

Mapping Brand Equity through UGC: A Topic Model Analysis of Bangkok Design Week on Xiaohongshu

Received

June 25, 2025

Chuan-Chi Chang ¹

Revised

July 1, 2025

Chiu-Hui Tsai ²

Accepted

July 10, 2025

Shian-Heng Lee ³

Abstract

User-generated content (UGC) is a powerful tool in digital marketing, particularly in shaping brand perception around emotionally and thematically driven public events. This study explores how Bangkok Design Week (BKKDW), a cultural event in Bangkok, Thailand, is portrayed by Chinese-speaking users on Xiaohongshu, a popular travel and lifestyle platform. A total of 1,238 posts and comments spanning a seven-year period were collected using BKKDW-related hashtags. This research employed Biterm Topic Modeling (BTM), a technique optimized for short-text corpora, to identify macro-level thematic clusters in user discourse. Sentiment analysis was conducted using SnowNLP to assess emotional tone. Findings were interpreted through Keller's (1993) Customer-Based Brand Equity (CBBE) model, mapping identified topics and sentiments to the six brand equity dimensions: brand identity, brand imagery, brand performance, brand feelings, brand judgment, and resonance. Results show that BKKDW is positively associated with creativity, visual aesthetics, and cultural hybridity, but shows weaker associations with brand loyalty and long-term engagement among Xiaohongshu users. This study contributes to cultural branding and cross-cultural digital communication by demonstrating how computational methods can be applied to examine public sentiment and narrative construction in a non-Western social media environment. It also offers practical recommendations for event organizers aiming to increase brand equity through strategic engagement on Chinese platforms.

Keywords: Bangkok Design Week, User-Generated Content, Xiaohongshu, Brand Equity, Biterm Topic Modeling

¹ Head of General Education, Chinese International College, Dhurakij Pundit University

² Head of Tourism Management, Chinese International College, Dhurakij Pundit University

³ Head of Fine and Applied Arts, Chinese International College, Dhurakij Pundit University



Introduction

In the digital culture, user-generated content (UGC), with its significant influence on brand perceptions, has become increasingly relevant. This is especially true for public events that emphasize experience and interaction (Muntinga, Moorman & Smit, 2011; Aboalganam, K.M., AlFraihat & Tarabieh, 2025). Social networks permit users not only to consume, but also to produce content.

One platform where such user-driven branding processes are especially visible is Xiaohongshu, a fast-growing Chinese social media app centered on lifestyle sharing (Zhao, 2024). The combination of visual and textual narratives creates a sensory-rich context in which people discuss, evaluate, and make meaning from products, places, and experiences (Wei, 2023). For an urban cultural event, such as Bangkok Design Week (BKKDW), Online user discourse plays a key role that can determine BKKDW's public and perceived brand value (UNESCO, 2020).

BKKDW is a relatively young festival. Over the years, it has built a solid reputation as one of the most important design events in Southeast Asia (World Design Weeks, 2025). As part of Bangkok's emergence as a creative capital, the event was launched to showcase Thai design and to nurture a burgeoning creative scene in the city (TimeOut Bangkok, 2018; Prayudi, Ardhanariswari & Probosari, 2022).

The first edition, in 2016, started small, with relatively few exhibitions and programs (TimeOut Bangkok, 2018). Since then, the event has developed significantly, widening its scope, appealing to delegates from all over Thailand and the world. It gives a platform to emerging and established design talent (World Design Weeks, 2025). Over the years, BKKDW has developed a reputation as a leading design event focusing on cultural exchange. It is also aimed for integrating sustainability-driven design principles as part of the global design discourse (Bangkok Design Week, 2023; UNESCO, 2019).

Hence, understanding of this branding type must be theoretically established. A popular framework is Kevin Keller's (1993) idea of brand equity which represents the value added to a brand as a consequence of customer's brand perception & emotional linkage. There are steps forming a hierarchy that lead to the development of brand equity, as proposed by Keller's concept of Customer-Based Brand Equity (CBBE) model: from brand awareness, brand performance, brand imagery to consumer judgment and feeling, consumer-brand relationship (Keller, 2001).

