is a measure of growth calculated over multiple periods of time.

global disparities<sup>3</sup>. Nevertheless, the Chinese government also recognised the need for changes. Subsequently, it announced plans to reduce import taxes, particularly on luxury products, while retaining VAT<sup>4</sup> and consumption taxes for import goods to continue generating revenue from imports (Chitrakorn, 2023).

The conclusion of the “Chinese Bulimia” period was marked by a decline in domestic sales from 2015 to 2016, resulting in the closure of numerous stores throughout the country. Luxury companies concentrated on fewer, more prominent, strategically located stores, reverting to their exclusive brand image. This approach gained traction among Chinese luxury consumers who sought products that could reflect their identity and heritage and embody luxury. As indicated by research conducted by BCG<sup>5</sup>, approximately one-third of luxury consumers in China prefer products that are tailor-made for their market, with a particular interest in items featuring Chinese imagery. This became a pivotal element in reshaping strategies and ensuring that Chinese consumers would choose to make their luxury purchases within the country (Anestis et al., 2009).

During the “Chinese Bulimia”, China stood out as a remarkable performer in the luxury market. However, a significant shift occurred between 2015 and 2016, leading to a market downturn where China became one of the worst-performing regions, resulting in substantial losses for the luxury industry. Surprisingly, in 2017, China reclaimed its role as the top performer. This astonishing growth in the Chinese market did not negatively affect other Asian markets. This resurgence can be attributed to ongoing reforms on sales nationwide, a more favourable exchange rate, reduced prices for luxury goods, and increased participation from the middle class and Millennials who prioritise an improved quality of life. Their growing trust in luxury companies, appreciation for craftsmanship, and heritage played a crucial role in China’s exceptional growth between 2016 and 2017<sup>6</sup>. Since 2016, the market has witnessed a shift towards what can be described as a “return to normalcy”, in which merely 14 per cent of prominent brands experienced double-digit growth. This emerging era is called the “New Normal” period (Crivelli, 2016). The Luxury market has entered a maturity phase, prompting brands to adopt differentiation strategies while maintaining a strong focus on creativity and product excellence as the pivotal elements for future success.

---

<sup>3</sup> Lannes, B., *Mainland China’s Luxury Spending Continued Its Decline in 2015, However, Emerging Signs Signal a Reversal in 2016*, China Luxury Report 2016, Bain & Company, 2016.

<sup>4</sup> Value-Added Tax is one of the major indirect taxes in China.

<sup>5</sup> Boston Consulting Group, an American global management consulting group.

<sup>6</sup> Bu, L., *Chinese luxury consumers: The 1 trillion renminbi opportunity*, China Luxury report 2017, McKinsey & Company, May 2017.

## 2.2 Chinese Digital Ecosystem

According to CNNIC<sup>7</sup>, in June 2023, China had 1.079 billion netizens, and its Internet penetration reached 76.4 per cent.

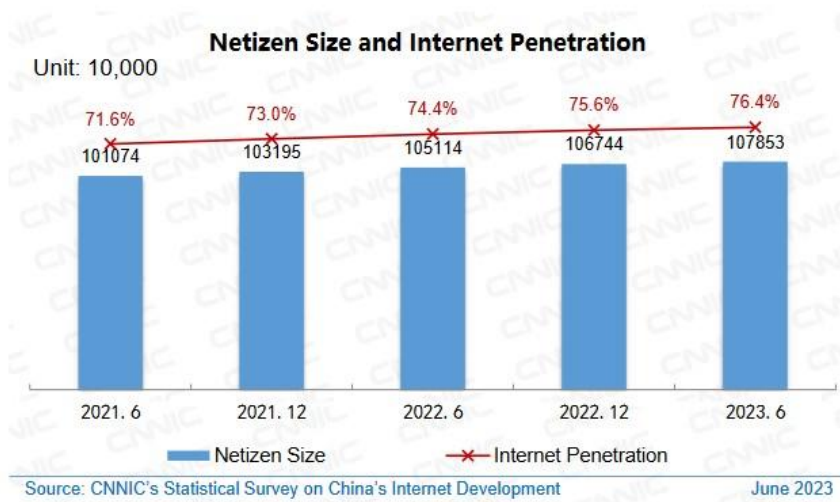


Fig. 1 – Netizen Size and Internet Penetration (CNNIC, 2023)

Moreover, the number of mobile Internet users in China reached 1.076 billion. Thus, the proportion of China's netizens accessing the Internet via mobile phones was 99.8 per cent (“The 52nd Statistical Report on China's Internet Development”, CNNIC, 2023).

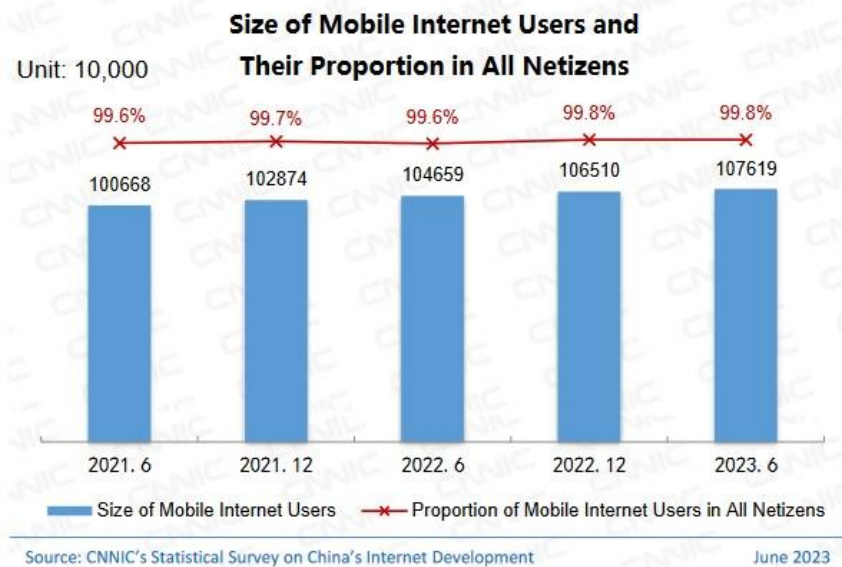


Fig. 2 – Size of Mobile Internet Users and Their Proportion in All Netizens (CNNIC, 2023)

<sup>7</sup> China Internet Network Information Centre. It is the administrative agency responsible for domain registry affairs of .cn under the Cyberspace Administration of China.

However, it is noteworthy that about 500 million individuals living in rural areas, roughly 30 per cent of the population, do not have access to the Internet. Despite these challenges in Internet connectivity, China still holds the most significant number of Internet users globally<sup>8</sup>.

To gain a clearer insight into its market dynamics, it is crucial to understand the unique and intricate nature of the digital landscape in China. The digital ecosystem in China differs significantly from that in Europe. In 2008, China implemented an extensive firewall, widely known as the “Great Firewall of China”, a system designed to regulate and restrict content on the Internet. This firewall effectively isolates China, blocking the flow of information from the rest of the world from entering the country, boosting the domestic economy and ensuring politically correct content<sup>9</sup>. Consequently, Western social media platforms and Google are inaccessible within Chinese borders without a VPN<sup>10</sup>. Nonetheless, the substantial netizen base in China has catalysed a surge in the local digital market, a growth that the COVID-19 pandemic has further accelerated.

## 2.3 Chinese Social Media Platforms

In China, the social media penetration rate is 73 per cent, with the typical user actively engaging on about 9.3 platforms daily for several hours. This makes social media an essential touchpoint for brands aiming to connect with the younger Chinese demographic.

A joint research undertaken by Tencent Marketing Solutions and the Boston Consulting Group in 2019 delves into the primary sources of luxury product information for Chinese consumers. The findings revealed that WeChat is the platform where 52 per cent of customers discover new luxury items, whereas 28 per cent find new luxury products on Weibo and 19 per cent on XiaoHongShu, a social application.

### 2.3.1 WeChat (微信)

Introduced in 2011 by the Chinese technology giant Tencent, WeChat, or *Wēixìn* (微信, "micro-message" in English, it initially emerged as a simple messaging app. Over the years, it has developed into a multi-functional social media platform and has evolved into the most essential app for Chinese citizens. By the first quarter of 2023, WeChat had 1.33 billion active users, most of which were based in China.

---

<sup>8</sup> Social Media in China 2023 Stats & Platform Trends - OOSGA. <https://oosga.com/social-media/chn/>

<sup>9</sup> Ensafi, R., Winter, P., Mueen, A., & Crandall, J. R. (2015). Analyzing the great firewall of china over space and time. *Proc. Priv. Enhancing Technol.*, 2015(1), 61-76.

