TikTok, the New Social Platform for Luxury Brands

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KEYWORDS	ABSTRACT
Communication Visual culture Luxury Brands Social networks TikTok Short videos	*Given the relevance that the social network TikTok has acquired among the new generations, we selected the luxury companies present in the Best Global Brands 2023 report; we verified their official presence on TikTok; we carried out a comparative study of the profiles in relation to a series of key variables, such as the number of followers, the publications made, the likes obtained; and finally, we carried out an analysis of the most shared contents in order to identify the characteristics of those that obtain the best results and their possible influence on current visual culture.*

1. Introduction

Visual culture plays a fundamental role in society, influencing the way people perceive and interpret images and thus the way we relate to the world. The study and understanding of visual culture does not stop at analysing the evolution of visual representations over time, but is concerned with understanding the construction of identities, their impact on social communication and the understanding of social phenomena. Through its interdisciplinary approach, it allows us to understand how images shape our perception of the world, how they contribute to the construction of cultural meanings and how they influence the production of the collective imaginary (Bermúdez Castillo, 2010; Cuartas, 2023).

Visual culture is generated by the constant exchange of images, symbols and meanings within a given community or society. As noted above, it is a shared visual language among individuals that shapes their perception of the world. This culture is influenced by many factors, such as historical, social and economic contexts, which contribute to the development of a distinctive visual style. Crucially, however, it is a two-way street, involving both individuals and organisations. For example, individuals may be inspired by the visual content they consume, but they also contribute to visual culture through the content they produce, modify and share. For their part, brands play an important role in shaping visual culture by disseminating and popularising specific visual styles through their marketing strategies and social media profiles (Cristófol-Rguez. and Carrasco-Santos, 2022). It is therefore reasonable to assume that the impact of branded content on the generation of visual culture is significant. Social media platforms have become an essential tool for brands to shape, influence and promote a particular visual culture in a process of co-creation with their followers (Renobell, 2017).

1.1. The Impact of Social Platforms on Visual Culture

Social platforms have revolutionised the way we produce, consume and share images. They have transformed visual culture, creating new ways of expressing, communicating and interacting. Indeed, they have democratised visual creation. Today, anyone with a smartphone can create and share images with a global audience (Herrera González, 2022), resulting in a greater flow of ideas, voices, perspectives and possibilities (Luengo de la Torre, 2012).

> The relationship between image and economy brings culture and capital together. The regime of production, distribution and access to images aims at a spectator-user who is not characterised by being an owner, but by being part of an audience that is available, yearning and participatory. Culture is managed as an exploitable resource, internalising the assumptions of redistribution and commodification, scarcity and abundance, inherent in economic rationality. When networked images reinforce the dynamics of participation and availability, their uses, which ultimately aim to expose and enhance communicative relations and testimonial practices, become more relevant than the contents themselves. Images are not a passive element that sustains representation, but an active form of performative intersubjectivity in constant circulation within digital communication networks and platforms. Images demand to be received and forwarded, commented on and clicked on, they appeal to collective and intersubjective participation because otherwise they would lose visibility and meaning. They thus become the new currency for forms of online social interaction linked to visual communication (Martínez Luna, 2019, p. 109).

Martínez Luna's reflection has a bearing on the evolution of images, which have gone from being mere representational elements to becoming fundamental assets for the construction of intersubjectivity and communicative dynamics in the digital age. In this new scenario, social networks play a fundamental role, facilitating interaction between subjects who actively contribute to the construction of new shared meanings in the same process of interrelation. We must therefore consider that images are not simply carriers of predefined meanings, but actively participate in the creation of new meanings as they are shared, commented on and reinterpreted in specific social contexts. Thus, images not only represent existing realities, but also contribute to the formation of social reality itself through their intervention in communicative practices. In this regard, we recover the words of Sánchez Martínez (2015): "(...) images begin to be the main channel of grouping, of socialisation, of social

interpretation, it could be said that it is a regime of assembly, insofar as they allow us to orient collective points of view" (p. 167).