Although this model has been commonly applied to commercial events, it has not been adopted to date in cultural events, particularly with regard to UGC shared on social networks (Hudson, Roth, Madden & Hudson, 2015). This is especially the case within non-Western contexts, e.g., within the context of Chinese speaking users on the regionally dominant platform Xiaohongshu (Pike, 2016; Hankinson, 2009). Therefore, this research seeks to investigate how users perceive and represent BKKDW on Xiaohongshu, which has now become a leading publication channel with more than 300 million monthly active users (Zhao, 2024).

The platform's integration of algorithmic feeds, visual-first design, and community-generated recommendations perfectly suits the tastes of young users, in particular those of the millennial and gen Z generations (Digital Crew, 2025). For these users, Xiaohongshu is not just a platform to share personal experiences, but a place where BKKDW-like events can be publicly evaluated, compared, and discussed. It is common for these online conversations to serve as a virtual word-of-mouth and give others a view into how the brand is perceived by others (WalktheChat, 2023).

To further explore the discourse, this study uses BTM, a probabilistic approach to short text analysis of social media messages (Santos, Rech & Moraes, 2022). BTM is different from the LDA in that BTM captures a word occurrence at the corpus level instead of in each document. It fits well with short, loosely related information, but not with connected text (Yan et al., 2013). By means of BTM, this research extracts topic themes from Xiaohongshu posts for BKKDW and maps them to Keller's CBBE dimensions for interpretation.

This study, by integrating the use of computational modeling and brand's equity theory, sheds some light in terms of how user narratives brand BKKDW. It also provides some perspective to understand the mechanisms of UGC constituency identity and brand identity in the Chinese-speaking online community. It also extends the literature about branding in user generated media, especially cross-culture digital environments. The paper addresses the following research questions:

1. What are the dominant topics expressed in Xiaohongshu entries related to Bangkok Design Week?
2. How do these user-generated topics align with the six dimensions of Keller's brand equity model?
3. Which dimensions of brand equity are most prominent in the Xiaohongshu discourse?



4. What do these discursive patterns reveal about the perception of Bangkok Design Week among Chinese-speaking audiences?

Literature Review

Since 2018, BKKDW has played a central role in Thailand's game plan of branding Bangkok as a city of creativity in international forums (NewsHub Asia, 2023). Beyond a design showcase, BKKDW can be considered as an urban renewal, cultural placemaking, and soft power branding platform (Prayudi, P., Ardhanariswari & Probosari, N., 2022). Its arrangement in space is one of the features that makes the festival special. Rather than centralizing activities, exhibitions and events are scattered throughout neighbourhoods such as Charoenkrung, Ari, and Thonglor. This strategy serves to stimulate underused urban spaces as well as enhance community creativity (UNESCO, 2020).

BKKDW functions to build Bangkok as a city of design physically and symbolically. The majority of previous research in this field has employed qualitative techniques (e.g., interviews, policy analysis, or participant observation). Little has been written about how audiences, especially Chinese-language users, who experience BKKDW from digital media or through user-generated content, make sense of the event. This is the gap the current analysis seeks to address (Praphruetmon & Wang, 2023).

The brand-making effects of users on user-generated content in social media have been identified as a key source for decoding how users create or share brand meanings. According to Muntinga et al. (2011), UGC mirrors real consumer experiences that are influencing the way brands are perceived, trusted, and mentioned within communities. In the realm of events, UGC can be a powerful real-time record, influencing public opinion and assumption (Shetty, Singh, Yashaswini & Hiremath, 2024).