<sup>10</sup> Virtual Private Network. A service that protects your Internet connection and privacy online. It creates an encrypted tunnel for your data, protect your online identity by hiding your IP address.

The platform encompasses various functionalities, including a payment system, a space for blogging and sharing posts, a gaming hub, and a platform for short videos, among other features. WeChat Pay boasts more than 900 million users, overtaking Alipay as the leading payment solution in China. This platform is fundamental to many big luxury brands operating in China, including Gucci, Tods, and Lancôme. With its extensive reach, WeChat has emerged as an ideal platform for executing brand awareness initiatives. Additionally, WeChat has introduced WeChat Work, a dedicated service designed to meet the needs of businesses.

Moreover, WeChat's Mini Programs allow brands and platforms to operate their apps within the WeChat app itself, ridding users of the need to download and install separate applications. Mini Programs were crafted to aid businesses in enhancing their brand visibility and sales figures, functioning as streamlined versions of real e-commerce platforms. Users can seamlessly make purchases using WeChat Pay. According to the report "The WeChat Mini Program Playbook for E-commerce" by Azoya Consulting, women and millennials represent the majority of Mini Program users, with nearly half being under the age of 30, aligning closely with the demographic target of luxury brands. These Mini Programs are adaptable to various marketing strategies; for instance, Gucci has leveraged his for direct e-commerce transactions within WeChat, while Dior has offered customisable gift e-cards for special occasions. With 3.7 million Mini Programs generating 2.7 trillion RMB in transactions in 2021, this feature is an important strategic tool, particularly given the pivotal role the mobile plays in luxury customers' purchasing process (*WeChat Revenue and Usage Statistics (2024) - Business of Apps, 2024*; Ng, 2014).

### 2.3.2 Weibo (微博)

Launched by Sina Corporation in 2009, Weibo is a prominent Chinese social media network whose name "微博" translates to "microblog" or "microblogging", reflecting its function as a "Twitter-like" platform for short posts. By 2023, Weibo had 584 million active users, ranking China's second-largest social media platform after WeChat, as mentioned earlier. It is a hub for up-to-the-minute global news and entertainment, where users can engage with others, stream movies, and listen to music. It also plays a critical role in fashion and beauty, offering users the latest trends, tips, and the ability to purchase products directly. Vital strategic elements of Weibo include a live-streaming service, "Weibo Stories", and features enabling sharing of content related to e-commerce platforms. Weibo enables brands to enhance their visibility and engagement through collaborations with KOLs<sup>11</sup>, who repost the branded content. The app reaches approximately 60 per cent of China's

---

<sup>11</sup> Key Opinion Leaders.

internet users, especially appealing to the upper-middle class interested in international products and brands. The primary user base comprises individuals aged 25 to 34 (37 per cent), followed by those aged 18 to 24 (26 per cent) and 35 to 44 years old (21 per cent). With its high penetration rate among young, affluent users, Weibo is a vital channel for luxury brands aiming to tap into the Chinese market and connect with Chinese customers. Digital fashion shows from high-end labels like Louis Vuitton, Gucci, and Burberry have all been live-streamed on Weibo (Ng, 2014; Wang et al., 2023).

### 2.3.3 DouYin (抖音)

DouYin (抖音), known globally as TikTok, is a leading mobile platform in China for short videos and music clips, introduced by ByteDance in 2016. Most of its users are women aged between 22 and 35 (55 per cent), primarily from Tier 1 and Tier 2 cities<sup>12</sup>. DouYin enables its users to create and explore videos ranging from fifteen seconds to one minute in length. The platform counts over 250 million daily active users within China, making it an ideal channel for brands aiming to engage with Generation Z. Luxury fashion brands like Dior, which joined DouYin in August 2018, followed by Prada, Burberry, Fendi, and Gucci, have recognised its potential. However, many brands transfer their existing marketing campaigns directly to DouYin without adaptation, often leading to limited audience interaction. The App restricts videos with overt promotional content, resulting in limitations on some brands' account activities. Successful strategies on DouYin include sharing behind-the-scenes content and intriguing aspects of designers' lives to captivate followers. Leveraging KOLs and influencers is crucial for attracting the platform's youthful demographics (Lu & Lu, 2019).

### 2.3.4 Little Red Book (小红书)

XiaoHongShu, known as "Little Red Book" in English, is a social e-commerce application headquartered in Shanghai, catering to wealthy Chinese women aged between 18 and 35. Initially, its purpose was to assist users in discovering, learning about, and acquiring international brands and products not readily available in China<sup>13</sup>.

Introduced in January 2014 by Miranda Qu and Charlwin Mao, the platform served as a space for users to post reviews of products purchased abroad. The e-commerce feature was subsequently

---

<sup>12</sup> China has an unofficial hierarchical classification system of Chinese cities, which comprehends four "tiers". Cities in each tier differ in population size (and income levels), infrastructure, and degree of sophistication in products and services. This system sees the most advanced cities in Tier 1.

<sup>13</sup> Y. Ma, (2023). "Active user gender distribution of Xiaohongshu in China as of July 2022", Statista. - <https://www.statista.com/statistics/1053571/china-xiaohongshu-user-gender-distribution/>

introduced. The platform empowers users with a large, trusted audience to become influencers and earn commissions by facilitating product sales. Little Red Book distinguishes itself by presenting content from followed accounts and curating themes and hashtags based on the user's viewed and searched content. In December 2019, XiaoHongShu launched a Live Streaming feature, embracing the Chinese trend of e-commerce live streaming. Thus, it provides brands, particularly in the makeup and beauty sectors, with a dynamic new avenue for customer engagement, primarily through KOLs. The platform has become increasingly popular among luxury brands, many of whom have established official accounts to connect with their audience (Colarizi, 2022).

## 2.4 Luxury Brands' Digital Marketing Strategies in China

Kapferer and Valette-Florence (2018) discussed that Luxury Brand communication strategies are designed to sell products, display an aspirational lifestyle, and strengthen brand values. The massification that comes with selling via digital channels poses a paradox to the core tenets of luxury – exclusivity and rarity – potentially diluting the ‘dream value’ that luxury brands embody. The challenge is particularly pronounced in the burgeoning Chinese market, characterised by a younger, digitally savvy demographic of luxury consumers and rapidly evolving consumer behaviour. Chinese consumers, who are relatively new to Luxury, seek diverse content to broaden their knowledge of this market (Degan, 2009). Their luxury purchasing habits also diverge from those of other nationalities. In China's collectivist society, luxury consumption is often driven by its symbolic value to achieve social recognition, unlike in more individualistic societies where hedonic motives prevail (Shukla & Purani, 2011).

According to a survey conducted by BCG x Tencent (“China Luxury Digital Playbook”, 2023), over 50 per cent of luxury consumer attention is online and mainly on mobile super APP (multi-functional): 24 per cent is relative to social media, with significant touchpoints being KOLs (on WeChat and Weibo) and Brand Social Media (WeChat and Weibo); the 26 per cent belongs to Brand web and mini-program, digital impression-based advertising, and third-party e-commerce; lastly, a mere 4 per cent is traced back to Online Word-of-Mouth. Chinese luxury consumers look forward to taking up information at every touchpoint – specifically, e-commerce and social media are the most widely used. They are interested in knowing about the latest luxury products, the celebrities they endorse, and the lifestyles they embrace. In this scenario, traditional offline

touchpoints (physical store, offline word-of-mouth, TVC<sup>14</sup>/Print/Event/OOH<sup>15</sup>) progressively fail to capture luxury consumers' attention.

In light of the cultural differences, the language and the intricate digital ecosystem, deploying localised digital marketing teams and forging strategic alliances emerge as optimal strategies. These measures are pivotal for ensuring responsiveness and facilitating experimentation with emerging media formats and platforms that appeal to the younger consumer base. By aligning closely with local nuances and preferences, brands can more effectively engage and resonate with their target audiences within specific markets. According to Statista (2022), in 2021, leading fashion luxury brands invested almost 600 million dollars in social media marketing in China, particularly on Weibo, XiaoHongShu, DouYin, and WeChat. China is a trendsetter in digital; Chinese consumers crave newness and experimentation. Therefore, luxury brands must pay attention to new features and drift.