1.2. TikTok and its Effects on Contemporary Images

TikTok, the short video platform that burst onto the social media scene in 2016, has experienced exponential growth in recent years, consolidating its position as one of the most popular social networks among younger generations, according to IAB's Social Media Study 2023. Its success is not limited to casual users but has managed to capture the attention of an increasingly diverse and broad audience, both in terms of age and academic level, according to the aforementioned report.

Some of TikTok's most prominent effects on contemporary imagery are reviewed below:

- Short, vertical videos: One of the platform's key features is that it has popularised the sharing of short videos in a vertical format, as this is more suitable for viewing on mobile devices. This has encouraged quick editing and condensed storytelling.
- Active user participation: The original goal of TikTok was to encourage creativity and to let people enjoy the skills of other users. In this sense, TikTok has contributed to the democratisation of visual content creation by allowing any user to become a creator of viral content, challenging the traditional divide between creators and consumers. In this respect, it should be noted that young people aged 16-24 are the main users of this application (Quiroz, 2020). On the platform, duets and reactions allow users to interact and comment on other users' videos, increasing the possibilities for collaboration (Qiyang and Jung, 2019). Likewise, searches based on specific sounds (Ballesteros, 2020, p. 175) make it easier for users to participate in the different challenges, thus improving the possibilities of sharing the content and thus achieving viralisation.
- Authentic ephemeral visual trends: The ephemeral nature of their publications has created a dynamic and ever-changing visual culture. Challenges quickly become popular and influence the overall aesthetic of the platform's content, which, in response to the sense of urgency and novelty in the creation and consumption of images, takes on the appearance of the natural spontaneity of amateur creators. The weight of authenticity challenges expectations of visual perfection and encourages more realistic representations of everyday life.
- Musicalisation: The integration of music has contributed to the synchronisation of movement and visual elements with the soundtrack, which has influenced the emergence of more choreographed visual content, highlighting the importance of the connection between music and image. In addition, TikTok plays a crucial role in promoting songs and the emergence of new artists, as the music that accompanies the visual content often transcends it.

For all these reasons, it is worth noting that TikTok is leaving an indelible mark on contemporary visual culture, influencing the way images are conceived, shared and consumed. Moreover, as Vázquez González (2021) points out, the possibilities it offers evolve in parallel with its participants' uses, improving its evolution and development over time. This means that some of today's limitations may have disappeared in a few months' time. All this, together with the ease of use and the distribution of fun and light-hearted content, are some of the reasons why it is one of the most relevant networks today.

2. Methodology

Taking into account the previous considerations, this descriptive research is carried out with the general objective of identifying the contributions of the main luxury brands to contemporary visual culture through the sharing of content via their official profiles on the social video platform TikTok. The companies were selected on the basis of the luxury sector companies included in the Best Global Brands 2023 report, produced by the Interbrand[1] consultancy. The profiles of Louis Vuitton, Chanel, Hermès, Gucci, Cartier, Dior, Prada, Tiffany&Co and Burberry, from their first publication on the social network up to and including 31 December 2023, are analysed in the order in which they appear in the ranking.

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[1] Report available in the following link: https://interbrand.com/best-global-brands/

The methodological tools used to achieve this objective are quantitative data collection and qualitative content analysis. The first technique is applied as a first stage of the research, through the systematic collection of public data from the social profiles of the companies analysed, in order to generate the research corpus. Specifically, the information collected corresponds to the following variables: date of publication of each video, web address of each publication (also known as URL), number of likes, number of comments, number of times saved and number of times shared. To carry out this task with precision, the process of compiling the information is automated through the computer programming of certain commands (scripts), as explained in detail in the following section.

Subsequently, content analysis is applied as a descriptive and comparative qualitative research method to some of the videos of the brands mentioned above, in order to find out their relationship with contemporary visual culture. Thus, the variables of duration, tone of communication and presence of the product (type), the brand and the presence or absence of a famous person in the publications with the highest number of shares are studied. In this way, according to López Noguero (2002), the qualitative model allows us to gain a better understanding of the object of study, since its belonging to the social sphere entails limitations that cannot be interpreted solely on the basis of quantitative methods.