Recent studies, including those by Pentina et al. (2018) have proved how even the hashtags, the reviews, the shared posts, can represent a signal of brand equity, especially in lifestyle and tourism industries. Thus, UGC allows us to observe emotional responses, levels of engagement, and personal experiences. All these insights are often difficult to capture through traditional questionnaires. This is particularly true for cultural activities that are concerned with aesthetic pleasures, sensorial experiences, and social interaction. All these are factors that more easily show in a relaxed way on social media (Howard, 2020). BTM and sentiment analysis are two of the most widely used techniques for identifying and

extracting information and pattern recognition in social media data for event studies. As social media content is usually short and informal, researchers have begun to apply computational methods to better explore the content. BTMs have been regarded as a potential approach to handle short texts (Yan et al., 2013). As opposed to Latent Dirichlet allocation (LDA), which is a more appropriate algorithm to long documents, BTM explores word cooccurrence in corpus level, hence more suitable and accurate for analyzing short and fragment text (Wu, Luu & Dong, 2022).

Recent research (Chen, Y., & Zhang, X., 2025) has utilized BTM to identify public discourse trends on art festivals, marketing campaigns and consumer experiences. Incorporating emotional analysis, comparative tools such as SnowNLP for Chinese texts and topic modeling can be mutually used (Zhou, Zhu & Mao, 2022). And this is the combination that enables researchers to see not just what people are talking about, but what their reaction to those topics is like. This work blending media and audience use now allows us to understand audience perceptions more fully (Dai, 2024).

To discuss the topics in a concrete framework, Keller's CBBE model (Keller, 1993 & Keller, 2001) is adopted. This model provides a helpful theoretical perspective from which to analyze the perception of a brand. According to this model, brand equity progresses through four stages including six dimensions:

1. Brand Identity
2. Brand Performance
3. Brand Imagery
4. Brand Judgments
5. Brand Feelings
6. Brand Resonance

These stages also represent the cognitive and emotional connection that evolves between customer and brand gradually. Although this model was initially employed in commercial branding, it has been extended for the domain of cultural and tourism. For instance, Hankinson (2009) and Pike et al. (2010) have demonstrated that events and destinations too can create brand loyalty and symbolic value.

Specifically, this paper employs the CBBE model to model the topics/emotional tones embodied in Xiaohongshu posts and their comments, so as to project how BKKDW is not only seen as a brand in the perspective of its Chinese-speaking audience. This study ties digital discourse to underlying brand meaning and audience engagement (Bhatti, Arif & Younas, 2018; Ning, 2024).



Methodology

This paper employs UGC in Xiaohongshu, a lifestyle and culture content analyzing platform with its specific characteristics of short format text coupled with rich metadata. Entries are generally short reflections that are associated with images to help participants capture experience-driven context ideas (Wan, Tong, Kneare, Li, Huang & Wu, 2025). In addition, the use of hashtags in the platform allows structured data collection, and thus classification and exploration of public narratives and emotions towards cultural events like BKKDW. (Wu, Gu, Zhang & Liu, 2024)

For this study, event-related hashtagged posts and their comments produced between January 01, 2018 and April 30, 2025 spanning over seven years were extracted as entries for analysis. The hashtags used included:

1. #曼谷设计周
2. #BangkokDesignWeek
3. #BKKDW
4. #BKKDW2018-#BKKDW2025

They were selected because they (1) are commonly mentioned in user posts and comments, (2) appear in official BKKDW media, and (3) proved relevant during the scoping phase. A total of 1245 entries were obtained. 1,238 entries were available for analysis after removal of the irrelevant and duplicated entries.

Despite a data collection period spanning seven and a half years, the total number of retrieved entries remained extremely low ($n=1,238$). Initially, inconsistent hashtag usage was considered a primary reason for the low number of entries. However, further review suggested that this factor alone is unlikely to account for the limited data volume. The following three factors may explain this outcome:

1. Unfamiliarity with Chinese Market: BKKDW might not have had a brand that was well known in China, especially in the earlier periods of the event.
2. Language and Cultural Barrier: Since BKKDW is a Thai event, BKKDW content tends to be shared more in Thai and English digital spaces and less in Mandarin-speaking social platforms such as Xiaohongshu.
3. Limited Official Marketing on Chinese Platforms: Even if BKKDW organizers did not proactively market the event on Chinese platforms, discovery of the event by Chinese Xiaohongshu users would be minimal.