During the pandemic, the disruption of the traditional customer journey due to the Coronavirus prompted numerous brands to adopt digitalisation methods and alternative approaches such as social selling. The concept of Sales 2.0, introduced by Nigel Edelhain in 2006, emphasises leveraging internet technology and CRM<sup>16</sup> tools to enhance efficiency, collaboration, customer interaction, and accountability within the sales process. CRM is a cornerstone of marketing for luxury brands. It allows brands to cultivate a sense of exclusivity among their clientele, bolster interactions with existing customers, and attract new patrons (Cailleux et al., 2009). The effectiveness of this strategy heavily relies on the training and expertise of sales associates, who evolve into super-KOLs, facilitating direct communication with customers (Curtis & Giamanco, 2010). However, the adoption of this approach in China has been partial due to regulatory constraints that limit a universal application, necessitating adjustments to fit the local context. Nonetheless, the pandemic has accelerated digital adaptability, allowing local teams to engage more effectively with Chinese-specific platforms and methodologies.

Another pivotal aspect of China's digital marketing revolves around the traditional Chinese Calendar, which is dotted with numerous holidays and has been augmented with various shopping festivals. Key shopping events within the Chinese Calendar include Chinese New Year; Valentine's

---

<sup>14</sup> Television Commercial.

<sup>15</sup> Out Of Home Advertising. A form of advertising that can be found outside of a consumer's home.

<sup>16</sup> Customer Relationship Management. Strategies that companies use to manage interactions with customers and potential customers.



Day (02/14); Women's Day (03/08); 520 – “I love you” – Day (05/20)<sup>17</sup>; 618 JD<sup>18</sup>'s launch birthday (06/18); 1111 Single's Day, Alibaba<sup>19</sup> shopping festival (11/11). These occasions allow brands to offer discounts, launch targeted capsule collections, or initiate unique campaigns to attract new customers. In recent years, brands have utilised strategies such as in-platform loyalty rewards, pre-order benefits, and gifts with purchases to enhance the attractiveness of online shopping. Thus making the shopping experience more enticing while avoiding the whole notion of discounting. For instance, in 2023, Bottega Veneta featured two models as a couple enjoying a sunrise atop a mountain, showcasing limited-edition merchandise specifically designed for the 520 celebration (Zhang, 2023).

Furthermore, official brand accounts are increasingly crucial in reaching and engaging consumers. Research conducted by BCG and Tencent in 2023 indicates that articles from Official Accounts on WeChat receive an average of approximately 20,000 views, with articles from leading brands sometimes exceeding 100,000 views. This highlights the opportunity for brands to allocate resources towards creating more appealing content and to explore the co-develop of innovative content formats.

Moreover, the analysis reveals that the predominant consumer purchase pathway is the "Research Online, Purchase Offline" (ROPO) approach. This trend is mainly influenced by new luxury buyers who inform themselves online before purchasing in-store. It is noted that approximately 45 per cent of consumers who are influenced by online research opt to make purchases overseas due to pricing and lack of stores. The data illustrates that combined, ROPO transactions, whether within China or internationally, account for 58 per cent of purchases. The remaining percentage is distributed among solo in-store buying (domestically and overseas), showrooming, and solo online purchases.

---

<sup>17</sup> In Chinese “520” is pronounced “wǔ 'èr líng”, which sounds similar to “wǒ ài nǐ” that means “I love you”.

<sup>18</sup> JD.com is China's No.2 e-commerce company.

<sup>19</sup> Alibaba is China's No.1 e-commerce business.

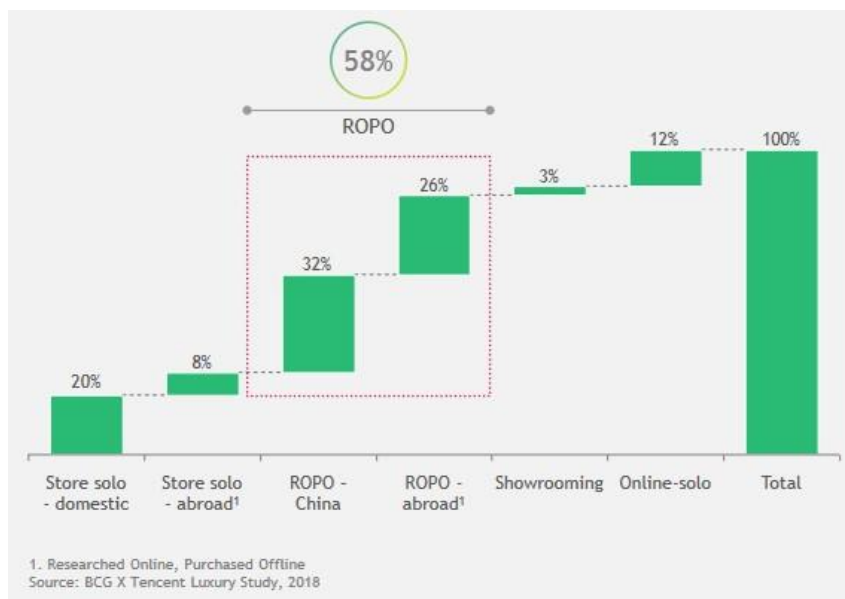


Fig. 3 – China Luxury Digital Playbook (BCG x Tencent, 2023)

In addition, the study shows that luxury consumers residing in low-tier cities are very active on digital platforms, relying on online resources to finalise their purchase decisions. Digital is essential for engaging and converting new customers who are geographically distant from the physical stores of luxury brands. It was found that these consumers typically travel to easily accessible higher-tier cities for their purchases. Consequently, employing a cluster-based targeting approach proves highly beneficial in connecting with this demographic, as it amplifies the brand’s marketing reach.

#### 2.4.1 Live Streaming

The phenomenon of live streaming started in 2019, and over the years, it has experienced impressive development. Today, it is one of the main trends boosting sales in the Chinese luxury market. In particular, it is interesting to analyse how the growth of live-streaming e-commerce increased during the COVID-19 pandemic years. Since brick-and-mortar stores were forced to shut down, luxury brands had to develop new strategies to keep in touch with their customers, and live streaming has been one of the best options to achieve this goal. According to Statista, in 2023, live streaming scored a penetration rate of 71 per cent among Chinese Internet users<sup>20</sup>. Live streaming has emerged as a significant and innovative method for luxury brands to engage with their audience, offering potential buyers a deeper understanding of products and the brand itself. It provides live, interactive content, enabling Chinese consumers to communicate directly with streamers to inquire about the products being showcased, thus facilitating immediate access to a wealth of product

<sup>20</sup> Thomala, L. (2023). “China: live streaming penetration rate 2023 | Statista”, Statista. <https://www.statista.com/statistics/1204156/china-online-streaming-penetration-rate/>

information. Specifically, the adoption of live streaming in e-commerce taps into the "see now, buy now" phenomenon, which is increasingly popular in China's contemporary luxury market. Notably, younger Chinese consumers tend to make purchase decisions more swiftly than older demographics. Some social media platforms, like DouYin, rely entirely on live streaming, while others, including WeChat and XiaoHongShu, have begun integrating live streaming features.

Moreover, KOLs extensively utilise live streaming on their channels to promote products they endorse or recommend to their audience, offering a closer look at the items. A strategic approach is necessary for luxury brands to leverage live streaming effectively. Initially, brands must identify their target audience to organise live-streaming sessions on the most appropriate platform. Additionally, considering the specific demands of fashion live streaming, brands must time their broadcasts to coincide with their audience's availability. This requires analysing user behaviour and preferences to determine the optimal times for live streams, ensuring maximum engagement and reach (McKinsey & Company, 2021).

#### 2.4.2 Key Opinion Leaders and Influencers Marketing

Chinese KOLs play a pivotal role in connecting with luxury consumers in China. Young Chinese luxury buyers are significantly swayed by KOLs, making influencer marketing a critical strategy for luxury brands aiming to boost brand visibility. They help integrate luxury products into everyday life, providing detailed insights and responding to audience inquiries in real-time, thereby making luxury items more approachable to the new luxury customers – the bulk of the Chinese market. Chinese consumers use platforms like forums, blogs, and vital social networks, including WeChat, to build a qualified network of followers. Meanwhile, platforms such as Weibo, XiaoHongShu, and DouYin are popular for seeking information, exchanging views, and sharing videos about luxury purchases. The inclination to follow influencers and celebrities stems from a combination of trust and admiration, embodying the "aspiration" that luxury brands aim to evoke. The 2023 report by BCG and Tencent highlights the top three Tencent KOL profiles regarding follower percentage among luxury consumers: Gogoboi, Becky's Fantasy, and Mr. Bags. Nonetheless, despite the broad reach of these prominent KOLs, their followers may not always align with a brand's specific target audience. It is, therefore, imperative for brands to meticulously determine which long-tail KOLs are most relevant to their business. Additionally, KOLs contribute significantly to Research and Development and product marketing development. Influencers know the tastes and preferences of their audience very well and can offer invaluable insights into creating new products (Mr Bags'

collaboration with Givenchy in 2019<sup>21</sup>). Lastly, Key Opinion Customers (KOCs) have emerged as a significant element in marketing strategies. These individuals are typical consumers, distinguished by their relatability and trustworthiness. KOCs primarily provide product reviews and typically have a modest follower base. Nevertheless, their genuine, friend-like demeanour can significantly influence the purchasing choices of millennials and Generation Z consumers. Rather than serving as a substitute for KOLs, KOCs act as a complementary resource. This approach is precious in complex markets like China, where relatability and credibility are crucial in consumer engagement<sup>22</sup>.

