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Understanding Audience Responses to Celebrity Endorsement Across Regions: An MDCOR and SENA Analysis of Louis Vuitton YouTube Comments

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Abstract. Luxury brands are increasingly partnering with celebrities to enhance audience engagement on social media, but audience reactions may vary depending on cultural background. This study analyzes comments on videos posted by Louis Vuitton on YouTube to examine the differing reactions and engagement patterns of audiences in South Korea, India, and the United States regarding collaborations between Louis Vuitton and celebrities. A total of 9005 comments were collected from 24 official videos of Louis Vuitton and analyzed using Machine Driven Classification of Open-ended Responses (MDCOR), which identifies four main themes in comments, and Sentimental and Emotional Network Analysis (SENA), which explains emotional patterns. Although audiences in all three countries generally expressed positive emotions, the way that users express them is dissimilar. Korean audiences use more detailed text, while American and Indian audiences rely more on emojis and shorter emotional responses. These findings show that cross-cultural differences are more evident in the ways that people express themselves and communicate than in the emotions themselves. The study demonstrates how audiences in different countries engage with the collaborations between celebrities and luxury brands on social media, and offers new insights for research on luxury brands, fan culture, and cross-cultural online communication.

Keywords: luxury brands, Celebrity endorsement, YouTube comments, Cross-cultural communication

1. Introduction

In today's social media environments, audiences not only consume brand content but also, actively interpret and respond to it. Louis Vuitton is a well-established luxury fashion brand with a history that dates to the nineteenth century [1]. As time goes on, the brand has expanded from producing

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travel goods to offering a bigger range of products, including handbags, clothing, and accessories. Its strong visual identity and consistent brand positioning make it more widely recognizable. Beyond products, Louis Vuitton also presents a distinct brand image through fashion shows and collaborations with designers and artists.

The development of digital technology has changed how brands communicate with audiences [2]. Traditional channels such as fashion shows and print media are no longer the only way to reach consumers. Online platforms now can allow audiences to interact with brand content. YouTube is one such space where visual content and audience responses appear together. Louis Vuitton uses this format to release videos that feature collaborations with celebrities from different cultural backgrounds. These videos attract substantial audience comments, which provide direct insight into audience reactions [3].

From a communication perspective, comments can be understood as a form of the construction of meaning and emotional expression [4]. They show how audiences interpret brand–celebrity relationships and express emotions through both written language and symbols such as emojis [5]. Existing research often focuses on celebrity endorsement or marketing strategies, but the fewer research examines how these processes appear in audience-generated comments.

This study examines user comments from Louis Vuitton's YouTube videos released between 2023 and 2025. The focus is on how audiences respond to celebrity-related content, how these responses vary across regions, and how emotional expression is communicated through both text and emojis. The analysis looks at both thematic patterns and emotional expression to better understand how audiences engage with brand–celebrity content in a digital environment.

2. Research questions

To examine audience responses and emotional expression, the study is guided by the following research questions:

1) How do thematic patterns of audience comments vary across Louis Vuitton YouTube videos featuring celebrities from different cultural regions?

2) How does celebrity identity influence audience responses in terms of comment themes and emotional expression across regions?

3) How are emotional responses constructed and expressed in audience comments, particularly through textual and emoji-based communication across regions?

3. Literature review

3.1. Celebrity endorsement part

As the core strategy of marketing communication, celebrity endorsements have always been a research hotspot in the marketing community. This paper integrates a total of five empirical literatures, systematically sorts out the theoretical basis, research framework and academic contribution of celebrity endorsements, constructs an integrated conceptual model, and provides theoretical reference for subsequent research and brand practice.

Existing research revolves around four classical theories: first, source credibility model, credibility, attractiveness, product fit and meaning transmission. Together, these four elements form a complete framework for celebrity endorsements. The endorsement effect is decomposed into three core dimensions: credibility, professionalism, and credibility, and it is found that credibility has become the most critical factor affecting brand image through the Indonesian market empirical

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evidence [6]. The second is the source attraction model, which emphasizes that celebrity appearance, charm and other attractive characteristics positively improve consumer perception, and the study of Indian consumers confirms that attractiveness significantly positively affects purchase intention [7]. The third is the meaning transfer model, which proposes that celebrity characteristics can be transferred to brands through endorsements and finally passed on to consumers, taking the Pakistani beauty market as a scenario to verify that meaning transfer can significantly stimulate female consumers' desire to buy [8]. Fourth, the matching hypothesis, the fit between celebrities and products directly determines the effectiveness of advertising, and celebrity endorsement advertising is more attractive than non-endorsement advertising [9].