The data was prepped for textual analysis to make it consistent and prepared. This included removing punctuation, special characters, and URLs, but preserving emojis and other expressive tokens. These were word-segmented Chinese with Jieba tokenizer and a list of stop words was used to remove non-informative words. These procedures contributed to standardizing the language model structure and increasing the accuracy of the subsequent modeling tasks (Yuan, Wang & Li, 2015).

The Xiaohongshu entries are relatively short and informal. BTM builds on the assumption that words impact each other's topics was selected as the core approach to discover text themes. Unlike traditional models such as LDA, BTM models the word cooccurrence at the corpus level, and it is better suited to sparse text scenarios (Yan et al., 2013). Ten topics were settled to achieve a reasonable compromise between interpretability and topic diversity. All themes were inductively analyzed and coded manually and generated across design aesthetics, sustainability, cultural tourism, and event participation.

Crucially, this research combined the use of Xiaohongshu data for three purposes. The analysis began with a qualitative review of a sample of posts to develop inductively semantic dimensions showing the brand perception, which were then categorised based on Keller's CBBE framework. Second, all entries were analyzed by BTM to identify ten topics. Finally, the extracted themes were linked with the semantic cues, thus enabling the interpretation of the themes with regard to the brand dimensions (Li, Meng, Sun, Han, Yuan & Li, 2019).

A sentiment analysis was performed by using SnowNLP which is a package of Chinese natural language processing (NLP) tools (Wang & Wang, 2022; Chen, 2024). Posts were classified as negative (≤ 0.39), neutral (0.40–0.69), and positive (≥ 0.70). This categorization was useful for gaining insight into users' emotional involvement with the themes. It also helped reveal how these responses may relate to the relevant dimensions of brand equity. These responses specifically relate to brand feelings and brand judgments, as conceptualized in Keller's (1993) model.

Indicator Construction Development

This study developed a semantic indicator framework to map UGC topics onto the six dimensions of brand equity as defined by Kevin Keller's (1993) CBBE model. The brand-related indicators were developed in the present study with a mixed strategy of inductive semantic analysis and theory-informed categorization.



In this article, 50 entries were purposely selected from the dataset of Xiaohongshu, representing a variety of sentiment scores, engagement amounts, and themes. Content published on these posts was manually inspected through open coding to recognize frequent lexical and rhetorical paradigms and expressions regarding the way users perceive BKKDW.

Table 1 CBBE Dimension and Corresponding Semantic Indicators

CBBE Dimension	Corresponding Semantic Indicators
Brand Identity	Mentions of the event name, hashtags, or location in posts
Brand Performance	Comments about design quality, space layout, services, or guided tours
Brand Imagery	Descriptions of style, visual aesthetics, cultural atmosphere, and sensory impressions
Brand Judgments	Use of evaluative terms such as “worth visiting,” “poorly organized,” or “too crowded”
Brand Feelings	Emotionally expressive terms such as “amazing,” “healing,” or “boring”
Brand Resonance	Expressions of recommendation, willingness to revisit, or signs of social engagement

The keyword expressions “值得来” (zhí de lái; worth visiting); “推荐朋友” (tuí jiàn péng yǒu; recommend to friends); “有创意” (yǒu chuàng yì; creative), etc., were regarded as positive evaluation and aesthetic appreciation, and the words and phrases “人太多” (rén tài duō; too crowded); “不好找” (bù hǎo zhǎo; hard to find); “看不懂” (kàn bu dǒng; confusing), etc., were regarded as logistical complaints and negative feedback. These affective words like “惊艳” (jīng yàn; amazing), “好疗愈” (hǎo liáo yù; healing), and “开心” (kāi xīn; happy) are classified under Keller's brand-feelings dimension. This higher-order analysis was used to provide qualitative justification for the mapping of topics to sentiment categories and brand equity dimensions.