### 3 Chapter Three: The Case of Bottega Veneta

#### 3.1 Bottega Veneta: Brand History

The company was founded in 1966 by Renzo Zengiaro and Michele Taddei in Vicenza as a small artisan workshop specialising in handbags and leather goods. The name encapsulates the fusion of craftsmanship, characteristic of the *bottega*<sup>23</sup>, and the tradition of the Veneto region. The strategy was clear from the outset: producing an élite product characterised by selective distribution, high pricing, and absence of visible logos. (Vallin, 2013).

Towards the end of the 1970s, as the company was expanding, personal circumstances led the two founders to part ways. The brand was handed over to Laura Braggion<sup>24</sup> and her second husband, Vittorio Moltedo. Under the guidance of Creative Director Laura Moltedo, the brand marked its initial success in the United States by opening its first store in New York in 1972. Moltedo also collaborated with Andy Warhol, who, in 1985, directed the short film “Bottega Veneta Industrial Videotape”, further elevating the brand’s profile.

In 1995, Edward Buchanan took the role of design director at Bottega Veneta, and alongside Laura Moltedo, he launched the brand’s first *prêt-à-porter* collection. Moreover, in 1998, BV<sup>25</sup> held its debut fashion show at Palazzo Serbelloni.

---

<sup>21</sup> Are KOL Collaborations Still Important For Luxury Brands In China?. Jing Daily, 2022. <https://jingdaily.com/posts/kol-collaborations-luxury-brands-perfect-diary-neiwai>

<sup>22</sup> What is a KOC? Behind China’s Latest Influencer Trend. Jing Daily, 2019. <https://jingdaily.com/posts/what-is-a-koc-behind-chinas-latest-influencer-trend>

<sup>23</sup> Workshop

<sup>24</sup> Michele Taddei’s ex-wife.

<sup>25</sup> Bottega Veneta.

In May 2001, Bottega Veneta was acquired by the Gucci Group, now part of the French holding company Kering<sup>26</sup>, and saw the arrival of creative director Tomas Maier, who reshaped the brand's image. He introduced a refined and constantly evolving signature look for the brand that was not affected by fashion trends. The brand's bags and leather goods, renowned for their iconic signature *Intrecciato* weave, developed into a hallmark of the brand (Kering, 2018).

Maier's preference for sophisticated designs that celebrated individualism was encapsulated in the brand's tagline, "When your own initials are enough", resonating with his vision of quiet luxury<sup>27</sup>. Maier's strategy was immediately apparent: "no logos, no celebrities, limited advertising, a slow, quiet approach to editorial<sup>28</sup>". In a time when the fashion and luxury world was brimmed with flashy logos, celebrities, and "it bags", BV took a counter-current stance, maintaining its elegance and discretion: offering a luxury product that is contemporary, iconic, sophisticated, and exclusive. The foundational principles of the organisation are:

- The finest quality materials: exclusive use of the highest quality materials;
- Artisanal hand craftsmanship: handcrafted production with the expertise of an artisan;
- Contemporary functionality: the creation of items able to fulfil their intended purpose in the best way possible;
- Timeless design: a design that remains relevant over time;

BV's products embody modernity and timeless elegance, thanks to the harmonisation of traditional luxury values, namely exclusivity, craftsmanship, and utmost quality, together with innovation. The brand owes its exceptional product quality to the meticulous work of expert artisans with unique *know-how* based in its Veneto workshop.

In subsequent years, the brand gradually extended its product range to fragrances, jewellery, home furnishings and accessories, not to mention prestigious collections of *prêt-à-porter*, bags, shoes, eyewear, and luggage.

In 2012, BV introduced "Initials", an online service allowing objects to be personalised with one's initials. This offered another dimension to its tagline, combining the *Intrecciato* weave's craftsmanship with a monogram's elegance and individuality. In 2016, the Brand celebrated its fiftieth anniversary with events, including the travelling installation "Behind the Intrecciato",

---

<sup>26</sup> The retail conglomerate Pinault-Printemps-Redoute (PPR), now known as the luxury group Kering. <https://www.kering.com/it/>

<sup>27</sup> Early brand tagline advertisement, 1970s.

<sup>28</sup> Presentazione di Bottega Veneta a cura di Marco Bizzarri all'università degli studi di Modena e Reggio Emilia. Available at: <https://www.youtube.com/watch?v=3cU334jC8KU>

celebrating its heritage, craftsmanship, and creativity. A new fragrance, *Pour Homme Essence Aromatique*, was launched, followed by "*Parco Palladiano*", a collection of unisex scents (Kering, 2016). Under his creative leadership, the brand's income increased from 48 million euros in 2001 to nearly 1.2 billion euros in 2017<sup>29</sup>. In 2018, after 17 years, Tomas Maier handed over the role of creative director to Daniel Lee, who previously was the creative director of ready-to-wear at Céline. Lee played a pivotal role in rejuvenating the brand by introducing a wave of new, youthful vitality into its collections. He launched innovative designs, notably in accessories, like the signature Pouch bag, the Cassette bag, and the Lido sandals, which quickly became best-sellers. Under Lee's stewardship, Bottega Veneta experienced significant growth and financial prosperity. Despite Lee's unexpected departure from the brand in November 2021, Bottega Veneta maintained its growth trajectory. Kering appointed Mathieu Blazy, the brand's former design director, as the new creative head. Under Blazy, BV shows returned to Milan, and plans were set to move its headquarters to the historic San Fedele Palace in Milan<sup>30</sup>.

In conclusion, Bottega Veneta's journey is marked by continuous reinvention and success. Originating as a modest leather goods workshop in Vicenza, the brand has evolved into a global luxury icon, celebrated for its timeless designs, commitment to quality, and master craftsmanship. Despite facing numerous transitions and obstacles, BV's resilience and capacity for innovation have ensured its enduring presence and prosperity in the dynamic luxury fashion industry.

### 3.2 Bottega Veneta on Social Media

Since 2020, Bottega Veneta has implemented the concept of invisibility. First, by launching the "invisible store" in Shanghai. Secondly, by disappearing from the Social Media landscape on January 6, 2021. This revolutionary decision triggered a broad debate in the fashion world, with many opposing points of view. The CEO of Kering, François-Henri Pinault, stated that BV was not disappearing from social media, but it was merely using them differently. BV would lean more on its ambassadors and fans, giving them the material necessary to discuss the brand and letting them speak for it. The Brand's new strategy is to be more discreet and distant, thus emphasising the values of "true luxury"<sup>31</sup>. Since Daniel Lee was appointed as the brand's creative director in 2018, it was clear that BV would have adopted a "strategy of absence". Indeed, Lee is known for his strict privacy, rarely participating in interviews or offering context for his upcoming collections. Lee has also limited the audience for his exhibitions, making them accessible only to a selected group of

---

<sup>29</sup> Zargani, L. (2022, March 1). Bottega Veneta Through the Years. WWD

<sup>30</sup> Puchkov, M. (2022). The Story Of The Brand: Bottega Veneta. [www.lofficiel.cy](http://www.lofficiel.cy).