2.1. Quantitative Data Collection Through Scripting

Quantitative data collection takes place through the implementation of the four phases described below, corresponding to the development and application of four *scripts*:

Phase 1.- Navigation and collection of publication URLs: On 1 January 2024, the process of extracting data from the TikTok profiles is carried out in order to have the information of all the brands studied until the end of the calendar year 2023. This process is carried out by means of a script previously developed in Python[2], designed to browse and collect the URLs of the publications of the profiles of interest. This first script uses Selenium, a web browser automation tool, together with WebDriver for Firefox, to simulate a real user's interaction with the social platform's website.

Table 1. Technical process performed by the script designed for browsing and collecting the URLs of the publications of the profiles of interest in TikTok.

Browser initialisation	Selenium is used to launch the Firefox browser, using webdriver.Firefox in conjunction with GeckoDriverManager to automatically manage browser compatibility. This allows the script to open TikTok and navigate to the different target profiles, in this case: @louisvuitton, @chanelofficial, @.hermesofficial, @gucci, @cartier, @dior, @prada, @tiffanyandco and @burberry.
Interaction with the site	After accessing the profiles, the script waits a short period of ten seconds to ensure that all dynamic elements of the page have loaded. This is crucial for interacting with these components, as they can take a long time to appear.
Compilation of the URLs of the publications	The get_post_urls function is implemented to collect post URLs. This simulates vertical scrolling on the page and collects post links using dynamic CSS selectors. Continuous scrolling ensures exhaustive data collection.
Data extraction and storage	The extracted links are stored in a set to avoid duplicates and then converted into a list. Finally, these URLs are stored in a JSON file, using a readable and accessible format that facilitates their use in subsequent steps of the research process.
Completion	Once the URLs have been collected, the script automatically closes the browser to free up resources, marking the end of its execution.

Source: Own elaboration, 2024.

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[2] Programming language widely used for the development of web applications.

Phase 2.- Extraction of information from publications: The second script is intended for the detailed collection of information from individual publications, using previously obtained URLs. This script, also written in Python and using Selenium for web automation, advances the research by obtaining specific data for each publication, such as date, number of likes, comments, times saved and shared.

Table 2. Technical process carried out by the script designed for the extraction of information from the publications previously collected from the profiles of interest in TikTok.

Extraction of data from individual publications	Again, the get_post_data function is defined to wait for all page elements to load, but this time it is done to collect the data of interest within the URLs, identified by XPATHs that correspond to the TikTok page structure.
Data normalisation and formatting	Extracted data, such as the date of publication, is normalised and formatted to maintain consistency and facilitate further analysis. The date, for example, is converted to a standard format ("DD-MM-YYYYY").
Storage of collected data	The information for each post is stored in a dictionary and then added to a JSON file, maintaining a cumulative record of the processed post data (e.g. burberry_post_data.json). In addition, another file is maintained and updated to keep track of the URLs of posts already processed to avoid duplicates (e.g. burberry_processed_posts.json).
Batch processing	To optimise performance and manage the load on the TikTok web server, the script processes posts in batches of twenty. This is achieved by dividing the list of URLs to be processed into segments and processing them sequentially, including a pause between each batch.
Management of files and processed URLs	The script loads the list of already processed publications to continue the work from the last saved point, thus ensuring that no redundant work is done.
Completion	Like the first script, this one ends by closing the browser automatically to free up system resources.

Source: Own elaboration, 2024.

Phase 3.- Organisation of the data collected: The third script is dedicated to the restructuring of the collected data, focusing on the chronological ordering of the publications and the updating of their indexes. Using Python and processing the data in JSON format, this script implements an efficient methodology for the final preparation of the data before analysis.

Table 3. Technical process performed by the script designed for the organisation of the data collected from the profiles of interest in TikTok.