These semantic groups were then matched with the six CBBE dimensions based on Keller's definitions. This indicator framework was used to systematically interpret the topics derived from BTM, ensuring a consistent and theoretically grounded mapping between data-driven themes and brand equity constructs.

Ethical Considerations

All data in this study were collected from publicly available posts and comments in Xiaohongshu as of the collection date, and only the content that was publicly posted without any log-in requirements was included. In order to respect user privacy and to avoid any possible harm, all details specific to user identity, e.g., user names, profile links, and identifiable images were removed from the analysis and reporting, and quotes are not ascribed to individual users directly.

This research is consistent with the ethical guidelines of the Human Research Ethics Committees of Thailand (HREC). Since no human participants are involved and only publicly available data is accessed as part of the project, no formal informed consent was sought; however, ethical and responsible engagement with digital materials was actively maintained at all levels of the research process.

Results

BTM Topic Modelling Results

The application of BTM to the Xiaohongshu entries related to BKKDW produced ten distinct and thematically coherent topics. Each topic was interpreted and labeled based on its most representative keywords and overall semantic context. These categories are presented in the following table, along with their corresponding dimensions from Keller's CBBE framework.

UGC is sometimes not entirely categorical but expressive in nature, so a single post may convey multiple brand aspects. For instance, a submission on a recycled art installation could emphasize performing a sustainable role (brand performance), as well as deliver impact emotionally (brand feelings). Similarly, a highly visual post may fit brand imagery, but also convey the intention to return, connecting to brand resonance. These overlaps suggest that UGC often is involved in more than one dimension of brand equity at the same time, and one cannot make direct connections between the one-to-one relationship.



Table 2 : BTM Topics Mapped to CBBE Dimensions

BTM Topic	CBBE Dimension(s)	Justification
Thai Aesthetics	Imagery	Highlights cultural identity, visual aesthetics, and style.
Green Installations	Performance & Feelings	Emphasizes sustainable design and evokes emotional reactions to eco-friendly initiatives.
Creative Networks	Resonance	Reflects professional collaboration, designer identity, and community-building, suggesting brand engagement.
Social Design	Performance & Judgments	Involves practical solutions to social problems, open to evaluative discourse.
Design Tourism	Feelings & Resonance	Focuses on positive emotional responses and social engagement, including sharing and recommending.
Event Logistics	Judgments	Users comment on organization, accessibility, and planning—often critically.
Cultural Festivities	Imagery & Identity	Combines symbolic content with frequent event references and festive visuals.
Lifestyle & Taste	Feelings & Imagery	Expresses personal emotion, sensory experience, and aesthetic preferences.
Event Info	Identity	Provides factual references such as dates, maps, and locations to support brand recall.
Eco Awareness	Performance & Judgments	Focuses on sustainability, often with praise or critique of environmental responsibility.

Sentiment Analysis Results

From the results of sentiment analysis, it can be inferred that positive sentiment was the highest for all the Xiaohongshu entries on BKKDW because 40.64% of posts are considered to be positive. These entries would routinely include phrases expressing admiration, excitement, and more generally aesthetic enjoyment, all of which often comported around narratives of design tourism, Thai aesthetics, and lifestyle appeal. This is an indication that, aesthetically and emotionally, users engage with BKKDW not just as a design exhibition. These are strong contributors to the “brand feelings” and “brand resonance” dimensions in Keller’s model.

In contrast, 33.90% of the entries were negative, and 25.46% were neutral. Criticism was often directed towards the excessive number of fans, vague organization process or disappointment with how the event was carried out confirming that negative feedback is indeed related to “brand judgments” in terms of political marketing. By contrast, neutral entries were frequently descriptive or informational (e.g., locations, and schedules of events) and are closely related to “brand identity.” The general sentiment landscape also comprises both affective involvement and evaluative comments, revealing that users observe and interact with BKKDW in various and varied dimensions.