In these five articles, they all belong to the "integrated conceptual framework", using the method of directional research, the independent variables are the credibility, attractiveness, professionalism, credibility, product matching, and meaning transfer of celebrity endorsements; The mediating variable is consumer brand perception. Dependent variables include brand image, purchase intention, and consumption behavior. Control variables include demographics, product categories, and cultural contexts. This framework clearly presents endorsement attributes through consumer perception, which plays a great role in the brand's consumption influence.

First, the influence weight of each dimension of celebrity endorsement is analyzed through software, and credibility is clarified as the core driving factor to make up for the shortcomings of single-dimensional research. Second, expand the research scenario to emerging markets such as Indonesia, India, and Pakistan to verify the cross-cultural applicability of the theory and fill the gap in market research in developing countries. third, subdivide vertical categories such as beauty, find that there are differences in the influence of professionalism in different product scenarios, and enrich the conclusions of scenario-based research; Fourth, provide an empirical basis for brand spokesperson product selection and risk control, and realize the connection between theory and practice.

Existing research has constructed a complete research system of celebrity endorsements, and there is still some room for improvement in the analysis of modern digital media, but there is no in-depth discussion of negative public opinion, and in-depth research is needed.

3.2. Luxury consumption behavior and brand marketing

First, the customer value theory confirms that product quality, advertising, and brand image act on LV purchase decisions through customer value mediation, and K-pop celebrity endorsements can significantly enhance customer value and purchase intention. Second, the theory of digital experience proposes to digitally reconstruct fashion consumption, social media, virtual fittings, AR/VR and Web3 communities allow consumers to shift from passive acceptance to active participation, and the experience presents personalized and interactive characteristics [10]. Third, the theory of consumer self-concept points out that the real self, ideal self and social self-drive luxury consumption, and brands need to match the needs of consumer identity expression and social identity [11]. Fourth, the strategic theory of luxury brands is the core means of rejuvenation of new brand promotion for refining the success logic of LV, that is, inheritance technology, artificial scarcity, digital marketing, cross-border co-branding and crisis risk control coordination, and brand ambassadors and cultural co-branding are the core means of rejuvenation of new brand promotion [12].

At the empirical level, it clarifies the driving path of celebrity endorsements and digital experience for young luxury consumers and fills the empirical gap in luxury brand marketing in the Southeast Asian market. At the theoretical level, integrate customer value, self-concept and digital

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experience, and improve the multi-dimensional explanatory framework of luxury consumption. At the practical level, it provides LV case references for luxury brand rejuvenation, digital transformation, and risk control, and clarifies the landing logic of cross-border co-branding and social marketing.

It is not difficult to find that with brand, marketing, and consumers as driving factors, through customer value, brand perception, and digital experience as mediated transmission, it ultimately acts on outcome variables such as purchasing decisions, brand loyalty, and market performance, and the overall effect is affected by age, cultural context, Digital scene factor adjustment.

Existing research clarifies the internal mechanism and brand operation logic of luxury consumption, but it still needs to be deeply disseminated in digital media. In the future, we can focus on the interaction between Generation Z's consumption concepts and digital experiences, providing more accurate theoretical support for the localization and innovation of luxury brands.

3.3. Louis Vuitton luxury marketing and brand strategy

The existing research focuses on the theory of exclusive luxury marketing and integrates four theoretical perspectives: first, the 4P marketing revision theory, refining the 4P principle of LV anti-mass marketing, the product adheres to handicraft and scarcity, price refusal discounts, strict channel direct control, and promotion focuses on public relations and legendary narratives [13]; second, the strategic theory of diversifying groups, pointing out that LVMH resists market risks and improves business performance through brand portfolio, global distribution and vertical integration; [14] Third, the digital marketing theory of Generation Z confirms that co-branding, network marketing, and sustainable strategies are the core means for LV to reach young people [15]. Fourth, the theory of technology-luxury integration, through phenomenological research, it is found that digital technology and classic bags combine to reconstruct the symbolic value of luxury goods to achieve the symbiosis of tradition and innovation; [16] Fifth, hunger marketing and celebrity endorsement theory, verifying limited edition and global spokesperson strategies to strengthen brand scarcity and cross-cultural influence [17].