Date conversion	The parse_date helper function is introduced, designed to convert dates from string format publications to datetime objects, facilitating their processing and sorting.
Data reading	The *script* reads data previously stored in e.g. burberry_posts_data.json. Each line of the file, representing an individual post, is loaded as a Python dictionary which is filtered to ensure that only entries containing a valid date are processed.
Ordering of publications	The posts are sorted according to their date of publication, from oldest to latest, using the sort key based on date conversion. This facilitates temporal analysis and maintains a logical sequence in the presentation of the data.
Index update	After sorting, the indexes of the posts are updated to reflect their new chronological order. This is done by numbering each post and assigning it a new index based on its position in the sorted list, starting from 1. This ensures that the indexes are consistent with the chronological order of the posts.

Writing sorted data	Finally, the sorted and updated data is written to a new JSON file (e.g. burberry_posts_data_sorted.json), preserving the one-entry-per-line format for easy access and analysis of the information.

Source: Own elaboration, 2024.

Phase 4.- Transferring the data to a MySQL database: The fourth and final script culminates with the transfer of the organised and processed data to a MySQL database. This step not only represents the integration of the data into a relational database management system for long-term storage, but also facilitates access and retrieval of the data for various analytical needs.

Table 4. Technical process performed by the script designed for the transfer of the data collected from the profiles of interest in TikTok to a MySQL database.

Conversion of numerical data	Before insertion into the database, the *script* converts numeric values containing the letters 'K' (thousands) and 'M' (millions) to their integer numeric equivalent. This ensures that data on *likes*, comments, saves and shares are consistent and comparable.
Date format	Dates are converted to MySQL standard format (YYYYY-MM-DD) to ensure compatibility with database conventions and to facilitate any operations involving dates, such as sorting or filtering by time range.
Establishing the connection to the database	Using mysql.connector, the *script* establishes a connection to the MySQL database in preparation for data insertion. The connection details (host, user, password and database name) are specified to access the database management system.
Data insertion	An SQL statement is prepared to insert the post data into the database, including all relevant fields: index, URL, date, *likes,* comments, saves and shares. This statement is executed for each post record read from the JSON file (e.g. burberry_posts_data_sorted.json), moving the processed and sorted data into the database.
Confirming insertions and closing the connection	After inserting all the records, the script performs a *commit to* ensure that the inserts are permanently applied to the database. Finally, it closes the connection, freeing resources and ensuring the integrity of the database.

Source: Own elaboration, 2024.

This technical approach has ensured accurate and efficient data collection. The sorting process ensures consistency and accessibility of information. Finally, integration with the MySQL database provides a robust and flexible platform for subsequent queries.

2.2. Content Analysis of the Most Shared Publications

Through content analysis, the publications of the selected luxury brands that have been shared the most on TikTok are studied in order to try to understand what makes the content attractive. Specifically, the most shared content was selected because it can be inferred that its redissemination by users implies an increase in its impact on visual culture for the following reasons:

- Increased visibility: Content that is shared more often is seen by more people, increasing its potential to influence the way people perceive the world.
- Contagion effect: Users are more likely to share content they like or find relevant. This creates a multiplier effect that increases its reach and can help spread certain values, ideas and messages that influence culture and society.
- Social validation: Content with a higher number of shares is perceived as more relevant and valuable, which gives it greater influence and can lead to new visual and aesthetic trends that can be replicated by other users.

In this way, the study aims to identify common themes and characteristics in the most shared posts from luxury brands in order to gain insights into audience preferences. After collecting and organising

the data: (1) the five most shared posts from each brand in the sample are identified and (2) the videos are coded[3] and analysed to identify themes and patterns in the content based on their duration, tone of communication (in terms of audio and visual content) and presence of the brand's visual identity, specific products and/or celebrities.

3. Results

The starting point of the study is determined by the selection of the brands that make up the sample, which are reflected in the following comparative table, which indicates the commercial name of each company, the position it occupies in the Best Global Brands 2023 ranking, the name of its profile on TikTok, the date of publication of the first video and, until 31 December 2023, the total number of videos published, the number of followers, the number of likes obtained and the profiles it follows.