Discussion

In response to the first research question, the BTM analysis uncovered ten coherent themes within the Xiaohongshu entries related to BKKDW. These themes include Thai Aesthetics, Green Installations, Design Tourism, Lifestyle & Taste, and others. Each reflects a distinct dimension of user engagement. The variety of topics demonstrates that users perceive BKKDW not through a single lens, but as a multi-dimensional event combining design, culture, and personal lifestyle.

Answering the second question, these topics were mapped onto Keller’s Customer-Based Brand Equity (CBBE) model. For example, themes such as Thai Aesthetics and Lifestyle & Taste align with brand imagery, emphasizing symbolic and cultural value. In contrast, Green Installations and Eco Awareness reflect brand performance, focusing on sustainability and function. Posts related to Design Tourism and Cultural Festivities show emotional and social dimensions, linking to brand feelings and brand resonance. This suggests that the brand image of BKKDW is layered. The users engage with it both rationally and emotionally through symbolic meanings.



Addressing the third research question, the user-driven perception of BKKDW shows that audiences on Xiaohongshu tend to frame the event as visually appealing, emotionally enriching, and socially shareable. Frequent terms like “疗愈” (liáo yù; healing), “好拍” (hǎo pāi; photogenic), and “推荐” (tuō jiàn; recommend) suggest strong affective responses and an emphasis on experience and aesthetics. This reflects Xiaohongshu’s platform culture, which privileges authentic, lifestyle-oriented narratives over formal evaluations.

Certain equity dimensions (e.g., Imagery) are strong, whereas overall brand salience remains low. Still, even when combined with hashtags like #曼谷设计周 and #BKKDW2024, the number of entries was not as high as one would have hoped for from a multiyear event. This means BKKDW has not been widely recognized by the users on Xiaohongshu, at least in previous years of the festival. In addition, brand resonance, which is manifested in loyalty, repeat attendance, and emotional attachment, was only marginally demonstrated. The majority of posts communicated low commitment towards the event. These findings collectively suggest that although BKKDW seems to be emerging as an object of interest among Chinese-speaking users, a consistent or well-established BKKDW brand has not been established on this platform.

These findings support prior research that emphasizes the co-constructive role of UGC in brand perception (Alabi, 2024) and extend Keller’s CBBE model to the analysis of short-form, image-rich content. Unlike previous studies that view BKKDW from a policy or planning perspective (Yi & Xian, 2024), this study presents a bottom-up perspective showing how everyday users shape and reflect brand meaning through digital discourse on Xiaohongshu.

Conclusions

Despite the expanding reach and complexity of BKKDW, its audience experience and discursive construction have only been partially explored particularly in the Chinese-speaking digital realm. The literature has been predominantly concerned with policy framings, space regeneration, and creative economy measures, thus failing to address the co-production of brand meaning by everyday user stories online (Xu, Cheung, Lovett, Duan, Pei & Liang, 2021).

To fill this gap, the current research explores the UGC around BKKDW on Xiaohongshu, a Chinese lifestyle platform which combines visual storytelling, consumer evaluation and aesthetic judgment. This paper leverages BTM and sentiment analysis to uncover the prevalent

themes and emotional tones surrounding BKKDW on user discussions. The results are discussed under Keller's CBBE model in order to understand how cultural brand identity is perceived in the process of digital interactions (Keller, 1993).

The findings have practical implications for event organizers and urban marketers, especially those who are aiming to engage with the Chinese-language digital market. Through understanding themes and emotional tones that have emerged across social media conversations, organizers can shape visuals and experience design & engagement tactics that will resonate more deeply with peoples' mental expectations and cultural sensibilities.

There are several limitations to this study:

1. It specifically focuses on Xiaohongshu, which has a niche demographic: younger, image-oriented users interested in lifestyle and design. This may compromise generalizability to other systems or more general populations (Mei, 2024).