At the theoretical level, an integrated framework for the transformation of luxury brand exclusive marketing - LV Group strategy - digital marketing strategy is constructed to make up for the adaptation shortcomings of mass marketing theory in the field of luxury goods. At the empirical level, it clarifies the driving path of Generation Z's preferences, technology integration, and diversified layout on luxury brand performance; At the practical level, it summarizes LV's marketing strategy, crisis response and rejuvenation strategy, and provides a model for the localization and globalization of luxury brands.

With the inheritance direction at the brand level, scarcity creation and vertical integration layout, 4P strategy customization at the marketing level, cross-border co-branding, celebrity endorsement, digital operation and sustainable development practice, and digital technology integration and application at the technical level as dependent variables, through the transmission of brand equity accumulation, symbolic value construction and customer perceived value, it is ultimately the brand's variables such as business performance improvement, brand leadership enhancement and market size expansion, and the above complete influence paths are adjusted by the background of generational characteristics, cultural context and market competition.

Existing research has completely deconstructed the brand success logic of LV, but its follow-up role in sustainable marketing, the consumption motivation of digital collections, and the adaptation mechanism of cross-cultural endorsement still need to be deepened. Future research can focus on the

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interaction between symbolic consumption and technological luxury in Generation Z and further improve the dynamic theoretical system of luxury marketing.

3.4. Social media communication

For the integration of six core literatures, this paper focuses on influencer economic communication, consumer self-concept, Louis Vuitton cross-media narrative and social media marketing, constructs an integrated theoretical framework, summarizes field research contributions and conceptual models, and provides reference for luxury digital marketing research.

Existing research has formed a unified theoretical framework: how influencer or celebrity endorsements penetrate into people's daily lives [18], social media narrative operation (Instagram and YouTube), cross-media narrative, and consumer self-concept matching as dependent variables [19]. Through luxury brand cognition, emotional connection, and symbolic value perception as intermediaries, the overall path is adjusted by the type, generational characteristics, and cultural scope of social platforms. Literature combing shows that the Internet celebrity economy in the new media era builds a trust mechanism with live streaming and content planting, driving consumers to impulsively consume. Consumer self-concept (true self, ideal self, social self) is the core psychological motivation of luxury consumption, driving identity expression and social identity needs. Louis Vuitton takes craftsmanship, travel, and artistry as the core, and realizes the unity of cross-media narratives through shows, stores, social media, and exhibitions, while relying on visual content, precise advertising, and user-generated content to strengthen social media operations [20].

The research contributions are mainly reflected in three aspects: theoretically, the integration of the influencer economy, consumer psychology and cross-media narrative theory is integrated to improve the integrated analysis framework of luxury social media marketing [21]; Empirically, the actual impact of social platform differences and celebrity effects is verified through the Louis Vuitton case, and the empirical basis of luxury digital marketing is supplemented. In practice, it reveals the relationship between self-concept and symbolic consumption, and provides a practical path for the precise positioning, content dissemination, and rejuvenation transformation of luxury brands.

In summary, existing research has clarified the mechanism of luxury social media marketing, which is conducive to the formulation of effective new media marketing methods and provides relevant theoretical basis and technical guidance [22], and luxury brands can accurately find target consumer groups through consumers' self-concept [11], but there is still room for expansion in the fields of digital risk management, sustainable consumption and Gen Z symbolic consumption motivation. In the future, we can focus on the interaction between the characteristics of social platforms and consumer psychology to further improve the dynamic theoretical system of luxury marketing.

4. Methods

4.1. Data

The study is based on the users' comments collected from Louis Vuitton's official YouTube videos that feature celebrities attending fashion shows. The selected videos follow a comparable promotional format. The videos were created by Louis Vuitton and focused on seasonal fashion. All videos are about the same length, about 4 to 7 minutes, which makes the settings consistent and makes comparisons between situations more reliable.