Table 5. Comparison of the official TikTok profiles of the luxury brands included in the *Best Global Brands 2023* report, prepared by Interbrand, as of 31 December 2023.

Brand	Post BGB23	Profile TikTok	Date first video	Videos	Followers	Likes	Following
Louis Vuitton	14	@louisvuitton	01/09/20	680	12,2M	79,7M	2
Chanel	22	@chanelofficial	-	0	57,2mil	0	0
Hermès	23	@.hermesofficial	13/01/22	1	1,6mil	145	0
Gucci	34	@gucci	07/02/20	466	4,1M	41,3M	2
Cartier	74	@cartier	01/12/21	82	767,4mil	3M	0
Dior	76	@dior	02/07/20	832	7,5M	54,5M	17
Prada	86	@prada	22/09/20	225	1,3M	14,8M	3
Tiffany&Co	89	@tiffanyandco	07/06/22	174	360.3mil	7M	0
Burberry	94	@burberry	15/02/23	53	4M	29,7M	0

Source: Own elaboration, 2024.

Hermès is the only unverified account and Chanel is the only one without content. However, Hermès has only published one video up to the date analysed. Despite the small number of both profiles, the number of followers they have accumulated is striking: 1,600 for Hermès and more than 57,000 for Chanel. Apart from these two cases, the other brands show greater activity on TikTok. Burberry is the most recent entrant (February 2023), but already has around fifty publications. After that, the other brands exceed one hundred, up to 831 videos for Dior, which is undoubtedly the most prolific, although not the one with the most followers, as it is surpassed by Louis Vuitton (12.2 million compared to 7.5 million).

The first brand to publish content on the network was Gucci in 2020. The Italian brand was followed by Dior, Louis Vuitton and Prada, Cartier in 2021, Hermès and Tiffany&Co in 2022, Burberry in 2023, and Chanel fans are still waiting for the double C brand to publish some content.

As with the number of followers, the brand with the most likes is Louis Vuitton (79.7 million). It is followed by Dior (54.5 million), Gucci (41.3 million), Burberry (29.7 million) and Prada (14.8 million). Finally, only four of them follow other profiles on the social network. These are Dior (following 17 accounts), Prada (3), Louis Vuitton (2) and Gucci (2). As an additional observation, the profile names of Chanel and Hermès are surprising, as they have added the word "official" to their commercial names and, in the case of the latter, a dot after the "at" sign, which could make it difficult to find them.

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[3] En el apartado de "Resultados" se incluyen tablas-resumen de dicha codificación, pues los detalles íntegros resultaban demasiado extensos para su integración en el contenido de este artículo.

3.1. Review of the Most Shared Luxury Brand Posts on TikTok

Below are the most shared videos on TikTok by the companies analysed, excluding Chanel (as it has no publications) and Hermés (as it has only one post, which will be mentioned at the end of this section).

Table 6. Most shared Louis Vuitton posts on TikTok, as of 31 December 2023.

Brand	Video (URL)	Date	Shared	Duration	Tone of communication	Brand, product, celebrity presence
Louis Vuitton (680 videos in total)	95	19/04/22	249.100	8 sec	Casual (catwalk *street style*)	Product for women
	40	06/07/21	113.900	14 sec	South Korean Dandy	BTS / Men's product
	74	01/02/22	61.000	15 sec	Unfazed *amateur*	*Sneakers*
	280	20/01/23	28.700	12 sec	Unfazed *amateur*	South Korean artist J-Hope / Men's Product
	505	13/07/23	23.000	42 sec	Catwalk production (South Korean *street style*)	Men's product

Source: Own elaboration, 2024.

As can be seen from the information above, the date and number of videos do not seem to be related to the number of times they were shared. Therefore, no calendar-related pattern can be identified. However, in terms of narrative style, there is a predominance of the fresh and intimate character of videos with a spontaneous aesthetic, as opposed to productions that strive for maximum perfection. On the other hand, there is an emphasis on the promotion of products aimed mainly at a male audience. With the exception of piece n°505, which is 42 seconds long, the rest of the videos are less than fifteen seconds long.