<sup>31</sup> *Bottega Veneta Says Sayonara To Social Media*. Jing Daily, 2021. <https://jingdaily.com/posts/bottega-veneta-social-media-blackout> (Accessed: February 10, 2024)

celebrities and industry insiders. This exclusive approach to showcasing his works is a way to merge experimental luxury with the allure of a secret society. Bottega Veneta merely curates its marketing messages consistent with its branding by withdrawing from social media. Daniel Lee followed this path to enhance the Brand’s exclusive image. The significant presence of the Brand online was harming the exclusive image that the Brand wanted to build. Moreover, social media platforms like Instagram do not allow brands to follow the conversion rate efficiently. Brands cannot evaluate the impact of their content on their targets<sup>32</sup>. However, Bottega Veneta did not retire entirely from social media; it remained active on specific Chinese social media platforms. In Asia, social media is fundamental for business; it serves as a communication medium for luxury brands. Specifically, China is the biggest social media market in the world, with an estimated 1.079 billion netizens, 76.4 per cent of the entire population<sup>33</sup>. Social media has transcended being merely a trend and has become an integral part of life in China. Erasing your social media presence essentially renders you invisible to Chinese consumers. The Brand kept its WeChat, Weibo, and Little Red Book accounts, as in China, Social Media is crucial for brands to engage with their target consumers. However, in 2021, BV also disappeared from Weibo and Little Red Book, leaving only its WeChat operative, emphasising the platform’s significance for e-commerce. After a year, in April 2022, the brand reopened its Little Red Book account, and at the beginning of 2023, BV returned to Weibo<sup>34</sup>.

### 3.3 Presentation of the Case Study: Bottega Veneta on WeChat (微信)

The Case Study addresses the Brand's campaign for the 2023 Chinese New Year.<sup>35</sup>

Post: 1

<p>期许时间流转，憧憬相聚一刻。</p> <p>#BV 一路向家 #BottegaVeneta</p>	<p>Ardently hoping for the passage of time, longing for the moment of reunion.</p> <p>#BVallthewayhome #BottegaVeneta</p>
--	---

Post: 2

<sup>32</sup> *Bottega Veneta Shut Down its Social Media...Except in China*. Fashion China – GMA, 2022.

<https://fashionchinaagency.com/bottega-veneta-shut-down-its-social-media-except-in-china/> (Accessed: February 10, 2024)

<sup>33</sup> “The 52nd Statistical Report on China’s Internet Development”, China Internet Network Information Centre (CNNIC), 2023. <https://www.cnnic.com.cn/IDR/ReportDownloads/202311/P020231121355042476714.pdf>

<sup>34</sup> Germano, A. (2023). *Bottega Veneta’s China success story: blending “quiet luxury” with cultural integration*. Daxue Consulting – Market Research and Consulting China. <https://daxueconsulting.com/bottega-veneta-in-china/> (Accessed: February 10, 2024).

<sup>35</sup> All the English translations of the following Posts (1-7) are my translations.

编织归途记忆，共赴心之所系。 #BV 一路向家 #BottegaVeneta	Weaving memories of the journey home, together heading towards where the heart is bound.  #BVallthewayhome #BottegaVeneta
---	---

Post: 3

跟随刘雯视角，感知沿途心绪。 #BV 一路向家 #BottegaVeneta	Following Liu Wen's perspective, feeling the emotions along the way.  #BVallthewayhome #BottegaVeneta
---	---

Post: 4

满载万千思绪，奔赴欢聚之旅。 #BV 一路向家 #BottegaVeneta	With a myriad of thoughts, rushing towards a journey of joyous reunion.  #BVallthewayhome #BottegaVeneta
---	--

Post: 5

切换多重视角，触动漫漫心绪。 #BV 一路向家 #BottegaVeneta	Switching to multiple perspectives, stirring a multitude of emotions.  #BVallthewayhome #BottegaVeneta
---	--

Post: 6

思念交织，重逢将近 一路向家，新年快乐 #BV 一路向家 #BottegaVeneta	Memories intertwine, the reunion is near All the way home, Happy New Year #BVallthewayhome #BottegaVeneta
---	---

Post: 7

祝您新春快乐。 BV 一路向家 #BottegaVeneta	Wishing You a Happy Lunar New Year.  #BVallthewayhome #BottegaVeneta
-----------------------------------	--

## 4 Chapter Four: Discussion and Analysis of the Case Study

The Case Study regards the 2023 Chinese New Year celebration. The 2023 Spring Festival, which fell on January 22, represented a crucial time for all Chinese citizens. Thanks to the Chinese



Government's recent unwinding of travel restrictions, many families celebrated the holiday together for the first time after three years of quarantine and limitations. The brand captured the sentiment of this occasion with the launch of a series of initiatives. Bottega Veneta's campaign communicated a clear message: Time is the greatest Luxury. The whole initiative touched on the element of a luxury that lives within the concept of 'time'. In particular, it focused on the time preceding the return home for the holidays, characterised by anticipation and a warm feeling, and the time spent with family and friends. The fond memories evoked by the journey back home are captured in "Reunion in Motion", a short film by director Jess Jing Zou, and supporting installation and interactive digital activation. The film follows individuals on their travels home, spotlighting their reflections as they cross through different landscapes in China<sup>36</sup>. Bottega Veneta shared posts on Chinese social media platforms regarding its 2023 Chinese New Year campaign. Specifically, the Brand shared seven posts on WeChat – featuring either small portions of the short film by Jess Jing Zou or the entire one-minute-long video. A small caption accompanies each post: Post 1 to Post 5's captions are formed by two phrases of six characters, separated by a comma. Instead, the writing in Post 6 contains two sentences, each divided into two separate but related phrases of four characters. Finally, Post 7 presents a single expression of six characters. Furthermore, each caption in every post is followed by two hashtags: #BVyīlùxiàngjiā (#BV 一路向家, "#BVallthewayhome") and #BottegaVeneta. The first hashtag shows the initials of the brand tailed by the name of the campaign – yī lù xiàng jiā (一路向家, "all the way home"). The second one is simply the brand name. The two hashtags capture the essence of the New Year's wishes and the thematic focus of the campaign (#BVallthewayhome), and they maintain the global brand identity (#BottegaVeneta). Including branded hashtags connects this traditional greeting to the modern context of social media, proposing a blend of cultural reverence with contemporary branding strategies. Overall, the Posts reflect the collective experience of travelling home during this significant time of the year, a vital time for reunions in Chinese society, and capture the emotional anticipation of coming together with family and the joy of the New Year celebrations.

### **Analysis: Post 1**

The first post features the following sentence:

“期许时间流转，憧憬相聚一刻。#BV 一路向家 #BottegaVeneta”

---

<sup>36</sup> *How Does Bottega Veneta Earn Cultural Credibility In China?*. Jing Daily, 2022. <https://jingdaily.com/posts/bottega-veneta-chinese-new-year-2023-cultural-credibility>

“*Qīxù shíjiān liúzhǔǎn, chōngjǐng xiāngjù yīkè. #BVyīlùxiàngjiā #BottegaVeneta*”

This sentence translates to “Ardently hoping for the passage of time, longing for the moment of reunion. #BVallthewayhome #BottegaVeneta”<sup>37</sup>

It is composed of two separate phrases: *qīxù shíjiān liúzhǔǎn* (期许时间流转, “ardently hoping for the passage of time”) and *chōngjǐng xiāngjù yīkè* (憧憬相聚一刻, “longing for the moment of reunion”). The first phrase conveys a hope or wish for time to move forward fast, often implying anticipation for something to happen in the future. It is composed of concepts, such as *qīxù* (期许, “to ardently hope for”), and *liúzhǔǎn* (流转, “to flow, pass”), which refers to *shíjiān* (时间, “time”). In particular, these terms are typical of literature discourse and expressions. The second part expresses the excitement for a moment when people finally come together through terms, namely, 憧憬 “to long for” and *xiāngjù* (相聚, “to meet, gather”). In the latter, mainly, the morpheme *jù* (聚, “to assemble”) is the one to express the idea of a collective, something shared by multiple individuals (see Analysis: Post 4). The original version carries a sense of anticipation and emotional yearning for a future event, in this instance, a gathering. It reflects a common human sentiment of waiting and hoping for a cherished moment with loved ones.

## Analysis: Post 2

The second post features the following wording:

“*编织归途记忆，共赴心之所系。#BV 一路向家 #BottegaVeneta*”

“*Biānzhī guītú jìyì, gòng fù xīn zhī suǒ xì. #BVyīlùxiàngjiā #BottegaVeneta*”

This sentence translates to “Weaving memories of the journey home, together heading towards where the heart is bound. #BVallthewayhome #BottegaVeneta”<sup>38</sup>

It is composed of two separate phrases: *biānzhī guītú jìyì* (编织归途记忆, “weaving memories of the journey home”) and *gòng fù xīn zhī suǒ xì* (共赴心之所系, “together heading towards where the heart is bound”). The first part combines concepts such as *biānzhī* (编织, “to weave”), *guītú* (归途, “homeward journey”), and *jìyì* (记忆, “memory”). Together, these ideas suggest compiling memories related to returning home. In particular, the use of the term *biānzhī* (编织, “to weave”) is

---

<sup>37</sup> (my translation)

<sup>38</sup> (my translation)

interesting. Bottega Veneta’s signature hallmark is the *Intrecciato*, “woven” in English. The same “woven” design that BV master artisans employ to create their products is used figuratively to indicate the many memories individuals accumulate during their journey towards their homes. In the second part, *gòng fù* (共赴) translates to “to go together”, and *suǒ xì* (所系) means “to be bound to, be tied to”, which is linked to *xīn* (心, “heart”) by *zhī* (之). Here, *zhī* (之) serves a grammatical role: it acts as a particle with a descriptive function to convey a relationship akin to that of *de* (的, “of”). This phrase evokes the idea of moving towards what *xīn* (心, “heart”) is deeply connected with or where it truly belongs. Regarding cultural and contextual nuances, the original version has a poetic feel familiar to Chinese literature and expressions and a somewhat nostalgic tone, conveying a sense of collective journey and emotional connection.

