

A Brief Analysis of the Combination of Luxury Goods Consumption and Cultural Tourism in China

-- Take Tiffany as an Example

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Abstract: With the development of globalization and social economy, the rapid growth of spiritual and cultural material demand, through access to online data, survey comparison method, looking for cultural tourism consumption and luxury consumption to meet the common spirit of consumer kernel, achieve innovative luxury brand visual image and cultural construction, use good "in the marketing" rationalize the purpose of cultural resources allocation. The combination of luxury consumption and cultural tourism can not only stimulate consumer consumption and promote the development of cultural tourism, but also the vigorous development of cultural tourism reflects on the development of luxury brands.

Keywords: Cultural Tourism; Luxury Consumption; Tiffany; Brand Culture Construction; Brand Visual Image.

1. Introduction

1.1. Research Background

In the post-epidemic era, all major industries and industries are gradually recovering their development. During the epidemic, people's travel consumption decreased due to force majeure factors. After the epidemic, due to "compensation psychology", the tourism consumption increased rapidly. In this social environment, we can find new ideas and new opportunities to seek fire-new development for luxury brands.

1.2. Literature Review

This paper introduces the upgrading of luxury brands and their consumption value through the combination of luxury brand innovation and the combination of brand marketing and cultural tourism. Li Hui in the article [1] pointed out that specially for cultural tourism jewelry design has not yet to establish completely perfect mature system. Yu Fan [2], Xu Liqin and He Xingchi [4] also described and analyzed the past brand marketing attempts of luxury brands in their articles, combining brand cultural factors with economic factors. However, none of the above scholars have studied the combination of luxury consumption and cultural tourism consumption. This paper fills in this gap.

1.3. Problem Statement and Objectives

Luxury consumption has always been considered as one of the few people standing at the top of the "pyramid". Although the consensus and actual situation in the social environment is still the same, with the development of social and economy, more and more middle- and high-income groups have the idea and demand of luxury consumption. However, most luxury brands still have the problems of solidified brand concept of only serving the "rich group" and rigid and conservative brand marketing. At present, there are still practical problems of how to help luxury brands transform and innovate that need to be solved urgently, and cultural tourism is the popular trend today. Therefore, the combination of luxury goods consumption and cultural tourism consumption is a topic

worthy of in-depth research. This paper fills in the research defects of luxury brand consumption and cultural tourism consumption, and has the practical significance of promoting the growth of consumption in two fields. However, there are still shortcomings, that is, to pay attention to the real implementation of luxury brand construction into the actual situation of cultural tourism.

2. The Common Spiritual Core of Luxury Goods Consumption and Cultural Tourism Consumption

2.1. Common Spiritual Symbolism

Luxury consumption has important cultural connotations and connections. For example, luxury consumption can be said to be a symbol of status, which can highlight the social status, money and wealth of consumers. Therefore, owning luxury goods can meet certain psychological and social needs, and this can also be seen as a cultural symbol. And the cultural tourism consumption is the same, only the people with a certain wealth and freedom will have this material capital and energy to carry out cultural tourism consumption.

2.2. Shared Mental Functionality

Secondly, luxury consumption has dual functions. In other words, it can be either a cultural behavior or a social behavior. From the perspective of culture, luxury consumption can be seen as a kind of cultural behavior, because its material and spiritual values are determined by the cultural deposits and values of consumers. From the social level, luxury consumption can also be a social behavior, because it helps to promote the economic development of the society. Cultural tourism consumption also has the same dual function.

3. Luxury Brand Innovation and Cultural Tourism

3.1. Luxury Brand Building Innovation

As a part of the cultural label, luxury brands need to

effectively promote their brand building to provide consumers with a unique cultural experience. The brand must understand that the aesthetic concepts of various times are constantly developing and changing, so the brand needs to make more efforts in art and design innovation to cater to consumers' pursuit and desire to buy beauty. In 1886, Tiffany breakthrough launched the white gold six-claw diamond ring that symbolizes the classic Tiffany, the use of innovative inlay technology, the beauty of the diamond show incisively and vividly, and thus established the global standard of diamond wedding ring. In 2012, Tiffany made another innovation, introducing the metal — RUBEDO, which not only set a milestone in the brand's history, but also made RUBEDO one of the most beautiful metals in the world. In 2023, Tiffany launched the Blue Book fine jewelry series — "Out of the Blue", inspired by Jean Schlumberger's naturalism's historical work for Tiffany. The innovation of brand building should bring emotional rendering to the public, show the brand visual image to consumers, and arouse their emotional resonance.

3.2. Luxury Brand Visual Image Innovation

The real needs of human beings have always been the core of stimulating people to make any decisions. We want to through luxury brand construction and visual image innovation to convey different emotions, consumers need according to different consumers' different visual feelings to create, so as to create more accurate products, really let a person feel the commodity information visual, readable, can sense, to better give brand vitality and vitality. The visual image of an excellent luxury brand is closely connected with its brand, art and manual technology, sociology, psychology, and communication science. It can effectively convey the brand concept, design style and lifestyle of the target customers of luxury brands, so that people are emotionally dependent on it. Therefore, such a visual image can penetrate deep into People's Daily life, improve the sense of value of the brand, so as to cultivate customer loyalty.