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The sample includes 24 videos reflecting different cultural backgrounds. The videos feature celebrities from India, Korea and the United States to compare audience reactions from different regions in the same format. Comments are collected in R and organized in Excel. Data collected in 2026. The final dataset contains 9005 comments from selected videos.

The dataset was cleaned up and formatted consistently. Comments in different languages were translated into English so all responses could be analyzed in a single format. Emojis were converted into text descriptions (e.g., coded as "red heart"), which allows emotional expressions to be analyzed together with written language.

4.2. Analytical methods

The study uses two analytical approaches: Machine-Driven Classification of Open-ended Responses (MDCOR) and Sentimental and Emotional Network Analysis (SENA). Both methods make use of unsupervised machine learning techniques to analyze large-scale text data.

MDCOR is primarily used to identify the thematic patterns in open-ended responses by grouping the comments based on the similarities in meaning and language usage, thereby forming distinct thematic categories [23]. Based on this method, the study identified four themes (V1–V4) in YouTube comments.

SENA is used to analyze sentiment and emotional patterns in comments. It combines text mining and natural language processing techniques to measure overall sentiment and to identify specific emotions such as joy, sadness, and fear [24]. This allows researchers to make comparisons across regions.

5. Results

5.1. Thematic classification of comments (MDCOR)

The MDCOR analysis shows four main themes (V1–V4) that describe how viewers respond to Louis Vuitton for celebrity–related videos. Table 1 summarizes the main characteristics of the four themes. The table focuses on the overall thematic structure of the comments, while the representative quotes are discussed later to show how these themes appear in actual YouTube comments.

Table 1. The main characteristics of the four themes

	Themes of Comment Discourse
V1	Comments primarily centered on the brand, expressing admiration and approval of Louis Vuitton and its collaborations with celebrities.
V2	Collective expressions from fan communities, demonstrating admiration and emotional support for celebrities through the repeated use of catchphrases, nicknames, and emojis.
V3	Comments emphasize the strong alignment between celebrities and brands in terms of image, values, and style.
V4	Emotion-driven comments, primarily expressed through emojis and symbols.

As shown in Table 1, MDCOR analysis identified four themes (V1-V4) that capture different patterns of audience response to Louis Vuitton video content featuring celebrities. This table summarizes the main characteristics of each theme and shows the relationship between the audience's interpretation and emotional expression with the four themes.

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Code V1: Brand-Oriented Evaluation.This theme discusses Louis Vuitton and its collaboration with Felix. Many comments focus on Felix himself and the brand's decision to appoint him as a brand ambassador. Viewers express gratitude towards the brand by seeing how teamwork between celebrities and brands develops in the videos. One viewer post, "Thank you Louis Vuitton for choosing Felix, he really matches the brand perfectly" (participant ID 2024_1183). Another comment says, "Louis Vuitton knows exactly what they are doing. Felix represents elegance and confidence" (participant ID 2024_3047). These comments suggest that the viewers perceive Louis Vuitton as an active and dynamic participant in this collaboration, rather than merely a figure in the background. This theme highlights viewers' interest in celebrities themselves, as well as how Louis Vuitton uses collaborations with celebrities to boost brand visibility and engagement.

Code V2: Emotional Attachment to Celebrities. The comments on this theme mainly express admiration and emotional support for celebrities collaborating with Louis Vuitton, especially Felix, Xu Minghao, and Lisa. Unlike the brand-centric discussions in V1, this theme focuses more on celebrities themselves rather than the brand. For example, many fans of Felix talked about his personal growth since his debut, praising his sincerity, humility, and talent. Some commenters are also proud of him as the global ambassador of the brand. One comment writes, "Felix is a real Prince. My gorgeous Prince Felix" (participant ID 2024_982), which shows a strong emotional attachment. Another writes, "He stunning smiling face with heart-eyes smiling face with heart-eyes smiling face with heart-eyes smiling face with heart-eyes smiling face with heart-eyes "(participant ID 2024_1058). Most comments in this theme rely on reused emojis and brief, symbolic expressions rather than detailed written responses. A similar pattern emerges in comments about Xu Minghao and Lisa, where fans use emojis and abbreviations to express their admiration for celebrities' personal charm and image. This suggests that when it comes to celebrity endorsements, fans tend to engage and interact based more on their personal feelings; they are often more interested in the celebrity themselves than in the brand or the partnership behind them.