2. While BTM is appropriate for short-form data, it is limited by the contextual richness provided by human interpretation. Like SnowNLP, though effective in the sentiment classification, it will not be able to understand the subtle emotions like irony, sarcasm, and mixed emotions (Diederiks, 2023).

3. The content of visuals cannot be analyzed in this paper, which is the core form of expression in Xiaohongshu, and contains a wealth of information related to brand images and image perception.

4. While the collection period of seven years is long, the number of valid cases (1,238) is extremely low. Such low volume indicates BKKDW is not yet a widely circulating user-generated discussion topic on Xiaohongshu. The results could be limited to offer the kind of depth and variety of audience perspectives usually expected by social media concentrated brands views (Aceninja, 2025).

This model can be extended in several directions in future work:

1. Researchers could replicate the current study by focusing on other regional events. They could also compare how brand identity is being constructed across different cultural and linguistic contexts.

2. Adding visual analysis may provide a more holistic understanding. It can help clarify how people see and make sense of brand meaning.

3. Longitudinal studies might investigate how sentiment and topic focus shift over time. These shifts could reflect changes in programming, branding, or broader global social trends such as sustainability.



4. Including qualitative interviews with Xiaohongshu content creators or BKKDW attendees can offer interpretive depth. It may also offer triangulation to the findings by capturing user intention and interpretation.

5. The current study is limited to user-reported posts within a single social media platform. As a result, it does not fully capture the views of users on other platforms or those who do not post publicly. Future work may consider other sources or offline methodologies to gain a broader perspective on audience perception.

Practical Implications for BKKDW Branding Strategies

According to the data, some specific suggestions are proposed to the BKKDW organizing team aiming at building more solid brand recognition among Chinese-speaking visitors:

1. Leverage Xiaohongshu Visual Culture: Introduce photo-friendly installations and encourage users to post content with powerful visuals and captions. For example, provide Chinese event participants to take and share high-quality content early during the festival to spark trends on Xiaohongshu. Launch a “Best Visual Post” contest campaign with prizes to increase posting incentives.

2. Represent Thai Identity: Highlight Thai identity and design experience content to induce Thai Culture, heartbeat moment, and cross-cultural linkage for Chinese speakers to feel closer to the event for more in-depth feelings. For example, organize hands-on workshops in which Chinese-speaking visitors can experience Thai traditions and share their results online.

3. Enhance Event Clarity: Ensure the necessary pieces of events, like crowd control, wayfinding, and timing, are clearly communicated in advance and on the day. For example, develop a Xiaohongshu-friendly digital guide in Simplified Chinese, use QR codes at each location for navigation and feedback collection, and update real-time information on a verified Xiaohongshu account.

4. Articulate Local Hashtags: Utilize Simplified Chinese hashtags on all posts and find local influencers to work with to increase reach. A well-defined, localized Hashtag strategy can appeal to both brand recognition and recall. For example, use consistent hashtags in Simplified Chinese such as #曼谷设计周 and promote it in all visual materials both online

References

Aboalganam, K. M., AlFraihat, S. F., & Tarabieh, S. (2025). The impact of user-generated content on tourist visit intentions: The mediating role of destination imagery. *Administrative Sciences*, 15(4), 117. <https://doi.org/10.3390/admisci15040117>

Aceninja. (2025, January 2). Xiaohongshu trends in 2025. Retrieved from <https://www.aceninja.sg/insights/2025/01/02/xiaohongshu-trends-in-2025>

Alabi, M. (2024). The role of user-generated content in building brand trust and consumer engagement in fashion retail. ResearchGate. Retrieved from <https://www.researchgate.net/publication/386218105>

Bangkok Design Week. (2023). About the event. Retrieved from <https://www.bangkokdesignweek.com/>

Bhatti, A., Arif, S., & Younas, S. (2018). Impact of social media brand communication on brand knowledge: Mediating role of brand image & brand awareness application of CBBE model theory of Keller. *Journal of Management Info*, 4(4), 12–18. Retrieved from <https://www.researchgate.net/publication/326832844>

Chen, Y., & Zhang, X. (2025). Building community resilience and calling for collective actions: Corporate disaster aid communication on Chinese social media. *Humanities and Social Sciences Communications*, 10(1), Article 49. <https://doi.org/10.1057/s41599-025-05049-7>

Chen, Z. (2024). Thematic and sentiment analysis of replies to depression help-seeking related posts on Sina Weibo. *Applied and Computational Engineering*, 88(1), 127–137.