Table 7. Most shared Gucci posts on TikTok, as of 31 December 2023.

Brand	Video (URL)	Date	Shared	Duration	Tone of communication	Brand, product, celebrity presence
Gucci (466 videos in total)	200	22/04/22	286.600	15 sec	Classic elegance	Women's product (branded print)
	91	02/03/21	41.400	15 sec	Humorous and light-hearted	K-Pop star KAI / Men's Product
	167	19/01/22	16.200	33 sec	Unfazed amateur	The North Face x Gucci Collection
	198	05/04/22	10.200	27 sec	DIY	Gucci Bamboo made with balloons
	192	10/03/22	10.100	24 sec	DIY	Influencer Wisdom Kaye / Men's Product

Source: Own elaboration, 2024.

In the case of Gucci, unlike Louis Vuitton, there is a certain coincidence of dates, as four of the five most shared videos were published in the first months of 2022. In all of them, the brand's products are promoted, albeit by means of their representation based on a composition of typical clown balloons (video n°198). Here too, the non-professional audiovisual style prevails. On this occasion, the videos are slightly longer, ranging from fifteen to just over thirty seconds.

Table 8. Most shared Cartier publications on TikTok, as of 31 December 2023.

Brand	Video (URL)	Date	Shared	Duration	Tone of communication	Brand, product, celebrity presence
Cartier (82 videos in total)	32	16/09/22	2.978	6 sec	Commercial (Asian model)	Women's product and brand
	64	23/09/23	2.517	12 sec	Commercial	South Korean Singer V / Men's Product
	30	12/09/22	769	6 sec	Commercial (Asian model)	Women's product and brand
	24	09/06/22	468	15 sec	Commercial	Iranian actress and singer Golshiftej Farahani / Women's and branded product
	17	01/12/23	455	14 sec	Commercial	Men's product and brand

Source: Own elaboration, 2024.

Unlike previous brands, Cartier's videos are surprisingly short and commercial. They use models or celebrities to promote specific products in their range. And although they are the most re-shared, there is a notable difference between the figures achieved by these videos - the most re-shared video does not reach three thousand shares - and those previously analysed, which exceeded two hundred thousand. However, these results must be seen in relation to the number of followers of each brand, as Cartier does not reach one million followers, while Louis Vuitton has more than twelve million and Gucci four million.

Table 9. Most shared Dior posts on TikTok, as of 31 December 2023.

Brand	Video (URL)	Date	Shared	Duration	Tone of communication	Brand, product, celebrity presence
Dior (831 videos in total)	503	22/04/22	231.400	27 sec	Making of, relaxed interview	Cyrill Gutsch, founder of Parley for the oceans / CSR and men's product
	691	24/04/23	38.200	10 sec	Commercial	South Korean singer and actress Jisoo / Women's and branded product
	652	31/01/23	34.600	86 sec	First-person video in an informal style (GRWM-style gymkhana[4] , but with a neat aesthetic.	South Korean singer and dancer Jimin / Men's and branded product
	756	17/08/23	25.900	16 sec	Commercial	South Korean singer Jisoo/ Women's product
	724	16/06/23	12.600	14 sec	Commercial	Jisoo, Emma Raducanu, Eunwoo, Nonso / Men's and women's products and branding

Source: Own elaboration, 2024.

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[4] Acronym corresponding to the expression *Get Ready With Me*, which means "Get Ready With Me" and is a type of short video that influencers have popularised through TikTok. In them, they show their followers how they put on their make-up and dress before going out to face their day-to-day lives.

At Dior, we find a combination of commercial communication and more relaxed formats, such as the GRWM with South Korean artist Jimin. This video is striking for its length (86 seconds), but it is coherent with the narrative, which shows a day in the life of the singer as he takes part in one of the brand's fashion shows. As you can see, all of the releases on this occasion feature the presence of one or more influential artists. It is also worth noting that, although the brand has been on TikTok since 2020, four of these five videos date from 2023.