Code V3: Brand-Celebrity Fit. The comments on this theme mainly highlight the degree of compatibility between paying attention to celebrities and the Louis Vuitton brand. Most of the comments not only like celebrities or brands but also explain why the two can be well combined. Among them, the audience often uses words such as "elegant," "noble," "humble," "perfect combination," and "matches the vibe." One representative response states, "THIS IS THE PERFECT COMBINATION OF EAST MEETS WEST Louis Vuitton did so well by choosing Stray Kids Felix as their House Ambassador Felix is talented articulate expressive while still being very humble in personality Felix connects the dots between the rising popular entertainment culture of K-pop and the magnificence of Louis Vuitton tradition craftsmanship A perfect symbiosis of the young eager with the wise learned" (participant ID 2024_2950). Another response reinforces this idea, writing, "Thank you Nicolas for choosing Felix he really goes with the vibe of Louis Vuitton Felix is an elegant and beautiful person he is a humble and kind I'm very happy and proud of Felix and I can't wait to see what Louis Vuitton and Felix prepare for us next time copyright mu" (participant ID 2024_3501). This indicates that the viewers are more inclined to view this collaboration as a match between the two parties in terms of image, values, and overall vibe, rather than just a routine business partnership.

Code V4: emotional support through emojis. In this theme, viewers' emotions are expressed through the use of repeated emojis and icons rather than detailed text descriptions. Although these comments contain very little text, they still convey strong admiration, excitement, and celebration toward celebrities. Most viewers tend to use emojis such as red hearts, crowns, and flames as a quick way to express their feelings. These visual symbols allow viewers to convey strong emotional

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reactions in a concise and direct manner. One representative example is a comment that only repeats celebration emojis: "party popper party popper party popper party popper party popper party popper party popper party popper" (participant ID 2024_2296). Another comment mixes praise with repeated emojis: "Lisa queen crown crown crown crown crown crown crown crown crown crown crown crown crown crown crown I love you red heart" (participant ID 2024_5271). This style of commenting is more common in India, suggesting that viewers there prefer to use emojis to express their emotions, while viewers in other regions tend to use more detailed text-based comments.

Overall, these four themes reflect two key characteristics of audience reactions: their areas of focus when watching videos and the ways in which they express their emotions. Specifically, V1 and V3 tend to focus more on discussing and analyzing the relationship between Louis Vuitton and celebrities, seeing such collaborations as aligning well with the images of both parties. In contrast, the emotional expressions in V2 and V4 are more direct, with praise and approval conveyed through the repeated use of emojis. Celebrities such as Felix and Lisa appear repeatedly across multiple themes, which proves that their popularity significantly influences the viewers' focus and engagement patterns. Also, there are variations in audience reactions, as a lot of individuals combine their personal feelings toward celebrities and shown in their unique communication styles.