### Analysis: Post 3

The third post features the following caption:

“跟随刘雯视角，感知沿途心绪。#BV 一路向家 #BottegaVeneta”

“*Gēnsuí Liú Wén shìjiǎo, gǎnzhī yántú xīnxù. #BVyīlùxiàngjiā #BottegaVeneta*”

This sentence translates to “Following Liu Wen’s perspective, feeling the emotions along the way. #BVallthewayhome #BottegaVeneta”<sup>39</sup>

It is composed of two separate phrases: *gēnsuí Liú Wén shìjiǎo* (跟随刘雯视角, “following Liu Wen’s perspective”) and *gǎnzhī yántú xīnxù* (感知沿途心绪, “feeling the emotions along the way”). The first part suggests looking through the *shìjiǎo* (视角, “perspective”) of *Liú Wén* (刘雯, “Liu Wen”), a Chinese fashion model widely regarded as China’s first supermodel, who has garnered a heavy social media following through the years on platforms such as Instagram and Weibo. In the second phrase are terms like *gǎnzhī* (感知, “to feel, perceive”), *yántú* (沿途, “along the way, throughout a journey”), and *xīnxù* (心绪, “thoughts, emotions”). It carries the sense of awareness of the emotions experienced during a journey. The original sentence emphasises a literal and emotional personal journey, inviting the audience to see the world through Liu Wen’s eyes and feel the emotions she experiences.

### Analysis: Post 4

---

<sup>39</sup> (my translation)

The fourth post features the following expression:

“满载万千思绪，奔赴欢聚之旅。#BV 一路向家 #BottegaVeneta”

“*Mǎnzài wànqiān sīxù, bēnfù huānjù zhī lǚ. #BVyīlùxiàngjiā #BottegaVeneta*”

This sentence translates to “With a myriad of thoughts, rushing towards a journey of joyous reunion. #BVallthewayhome #BottegaVeneta”<sup>40</sup>

It is composed of two separate phrases: *mǎnzài wànqiān sīxù* (满载万千思绪, “with a myriad of thoughts”) and *bēnfù huānjù zhī lǚ* (奔赴欢聚之旅, “rushing towards a journey of joyous reunion”). In the first half, *mǎnzài* (满载) means “full of” and refers to *wànqiān sīxù* (万千思绪, “thousands upon thousands of thoughts, emotions”). Specifically, again, a literary register is identifiable in the expression *wànqiān sīxù* (万千思绪, “thousands upon thousands of thoughts, emotions”). It suggests being filled with countless thoughts or emotions, implying a deep, reflective, or possibly anticipatory state of mind. In the second half, the phrase describes embarking on a journey aimed at a joyful gathering. We find terms such as *bēnfù* (奔赴, “to hurry to, rush for”), which indicates a sense of urgency to the action; *huānjù* (欢聚, “to celebrate, get together happily”), here the term *jù* (聚, “to assemble”) appears again (Analysis: Post 1) giving the meaning of an action which occurs among a collective of individuals. Moreover, *zhī* (之), as in Post 2, has a purely grammatical descriptive function. The original sentence conveys a sense of emotional depth, anticipation and urgency. It reflects the complexity of feelings an individual might experience when returning home after a long time, with the excitement for a joyous reunion with loved ones.

### Analysis: Post 5

The fifth post features the following sentence:

“切换多重视角，触动漫漫心绪。#BV 一路向家 #BottegaVeneta”

“*Qiēhuàn duōchóng shìjiǎo, chùdòng mǎnmàn xīnxù. #BVyīlùxiàngjiā #BottegaVeneta*”

This sentence translates to “Switching to multiple perspectives, stirring a multitude of emotions. #BVallthewayhome #BottegaVeneta”<sup>41</sup>

---

<sup>40</sup> (my translation)

<sup>41</sup> (my translation)

It is composed of two separate phrases: *qiēhuàn duōchóng shìjiǎo* (切换多重视角, “switching to multiple perspectives”) and *chùdòng màn màn xīnxù* (触动漫漫心绪, “stirring a multitude of emotions”). The first component introduces the passage to multiple points of view shown in the video, thus taking various *shìjiǎo* (视角, “perspectives”) into consideration. The term *qiēhuàn* (切换, “to switch to”) consists of two morphemes, *qiē* (切) and *huàn* (换), which mean, respectively, “to cut” and “to change”. *Duōchóng* (多重, “multiple”) conveys the exact meaning of *wànqiān* (万千, “myriad, multitudinous”) in Post 4. The second part proposes the idea of evoking – *chùdòng* (触动, “to stir up”) – a vast and complex array of emotions due to the fast change to different viewpoints. The use of *màn màn* (漫漫, “long, boundless”) suggests the image of endless *xīnxù* (心绪, “thoughts, emotions”) wandering through the head of someone who is returning home. The original sentence highlights the broad spectrum of emotional responses elicited by rapid engagement with diverse perspectives.

### Analysis: Post 6

The sixth post features the following expression:

“思念交织，重逢将近

“*Sīniàn jiāozhī, chóngféng jiàngjìn*

一路向家，新年快乐

*Yī lù xiàng jiā, xīnnián kuàilè*

#BV 一路向家 #BottegaVeneta”

#BVyīlùxiàngjiā #BottegaVeneta”

This sentence translates to “Memories intertwine, the reunion is near

All the way home, Happy New Year

#BVallthewayhome #BottegaVeneta”<sup>42</sup>

It consists of two parts, *sīniàn jiāozhī, chóngféng jiàngjìn* (思念交织，重逢将近, “memories intertwine, the reunion is near”) and *yī lù xiàng jiā, xīnnián kuàilè* (一路向家，新年快乐, “all the way home, Happy New Year”), each conveying a distinct yet related idea. Also, each part can be divided into two phrases, separated by a comma. The first part talks about emotional anticipation of a nearing reunion, with *sīniàn jiāozhī* (思念交织, “memories intertwine”) highlighting the complex

<sup>42</sup> (my translation)

feelings involved, using terms such as *sīniàn* (思念, “to think of, long for”), often implying an emotional yearning for someone or something; the use of *jīaozhī* (交织, “to intertwine, weave together”) is interesting. As mentioned, the same symbolic concept of BV’s *Intrecciato* “woven” reappears, as in Post 2. In this instance, *jīaozhī* (交织, “to intertwine”) is paired with *sīniàn* (思念, “memories”), proposing again the image of many people’s memories interweaving with each other. Moreover, the second half of the first part, *chóngféng jiàngjìn* (重逢将近, “the reunion is near”), has a hopeful tone, indicating the imminent nature of this meeting. The term *chóngféng* (重逢, “to meet again, reunion”) tells a coming together after a period of separation; *jiàngjìn* (将近, “almost, close to”) shares the idea of something happening soon, shortly. Overall, the first part evokes the depth of feelings involved in missing loved ones, suggesting a blend of memories and emotions while providing a hopeful note, indicating that the separation is about to end. Furthermore, the second part, *yī lù xiàng jiā, xīnnián kuàilè* (一路向家, 新年快乐, “all the way home, Happy New Year”), shifts the focus to the actual journey. In the previous instances, the talk was about feelings, emotions and anticipation. Here, *yī lù xiàng jiā* (一路向家, “all the way home”) addresses the physical travel towards home. In addition, the brand extends a New Year greeting, connecting the personal journey with a universal celebration and ending the message with a positive and festive note; at last, the anticipation is satisfied.