Table 10. Most shared Prada publications on TikTok, as of 31 December 2023.

Brand	Video (URL)	Date	Shared	Duration	Tone of communication	Brand, product, celebrity presence
Prada (225 videos in total)	195	20/09/23	12.900	28 sec	*Teaser* catwalk event (Asian features can be sensed)	Women's and men's products and brands
	143	06/03/23	10.600	13 sec	Casual commercial (Asian model)	Men's product and brand
	200	25/09/22	3.072	18 sec	Informal interview	Product for men and women and brand
	124	18/01/22	2.972	8 sec	Informal commercial	Influencer Vinnie Hacker / Men's Product
	77	27/01/22	2.899	14 sec	Informal, casual commercial	Artist Hunter Schafer / Women's Product and Branding

Source: Own elaboration, 2024.

Prada shares more casual, light-hearted posts, less than thirty seconds in length, showcasing its products for both men and women. On two of the five occasions it used celebrity endorsement, in video #124 by influencer Vinnie Hacker and in video #77 by model and actress Hunter Schafer. The company incorporates its brand through objects, audio or directly as a conclusive label.

Table 11. Most shared Tiffany&Co posts on TikTok, as of 31 December 2023.

Brand	Video (URL)	Date	Shared	Duration	Tone of communication	Brand, product, celebrity presence
Tiffany&Co (174 videos in total)	89	29/08/23	20.200	15 sec	Commercial	New Zealand artist of South Korean origin Rosé / Women's product
	86	16/08/23	19.900	15 sec	Commercial	South Korean singer Jimin from BTS / Men's Product
	80	07/08/23	15.200	30 sec	Visit headquarters	South Korean singer Jimin from BTS / Product for men and women / New York Headquarters
	84	15/08/23	15.100	15 sec	Commercial	New Zealand artist of South Korean origin Rosé / Women's product
	91	31/08/23	12.600	15 sec	Commercial	South Korean singer Jimin from BTS / Men's Product

Source: Own elaboration, 2024.

In all these videos, Tiffany&Co associates its brand with South Korean artists. The singer Jimin appears in three of the videos and the artist Rosé in the other two. Despite their starring roles, these celebrities insistently promote the brand's products in the fifteen to thirty-second videos, which have a distinctly commercial character.

Table 12. Most shared Burberry posts on TikTok, as of 31 December 2023.

Brand	Video (URL)	Date	Shared	Duration	Tone of communication	Brand, product, celebrity presence
Burberry (53 videos in total)	15	16/06/23	13.300	17 sec	Light-hearted stop motion animation, by Cliff Creativity	Texture and corporate colour
	7	09/03/23	4.710	18 sec	Amateur unsold	Texture, colour and branding
	12	02/05/23	4.187	10 sec	Casual amateur	Corporate colours
	5	02/03/23	1.230	12 sec	Humorous lighthearted amateur	-
	22	15/08/23	888	22 sec	Humorous light-hearted animation by Rottingdean Bazaar and Annie Collinge.	Product for women

Source: Own elaboration, 2024.

Burberry's ten to 22-second spots are the most quirky, humorous and light-hearted. While the product is secondary, the vibrant blue of its rebranding is the dominant colour in the videos, which are carefree, relaxed and jovial. So much so, in fact, that two of them (nº15 and nº22) feature the collaboration of various external creatives.

Finally, we can only mention the only publication released by Hermès on its TikTok account. It is an 8-second video about their belts and bracelets, mixing images of the products with animated silhouettes in a snowy landscape. It is dated 13 January 2022 and although it has been liked and saved, it has not been commented on or shared.