5.2. Theme distribution across regions (chi-square analysis)

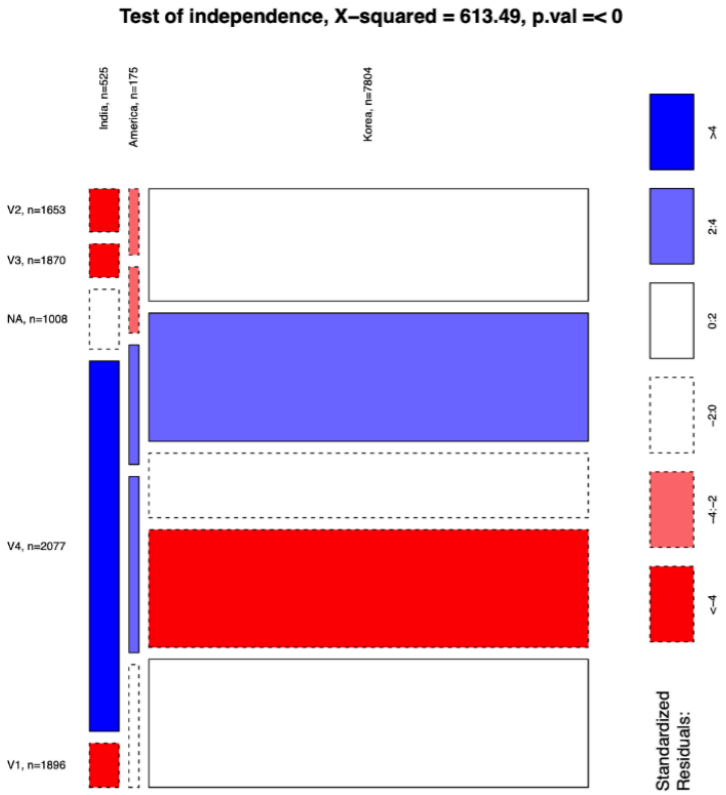

Figure 1. Distribution of comment themes (V1-V4) across the United States, India, and South Korea based on MDCOR analysis ($\chi^2 = 613.49$, $p < .001$)

The chi-square test of independence was used to examine whether there were differences in the four themes identified through the analysis of MDCOR across different regions. The results show a

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significant relationship between the four themes (V1–V4) and regions ($\chi^2 = 613.49$, $p < .001$).

Figure 1 shows significant regional differences in the distribution of the four themes. To be specific, V1 varies depending on the regional context. For example, comments from India focus more on celebrities themselves rather than on Louis Vuitton as a brand. This pattern indicates that when celebrities play a central role in the video content, audience attention shifts more toward the individual than the brand.

On the other hand, V2 and V3 appear less frequently in comments from the United States and India. These two themes are primarily associated with fan-centric discussions, especially centered on those highly popular figures such as Felix and Lisa. Their lower frequency in these regions proves that fan engagement is stronger in certain regions and is not evenly distributed across all audience segments.

Moreover, V4 appears more frequently in the comments from the United States and India, indicating that viewers in these regions tend to express their emotions through emojis. In contrast, comments from South Korea rely more on detailed textual descriptions and use fewer emojis, particularly in V3, where praise is typically more specific and descriptive.

These patterns indicate that regional differences are reflected in the topics viewers discuss regarding the videos and the ways they express their emotions. The well-known figures like Felix and Lisa also influence the level of engagement among viewers in different regions. Meanwhile, the way viewers express themselves varies depending on the situation; some tend to use brief, symbolic responses, while others prefer to post more detailed written comments in order to express their feelings toward celebrities and the brand.

5.3. Sentimental and emotional network analysis (SENA)

The SENA analysis was used to examine emotional expression in audience comments across the United States, India, and South Korea. Using text mining and natural language processing techniques, the analysis measured the overall sentiment and identified the specific emotions expressed in the comments.

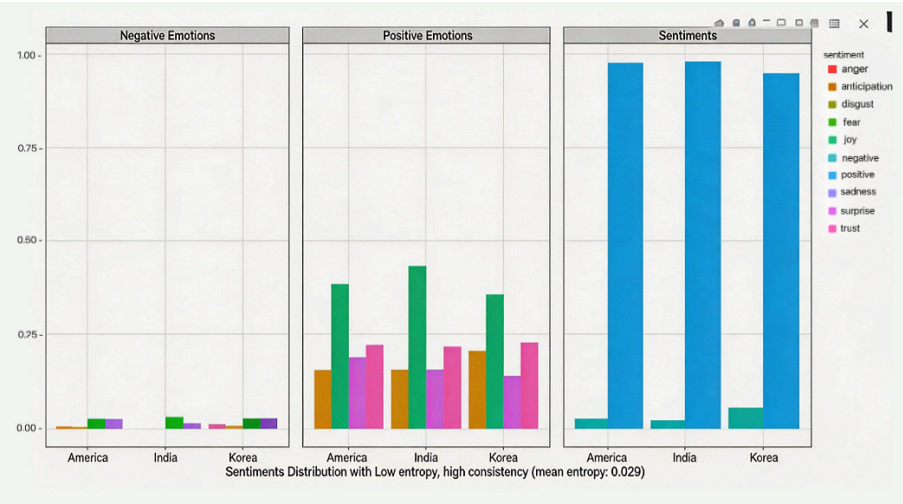

Figure 2. Distribution of emotions across regions based on SENA analysis

Figure 2 shows that positive emotions were dominant across all regions. Among the identified emotions, joy, trust, and anticipation appeared most frequently, while negative emotions such as sadness and fear were comparatively limited. Although some subtle regional differences were

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observed, the overall sentiment patterns in the United States, India, and South Korea remained largely consistent. The patterns in different regions are very similar. There are slight differences in some emotions, but the distribution remains unchanged, indicating that emotional responses are consistent in many cases.