### **Analysis: Post 7**

The last post features the following sentence:

“祝您新春快乐。#BV 一路向家 #BottegaVeneta”

“Zhù nín xīnchūn kuàilè . #BVyīlùxiàngjiā #BottegaVeneta”

This sentence translates to “Wishing You a Happy Lunar New Year. #BVallthewayhome #BottegaVeneta”<sup>43</sup>

The expression is straightforward: *zhù nín xīnchūn kuàilè* (祝您新春快乐, “wishing You a Happy Lunar New Year”) is a common New Year greeting, in which the verb *zhù* (祝, “to wish”) leads the caption. The use of *nín* (您, “you”), the polite form of *nǐ* (你, “you”), reflects respect towards the recipient, a formality often found in communication from luxury brands to their customers. It seeks

---

<sup>43</sup> (my translation)

to achieve a sense of exclusivity and high regard for its audience. Additionally, *xīnchūn* (新春), whose direct translation is “new Spring”, culturally refers to the Lunar New Year, also known as the Spring Festival, a crucial holiday for the Chinese people. It symbolises a time for renewal, family reunions and traditions, and wishing well for the upcoming year. Lastly, *kuàilè* (快乐) is the adjective and means “happy, joyful”. The Lunar New Year is a pivotal holiday in Chinese culture. Festivities, family gatherings, and the exchange of good wishes for the New Year mark this important holiday. Bottega Veneta tailored its message during this period to resonate with the cultural practices, sentiments, and spirit of renewal and homecoming associated with the festival. The greeting *zhù nín xīnchūn kuàilè* (祝您新春快乐, “wishing You a Happy Lunar New Year”) is thus designed to express heartfelt wishes in a way that aligns with the cultural significance of the holiday for Chinese consumers.

## CONCLUSIONS

The exploration of Luxury Brand’s social media marketing strategies in the Chinese market unfolds a complex tapestry of cultural nuances, brand heritage, and technological advancements, showcasing a rich interplay that defines the landscape of modern luxury marketing. Through the lens of Bottega Veneta’s strategic implementation, this thesis accentuates the pivotal role of localised strategies and the profound necessity for an in-depth comprehension of consumer behaviour within China’s distinctive digital ecosystem. It is evident that luxury brands transcend traditional commerce; they are the architects of experiences, the weavers of communities, and the storytellers whose narratives resonate deeply with the Chinese consumer’s aspirations and cultural values. The comprehensive analysis highlights the indispensability of adaptability, innovation, and cultural sensitivity in crafting successful luxury brand narratives in the digital era. The findings underscore that as the luxury market in China continues its trajectory of evolution and expansion, the strategies employed by luxury brands must be equally dynamic, ensuring not only the captivation of their audience’s imagination but also the sustenance of their brand’s legacy within the fast-paced world of digital marketing. This thesis contributes to the broader academic and practical discourse on luxury marketing, providing insights that can guide luxury brands in navigating the complexities of the Chinese digital market. It calls for a continuous reevaluation of strategies to align with the ever-changing digital landscape. Thus, emphasis is placed on the critical importance of integrating cultural insight with technological innovation. Most importantly, it shows that linguistic choices are crucial in social media marketing. Brands' choice of words, phrases, and linguistic structures are strategically implemented to engage with Chinese consumers. This study

demonstrates that linguistic precision enriches the brand's narrative and significantly bolsters its marketing strategies by creating a more authentic and relatable presence on social media. This linguistic scrutiny underscores the importance of language in crafting compelling social media marketing campaigns, showcasing how luxury brands can leverage linguistic nuances to strengthen their connection with audiences and amplify their impact in the digital realm.



## BIBLIOGRAPHY

- Allèrès, D. (2008). *Luxo. Estratégias-Marketing [Luxury. Marketing-Strategies]*. Editora FGV, Rio de Janeiro.
- ALTAGAMMA E BAIN & CO. *Renaissance in uncertainty: Luxury builds on its rebound*. (2023, February 28). Bain. <https://www.bain.com/insights/renaissance-in-uncertainty-luxury-builds-on-its-rebound/>
- Anestis M., Bellaiche J.M., Hsu H., Kluz M.E., Lou Y., Lui V. (2009), “China’s Luxury Market in a Post-Land-Rush Era”, The Boston Consulting Group.
- Are KOL Collaborations Still Important For Luxury Brands In China?* (2022, August 19). Jing Daily. Retrieved January 27, 2024, from <https://jingdaily.com/posts/kol-collaborations-luxury-brands-perfect-diary-neiwai>
- Becker, K., Lee, J. W., & Nobre, H. (2018). The Concept of Luxury Brands and the Relationship between Consumer and Luxury Brands. *The Journal of Asian Finance, Economics and Business*, 5(3), 51–63. <https://doi.org/10.13106/jafeb.2018.vol5.no3.51>.
- Bian, Q., & Forsythe, S. (2012). Purchase intention for luxury brands: A cross cultural comparison. *Journal of Business Research*, 65, 1443-1451.
- Bloomgarden, K. (2014, July 23). *Luxury brands look to China*. Harvard Business Review. <https://hbr.org/2009/09/the-chinese-consumer-the-next-1>
- Bottega Veneta Says Sayonara To Social Media*. Jing Daily, 2021. <https://jingdaily.com/posts/bottega-veneta-social-media-blackout> (Accessed: February 10, 2024).
- Bottega Veneta Shut Down its Social Media... Except in China*. Fashion China – GMA, 2022. <https://fashionchinaagency.com/bottega-veneta-shut-down-its-social-media-except-in-china/> (Accessed: February 10, 2024).
- Bu, L., Chinese luxury consumers: The 1 trillion renminbi opportunity, China Luxury report 2017, McKinsey & Company, May 2017.
- Cailleux, H., M. Mignot, and J.N. Kapferer. 2009. Is CRM for luxury brands? *Journal of Brand Management* 16 (5–6): 406–412.
- Chevalier, M., & Mazzalovo, G. (2008). *Luxury Brand Management*, Singapore: Wiley

- China Luxury Digital Playbook. (2023). In *BCG X Tencent*. Boston Consulting Group. Retrieved January 27, 2024, from <http://media-publications.bcg.com/france/BCG-Tencent-Luxury-Report.pdf>
- Chitrakorn, K. (2023, October 24). Can China end the illicit ‘Daigou’ trade? *The Business of Fashion*. <https://www.businessoffashion.com/articles/retail/can-china-put-an-end-to-the-illicit-daigou-trade/>
- Colarizi, A. (2022). “Xiaohongshu, molto più di un Instagram cinese.” *China Files*. Retrieved January 27, 2024, from <https://www.china-files.com/xiaohongshu-molto-piu-di-un-instagram-cinese/>
- Crivelli, G. (2016) Luxury goods enter the age of “new normal”, 20/10/2016, *Il Sole 24 ore*. Available at: <http://www.italy24.ilsole24ore.com/art/business-and-economy/2016-10-20/moda-altagamma-130012.php?uuid=ADGJrCgB> (Accessed: 24 January 2024)
- Curtis, J. C., & Giamanco, B. (2010). *The new handshake: Sales meets social media*. Bloomsbury Publishing USA.
- D. Glaser, A. Arora, A. Kim, S. Kohli, (2021). “How live commerce is transforming the shopping experience”, McKinsey & Company. <https://www.mckinsey.com/capabilities/mckinsey-digital/our-insights/its-showtime-how-live-commerce-is-transforming-the-shopping-experience>
- D’Arpizio, C. (2017). *Altagamma 2017 Worldwide Luxury Market Monitor*. In *Altagamma*. Bain & Company. <https://altagamma.it/media/source/Altagamma%20Bain%20WW%20Markets%20Monitor%202017.pdf>
- Degan, R.J. 2009. Opportunity for luxury brands in China. *IUP Journal of Brand Management* 6: 75–85.
- Dubois B., Czellar S.; *Prestige brands or luxury brands? An exploratory inquiry on consumer perceptions*, 2001.
- Editors of Merriam-Webster. (2022). *The origin of ‘Luxury’* <https://www.merriam-webster.com/wordplay/origin-of-luxury>.
- Ensafi, R., Winter, P., Mueen, A., & Crandall, J. R. (2015). Analyzing the great firewall of china over space and time. *Proc. Priv. Enhancing Technol.*, 2015(1), 61-76
- Frank, R. H. (1999). *Luxury Fever*. New York: Free Press.