3.2. Characteristics of the Most Shared Luxury Brand Videos on TikTok

Following the previous review, we identified the following themes as common characteristics of the most shared luxury brand videos on TikTok:

- Adaptation to brevity: Only two of the shared audiovisuals are longer than thirty seconds. Brands have therefore been able to adapt their content to the brevity required by the platform. In fact, 61% of the videos are less than fifteen seconds long. The most prominent brand in terms of brevity is Cartier.
- Elegance and casualness: Of the thirty-six videos analysed, those with more than 100,000 shares (by Louis Vuitton, Gucci and Dior) stand out for combining more refined styles with street style and casualness. There is a balance between publications that pay careful attention to the aesthetic presentation associated with the exclusivity of these brands, and others that include more accessible and natural narratives, conveying a closeness previously alien to luxury.
- Collaboration with opinion leaders and celebrity presence: There is a strong association with South Korean celebrities, suggesting that the Asian audience is currently a key focus for these brands. In addition, 86% of the videos analysed feature real people.
- Little deliberate use of music: Interestingly, there was no meticulousness in the selection of soundtracks to complement the images. In some cases, there is no sound associated with the videos at all.
- Incorporating the visual brand identity into the narrative: Rather than integrating the logos at the beginning or end of the videos (as repeatedly happens with Cartier and Prada), most of the works observed integrate the brands through the products carried by the protagonists or the environment.

- Presence without calls to action: No posts were found that encourage participation in the platform's own challenges or promote exclusive events or special experiences. None of the entries studied include commercial and/or creative calls to action, but rather seek to simply present the companies and their products through more or less attractive videos.
- Absence of digital creations: Despite the predominance of artificial intelligence and immersive realities, none of these videos features the integration of virtual creations.

4. Conclusions

Visual culture is a dynamic and constantly evolving phenomenon, influenced by a variety of factors ranging from technological changes to social and economic transformations. In this context of constant change, the impact of social media, and more specifically the content shared by brands on these platforms, can play a crucial role in shaping visual culture. By participating in social media, brands do not limit themselves to product promotion, but create visual narratives through which they reflect their essence and values. Consequently, by integrating their identity, brands become recognisable not only for their products, but also for their style, aesthetic approach and ideas. This process undoubtedly has an impact on the perception of the brands, and at the same time contributes to the formation of an online community around this shared visual identity. Followers become active participants in building this visual culture by interacting, sharing and commenting on brand content on social networks.

As a result of the content analysis carried out, the intention of luxury brands to adapt to the more casual codes of the new generations of consumers is revealed by integrating themselves into platforms such as TikTok and sharing publications where proximity, entertainment, aspiration and emotion are key elements. However, this research also highlights successful strategies and areas for improvement.

First, we must highlight the ability of the brands analysed to adapt to the brevity that characterises TikTok, with a significant emphasis on videos of less than fifteen seconds, without the need to include their logos at the beginning or end of the videos. This brevity is particularly evident in the case of Cartier, which managed to stand out as the most succinct brand. However, it sees an opportunity to explore creativity in both these shorter and longer formats, while maintaining the viewer's attention.

On the other hand, the combination of elegance and casualness demonstrates the ability of brands to balance refined styles with more relatable and natural narratives. The variety of content and styles allows for emotional connections to be made with different audience profiles from a single account.

The association with South Korean personalities and the presence of real people reflects the importance of fostering personal relationships in luxury consumption. However, the lack of appropriate soundtrack selection suggests an opportunity to enhance the auditory experience, which can be critical to improving message retention.

Finally, the lack of creative calls to action may be an area for luxury brands to work on in order to harness the interactive and participatory potential of TikTok beyond mere presence. In this way, they could truly take advantage of the two-way communication opportunities.

Overall, these platforms allow luxury brands to communicate their brand values and attributes in new ways that resonate with their followers and emerging consumers. They offer a way to connect in a more authentic and accessible way, while building a community around their brands. However, this requires more effort than simply posting short videos by these companies. They still have a lot of communication and connection opportunities to exploit.

As a limitation, it is important to recognise that the research is based on a specific and limited sample of videos and brands, so the results may not be fully representative of the entire luxury brand presence on TikTok. Future lines of research could address the expansion of the sample and delve deeper into the specific audience interaction with this content to gain a more complete understanding of its impact on visual culture and consumer behaviour.

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