This finding aligns with the MDCOR results, while the themes vary by region; the emotional tendencies were similar across viewers. This suggests that cross-cultural differences are more evident in viewers' communication styles and response patterns than in overall emotional attitudes. Also, the SENA analysis captures general emotional expressions in the comments rather than direct evaluations of Louis Vuitton or related celebrities.

6. Discussion

The current study has the following four limitations:

First, one limitation of this study is that the analysis relies exclusively on data from a single social media platform (YouTube). Although YouTube has global influence, it cannot fully represent the authentic voices of consumers in every market. For example, in the Chinese market, luxury brands are mainly active on local social media platforms (such as Xiaohongshu, Weibo, Douyin, WeChat, etc.), and their user profiles, usage habits, and communication styles are different from those on YouTube. Therefore, this finding may not be used to describe the behavioral characteristics of Chinese consumers - as China is one of the most important battlefields for LV's global strategic deployment.

Second, the sample categories are too limited. Based on the characteristics of the YouTube platform, this study selected two types of highly active and popular KOLs for analysis: Korean boy band singers and actresses. Other LV brand endorsers, such as athletes, models, and Western singers, were not included. Due to the significant differences in the characteristics of the fan base and communication patterns of different types of stars, the data from this survey may be more suitable for the audience response patterns of K-pop idol endorsements and not have broad applicability to the effects of other brand endorsers.

Third, the geographical representativeness of the sample is limited. After defining the types of research subjects, the specific cases selected were drawn mainly from three regions: Korean idol pop singers, Indian Bollywood stars, and American Hollywood movie stars. The markets that are important for luxury goods such as Japan, different European countries and Southeast Asian countries (without India) were not considered in this work. Therefore, the other limitations of the generality of the results are due to these regions. Further studies could help both in the extension of the geographical coverage and the range of musical performers considered to see if the present conclusions have a wider relevance.

Fourth, the sample selection could be biased. For this research the sample we had was only of the voluntary remarks and conversations of the comment section of the YouTube videos. This sample is only a part of the more particularly involved users that do share their points of view, a little part of the fan base that is very involved. We do not have the emotional reaction, the behavior of the viewers that did not chose to comment. The result of this investigation are probably more relevant to the dedicated fans and should not be generalized to the population. In the future studies could include other approaches, for example surveys or studies of the way the videos are viewed, to get a more global idea of the response traits for different groups of viewers.

Considering the constraints identified in this work, several avenues for future investigation are suggested.

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On the one hand, the subsequent investigations should extend the analysis to a set of social media channels. The present research was limited to YouTube only, and thus the important markets of luxury in China, for instance, have been excluded. In these areas, the brand engagement is mainly done on domestic social media such as Xiaohongshu, Weibo and Douyin. Each social media site has different user population, pattern of use and content format. These are properties that could determine to what extent the consumers have the perceptions about the initiatives of an influencer marketing. Doing a comparison in these different platforms would bring more insights on the different consumer behaviour that is shown on different digital environment.

Second, future studies should also investigate how cultural contexts influence communicative practices. This study showed that for the American and Indian viewers there was a tendency to use emojis and symbols (V4), while the Korean audiences more often use complete written sentences (V2, V3). It could be that cultural elements influence both the content of audience discourse and their modes of expression. Future studies could then try to systematically investigate why for some groups there is a tendency to prefer a symbolic concise form of communication, while for the others it is the detailed text oriented kind of dialogue. Also, it would be possible to study if the meaning conveyed by the expressions in terms of emoji are the same in different cultural contexts.

Third, future work should address the question of how different celebrity identities affect the audience reactions. The current work analyzed only the K-pop idols and actresses, while the other categories of LouisÂ Vuitton brand ambassadors (e.g., athletes, fashion models, and Western musicians) are not considered.