- Ge, C., (2017, April 24). After a horrible year, luxury fashion brands pin hopes on the return of Chinese consumers in 2017. *South China Morning Post*. <https://www.scmp.com/business/companies/article/2059696/after-horrible-year-luxury-fashion-brands-pin-hopes-return>
- Germano, A. (2023, September 5). *Bottega Veneta's China success story: blending "quiet luxury" with cultural integration*. Daxue Consulting - Market Research and Consulting China. <https://daxueconsulting.com/bottega-veneta-in-china/> (Accessed: February 10, 2024).
- Giglioli Sara. "The Impact of Social Media on Luxury Fashion Brands". Tesi di Laurea, Luiss, 2017. [https://tesi.luiss.it/20914/1/204291\\_GIGLIOLI\\_SARA.pdf](https://tesi.luiss.it/20914/1/204291_GIGLIOLI_SARA.pdf).
- Guo Wenfei, "Chinese Luxury Market and Chinese People Luxury Consumer Behaviour". Tesi di Laurea, Lapland University of Applied Sciences, 2015. <https://www.theseus.fi/bitstream/handle/10024/96990/Thesis%20Wenfei%20GUO.pdf?sequence=1&isAllowed=y>
- How Does Bottega Veneta Earn Cultural Credibility In China?*. Jing Daily, 2022. <https://jingdaily.com/posts/bottega-veneta-chinese-new-year-2023-cultural-credibility>
- Insights into "Tencent X BCG 2019 China True-Luxury Playbook"* – Luxe.CO. (n.d.). <http://en.luxe.co/post/4095>
- Kapferer, J. N. (2014). The artification of luxury: From artisans to artists. *Business Horizons*, 57(3), 371-380.
- Kapferer, J. N., & Bastien, V. (2012). *The luxury strategy: Break the rules of marketing to build luxury brands*. Kogan Page Publishers.
- Kapferer, J. N., Klippert, C., & Leproux, L. (2014). Does luxury have a minimum price? An exploratory study into consumers' psychology of luxury prices. *Journal of Revenue & Pricing Management*, 13(1), 2-11.
- Kapferer, J.N., & Bastien, V. (2009). *The Luxury Strategy. Break the Rules of Marketing to Build Luxury Brands*. London: Kogan Page
- Kapferer, J.-N., and P. Valette-Florence. 2018. The impact of brand penetration and awareness on luxury brand desirability: A cross country analysis of the relevance of the rarity principle. *Journal of Business Research* 83: 38–50
- Kemp, S. (1998). Perceiving luxury and necessity. *Journal of Economic Psychology*, 19(5), 591-606.

- Kering (2016) THE DYNAMIC DUO, Kering Magazine. Available at: <http://www.kering.com/en/magazine/dynamic-duo> (Accessed: February 4, 2024).
- Kering (2018a) DANIEL LEE APPOINTED CREATIVE DIRECTOR OF BOTTEGA VENETA, 15/06/2018, Kering Press Release. Available at: [http://www.kering.com/en/press-releases/daniel\\_lee\\_appointed\\_creative\\_director\\_of\\_bottega\\_veneta](http://www.kering.com/en/press-releases/daniel_lee_appointed_creative_director_of_bottega_veneta) (Accessed: February 4, 2024)
- Ko, E., Costello, J. P., & Taylor, C. R. (2019). 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>.
- Kovesi, C. (2015). *What is luxury?: The Rebirth of a Concept in the Early Modern World*. *Luxury*, 2(1), 25-40.
- Lannes, B., *Mainland China's luxury spending continued its decline in 2015, however, emerging signs signal a reversal in 2016*. (n.d.). Bain. <https://www.bain.com/about/media-center/press-releases/2016/china-luxury-report-2016-press-release/>
- Lawry, C. A., Choi, L., Toure, Z., & Eastlick, M. A. (2010, September). A conceptual model for luxury e-commerce and exclusivity: building initial trust through personal luxury values, perceived experiential value and self-concept. *In Global Marketing Conference at Tokyo, Tokyo*.
- Li, G., Li, G., & Kambele, Z. (2012). Luxury fashion brand consumers in China: Perceived value, fashion lifestyle, and willingness to pay. *Journal of Business Research*, 65(10), 1516-1522.
- Lu, X., & Lu, Z. (2019). Fifteen Seconds of Fame: a qualitative study of Douyin, a short video sharing mobile application in China. In *Lecture Notes in Computer Science* (pp. 233–244). [https://doi.org/10.1007/978-3-030-21902-4\\_17](https://doi.org/10.1007/978-3-030-21902-4_17)
- McNeil, P., & Riello, G. (2016). *Luxury: A Rich History*. Oxford University Press.
- Ng, M. (2014). Social media and luxury fashion brands in China: the case of Coach. *Journal of Global Fashion Marketing*, 5(3), 251–265. <https://doi.org/10.1080/20932685.2014.907607>
- Ng, M. (2014). Social media and luxury fashion brands in China: the case of Coach. *Journal of Global Fashion Marketing*, 5(3), 251–265. <https://doi.org/10.1080/20932685.2014.907607>
- Nia, A., & Zaichkowsky, J. L. (2000). Do counterfeits devalue the ownership of luxury brands? *Journal of Product & Brand Management*, 9(7), 485-497.

- Roberts, F. (2011). Global luxury goods overview. Retrieved from [http://www.wisekey.com/en/Press/2011/Documents/Euromonitor\\_Report\\_for\\_FT\\_Business\\_of\\_Luxury\\_Summit\\_2011.pdf](http://www.wisekey.com/en/Press/2011/Documents/Euromonitor_Report_for_FT_Business_of_Luxury_Summit_2011.pdf). (Accessed on January, 2024).
- Shukla, P., and K. Purani. 2011. Comparing the importance of luxury value perceptions in cross-national contexts. *Journal of Business Research* 65 (10): 14–17.
- Silverstein, M. J. (2014, August 7). *Don't underestimate China's luxury market*. Harvard Business Review. <https://hbr.org/2012/12/chinas-luxury-market-and>
- Social marketing spend of top fashion luxury brands China 2021 | Statista*. (2022, August 19). Statista. <https://www.statista.com/statistics/1295314/miv-fashion-luxury-brands-china/>
- Tak, P., & Pareek, A. (2016). Consumer Attitude Towards Luxury Brands: An Empirical Study. *IUP Journal of Brand Management*, 13(1), 7
- “The 52nd Statistical Report on China’s Internet Development”, China Internet Network Information Centre (CNNIC), 2023. <https://www.cnnic.com.cn/IDR/ReportDownloads/202311/P020231121355042476714.pdf>
- Thomala, L. (2023). “China: live streaming penetration rate 2023 | Statista”, Statista. <https://www.statista.com/statistics/1204156/china-online-streaming-penetration-rate/> (Accessed on January 27, 2024).
- Topic: Luxury goods market in China*. (2023, December 20). Statista. <https://www.statista.com/topics/1186/luxury-goods-market-in-china/#topicOverview>
- Vallin, E. (2013) ‘Vi presento Renzo Zengiaro: l’artigiano che fondò Bottega Veneta nel 1966’, *Giornale di Vicenza*.
- Van Dijk, M. (2009). *Luxury fashion management: Brand and marketing management in the ever-changing luxury fashion industry*. VDM Publishing.
- Varian H.R. *Microeconomics*, 1987.
- Wang, X., Gao, Y., & Lu, Z. J. (2023). User influence and microblog marketing: a case study of Sina Weibo in China. *Library Hi Tech*. <https://doi.org/10.1108/lht-04-2022-0193>
- WeChat Revenue and Usage Statistics (2024) - Business of Apps*. (2024, January 10). Business of Apps. <https://www.businessofapps.com/data/wechat-statistics/>

*What is a KOC? Behind China's Latest Influencer Trend.* (2019, October 8). Jing Daily. Retrieved January 27, 2024, from <https://jingdaily.com/posts/what-is-a-koc-behind-chinas-latest-influencer-trend>

Wiedmann, K., Hennigs, N., & Siebels, A. (2009). Value-based segmentation of luxury consumption behavior. *Psychology & Marketing*, 26 (7), 625-651.

Y. Ma, (2023). "Active user gender distribution of Xiaohongshu in China as of July 2022", Statista. <https://www.statista.com/statistics/1053571/china-xiaohongshu-user-gender-distribution/>

Yeoman, I. (2011). The changing behaviours of luxury consumption. *Journal of Revenue & Pricing Management*, 10(1), 47-5

Zhang, T. (2023, May 12). "Brands Return for China's 520 Valentine's Day Amid Spending Rebound". WWD. Retrieved January 27, 2024, from <https://wwd.com/fashion-news/fashion-features/china-520-valentines-day-luxury-brand-campaign-1235650108/>

Zhang, X., Tham, A., Liu, Y., Spinks, W., & Wang, L. (2021). 'To market, to market': uncovering Daigou touristscapes within Chinese outbound tourism. *Journal of China Tourism Research*, 17(4), 549–569. <https://doi.org/10.1080/19388160.2021.1968554>