3.3. The Combination of Luxury Brand Innovation and Cultural Tourism

When luxury brand building and visual image are built to a certain extent, we can try to combine with cultural tourism. Tiffany can try to innovate the design of tourism jewelry, but the unique design of tourism jewelry serving for cultural tourism has not yet established a complete system, so there will be some frustrations and obstacles in the process of trying. First of all, as far as the jewelry market is concerned, especially in the domestic tourism jewelry market, the raw materials used are scarce. The common tourism jewelry materials are mainly inferior gems, low-cost jewelry raw materials such as silver and copper, and the tourism jewelry is not designed and developed according to the local resources of various domestic tourism market regions. As a result, it fails to make full and effective use of the local gem resources to fully demonstrate the possibility of design ideas and creativity.

4. Luxury Brand Marketing and Cultural Tourism

4.1. The Characteristics and Attempts of Luxury Brand Marketing

During the period of offline shopping, most of the potential customers of luxury brands are mainly concentrated in the

prosperous first-tier cities, and a small number of stores can cover most areas. Therefore, brand stores are usually opened in first-tier cities or second-tier key cities. By now, however, the distribution of target customers, namely millennials, has expanded to key cities and their surrounding areas, rather than just first-tier cities. Such a distribution of consumer demand group can also rationalize the allocation of cultural resources from the side. For a unique characteristics of a new generation of young people, the brand must be fast, accurate and keen depth analysis and insight into the consumer demand, even need half step ahead of consumers to master their inner real desire, as a starting point, transform themselves, image, create more conform to the young people aesthetic focus, and according to the trend of custom products, at the same time through more unique light luxury store design, bring new purchase experience for consumers. Tiffany has previously experimented with experience exhibitions and pop-up shops. For example, in the historic center of Nanjing Deji Square, there was once held a limited Tanabata experience exhibition, which is also the first interactive experience exhibition displayed by Tiffany to the public, with the mode of flash exhibition, bringing a new scene experience for consumers.

4.2. The Attempt of Luxury Brand in Cultural Tourism -- Localization Marketing

In the "battle" of many luxury goods for China's consumer market share, "geochemical marketing" has become the main strategy of luxury marketing. For example, Louis Vuitton House in Chengdu has built two buildings in western Sichuan and an open Chinese courtyard, with an ancient Chinese flavor. The jewelry brand De Beers Jewellers (De Beers) launched the Miao embroidery project, inviting the inheritors of the Miao broken line embroidery to create exquisite products such as Miao embroidery jewelry bags with the iconic butterfly series as the design inspiration. FENDI Launch joint tea with Xi Tea to promote the limited products with the characteristics of Chinese Yi nationality in the craftsmanship art exhibition, and to express their respect to the craftsmanship and local traditional culture as the carrier. Tiffany can also draw lessons from the methods of these luxury brands' "localized marketing", conduct marketing according to their own brand characteristics, and borrow the counterforce of cultural tourism consumption to promote consumers with consumption potential to upgrade their consumption.

5. Conclusion

5.1. Summary of Current Situation

This paper analyzes the underlying logic of combining luxury consumption and cultural tourism consumption and the specific means of implementation from the perspectives of luxury brand innovation and luxury brand marketing. However, the feasibility of the specific means and methods still needs to be tested in the future practice. In the whole study, the advantage of consulting and comparing the desktop online data of the study is that it can quickly, convenient and accurate access to the desired data. The disadvantage is that it cannot effectively obtain the dynamic data of luxury consumption and cultural tourism consumption in the society. In the process of this research, the author can find that luxury brand construction has made moderate attempts to reshape the structure of its consumer group. Although it has achieved some results, it has not updated the inherent concept of luxury

brand construction. From the perspective of consumers, the innovative development of luxury consumption, because there is a certain consumption threshold for luxury consumption.

5.2. Future Prospects and Suggestions

Although with the development of society and economy, people's consumption level has been significantly improved, it is inappropriate for most Chinese consumers to consume luxury goods from the traditional Chinese concept of thrift. However, in a certain period of time in the past society, cultural tourism consumption was also regarded as "rich consumption", or also known as "luxury consumption". However, through the development and progress of various aspects and the joint efforts of all walks of life, the proportion of cultural tourism consumption in the consumption structure of modern and contemporary people has also been significantly expanded. In the process of combining luxury consumption with cultural tourism consumption, we can also learn from the experience of "consumption transformation". National policies should also introduce corresponding supporting policies to help luxury brands build "localized" and "down-to-earth". Consumers' own consumption concept should also "change" with The Times. Moderate luxury consumption has nothing to do with promoting extravagant growth, but is conducive to encouraging motivation to create wealth. When a society increases the number of people with the strength to consume moderate luxury goods, it can also

highlight its social and economic development. To sum up, the combination of luxury consumption and cultural tourism consumption has a strong practical significance, but its implementation in the social situation, the actual detailed operation control and operation still need to be continuously explored.

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