The type of the celebrity that was shown to the audiences, and the psychological responses that were elicited in the audiences and the different engagement behaviors that they did afterwards, can be of different kinds, depending on the kind of the celebrity. It would be productive as a future work to see how the difference of the status of the celebrity, her cultural background, and the kind of the endorsement strategy will affect the public discourse and the feeling.

7. Conclusion

7.1. Significant geographical variations exist in the preferred content of online comments

Previous research shows that the supporters from different culture have different theme of interests. For followers from South Korea, they mainly have the theme of V2 (collective praise and encouragement) and V3 (endorsement fit), such as the behaviors of approaching the idol in the same way, portraying the details of the characters and so on. While for the users from the United States and India, they have only the V4 (emotionally evocative language) level. They prefer to express their love for LV by using emoticon, repeated punctuation and short exclamations rather than long text.

This indicates that in different cultural environments, audiences have different response methods and interests for the same information presentation: Korean audiences are more actively involved in discussions and in-depth thinking, such as describing in words the reasons they like the endorser and whether the endorser is suitable for the brand; American and Indian audiences, at the same time, tend to express their immediate feelings. This means that in global marketing, it cannot be assumed that the same information will elicit the same response from consumers in every market.

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7.2. Regional differences are mainly manifested in the form of expression rather than emotional orientation

From the SENA emotional analysis, comments from all regions mainly show positive emotions, indicating that there are no regional differences in the emotional expression towards the Louis Vuitton celebrity endorsement video; however, from the MDCOR theme analysis, there are obvious differences in the positive emotional expressions among regions: American and Indian audiences tend to use emojis and repetitive symbols (V4), while Korean audiences prefer to convey their praise through complete text expressions (V2, V3). The comparison study results indicate that the differences between countries lie in the form of emotional expression rather than the positivity of emotions. Although the emotions of the audiences are positive, they are expressed in completely different forms.

This has important implications for our social media research: if we only look at the emotional tendency values (positive/negative), we would think that the reactions in different regions are similar, but if we look at the types of discourse, we can see that there are significant differences among regions. Therefore, when comparing social media information from different countries, we should not only stay at the level of emotional tendency values, but also deeply examine the expression habits and discourse features of audiences from different cultures.

7.3. Regional differences reflect market segmentation, and precise marketing strategies are more targeted

In summary, in this study, we have discovered the influence law of the regional variable on the different response effects of the same information. This illustrates that in the international market, consumers in different regions represent different consumer groups and should not be promoted with the same information. This has important guiding significance for luxury goods enterprises.

For the Korean market, using local artists (such as Felix, Lisa, and Seungmin, etc.) in endorsements can significantly increase the proportion of V2 and V3, that is, the high participation of fans, emotional text expressions, and active discussions on the fit of the endorser, indicating that regional artists have irreplaceable unique value in their home regions and related areas, which is conducive to achieving in-depth interactive communication with the audience. In contrast, in the European, American, and Indian markets, after using top stars, user evaluations are mostly simple symbolic emotional outpourings and do not include in-depth textual comments.

These patterns indicate that due to different cultural backgrounds, there are differences in the role of celebrities in product promotion. Local idols in the Korean entertainment industry can generate a stronger celebrity effect - fans do not simply endorse for the sake of endorsement, but use words to express their feelings towards the endorser and analyze the match between the endorser and the endorsed product, building their own fan culture discourse system. It has risen to the level of identity recognition and community belonging, and is more participatory and long-lasting among Chinese audiences. In contrast, in the European, American and Indian markets, the celebrity effect generated by international big-name stars is an immediate emotional response - audiences mostly express their attitudes through emoticons and abbreviations, with a shallow level of participation and lack of persistence.

Therefore, for luxury brands, when promoting in the international market, different countries have different situations, and a one-size-fits-all global promotion plan is not applicable to all countries. When conducting cross-border marketing, enterprises should formulate regional marketing strategies based on local conditions, and adopt different endorsers according to the

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different reactions of audiences in different countries. This can make it easier for the brand to reach the audience and build closer relationships. The significance of national artists is not only limited to the degree of internationalization, but also having high visibility and great influence in a certain region is crucial.

In other words, the depth and form of the celebrity effect are not solely determined by the international influence of the artist, but are jointly determined by the fit between the artist and the target market.

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