Dai, W. (2024). Analysis of co-branded food product reviews based on BERTopic and SnowNLP. *Academic Journal of Computing & Information Science*, 7(7), 105–112. <https://doi.org/10.25236/AJCIS.2024.070714>

Diederiks, C. (2023). Evaluating the effectiveness of the topic models LDA and BTM for short texts (Master's thesis, Utrecht University).

Digital Crew. (2025). China's coolest search engine: Xiaohongshu. Retrieved from <https://www.digitalcrew.agency/theyre-not-googling-it-theyre-xiaohongshu-ing-it/>

Howard, E. (2020). Researching event-centred projects: Showcasing grounded aesthetics [Conference paper]. *Making Futures Journal*, Plymouth College of Art. Retrieved from https://irep.ntu.ac.uk/id/eprint/42387/1/1411146_Howard.pdf



Hudson, S., Roth, M. S., Madden, T. J., & Hudson, R. (2015). The effects of social media on emotions, brand relationship quality, and word of mouth: An empirical study of music festival attendees. *Tourism Management*, 47, 68–76.
<https://doi.org/10.1016/j.tourman.2014.09.001>

Keller, K. L. (1993). Conceptualizing, measuring, and managing customer-based brand equity. *Journal of Marketing*, 57(1), 1–22. <https://doi.org/10.1177/002224299305700101>

Keller, K. L. (2001). Building customer-based brand equity: A blueprint for creating strong brands. *Marketing Management*, 10(2), 15–19.

Li, X., Meng, Y., Sun, X., Han, Q., Yuan, A., & Li, J. (2019). Is word segmentation necessary for deep learning of Chinese representations? *arXiv*. Retrieved from <https://arxiv.org/abs/1905.05526>

Mei, X. (2024). The influence of user-generated beauty content on Xiaohongshu on the purchase decisions of Generation Z Chinese women. *Advances in Economics Management and Political Sciences*, 141(1), 20–27. <https://doi.org/10.54254/2754-1169/2024.GA18927>

Muntinga, D. G., Moorman, M., & Smit, E. G. (2011). Introducing COBRAs: Exploring motivations for brand-related social media use. *International Journal of Advertising*, 30(1), 13–46. <https://doi.org/10.2501/IJA-30-1-013-046>

NewsHub Asia. (2023). Thailand to escalate the creative economy through Bangkok Design Week. Retrieved from <https://www.newshubasia.com/mgbfevent/thai-land-to-escalate-the-creative-economy-through-bangkok-design-week/>

Ning, K. (2024). Research on brand marketing strategies on the Xiaohongshu platform. In Proceedings of the 2024 15th International Conference on E-business, Management and Economics (ICEME 2024) (pp. 264–270). Association for Computing Machinery. <https://doi.org/10.1145/3691422.3691448>

Praphruetmon, C., & Wang, Y. (2023). The influence of Thailand tourism user-generated content on Chinese tourists' behavioral intentions. *University of the Thai Chamber of Commerce Journal Humanities and Social Sciences*, 43(2), 76–97.
<https://so06.tcithaijo.org/index.php/utccjournalhs/article/view/261281>

Prayudi, P., Ardhanariswari, K. A., & Probosari, N. (2022). City branding: Bangkok as creative city of design. *Asian Institute of Research Journal of Social and Political Sciences*, 5(3), 129–142. <https://doi.org/10.31014/aior.1991.05.03.370>

Santos, I., Rech, L., & Moraes, R. (2022). A topic modeling method for analysis of short-text data in social media networks. EPiC Series in Computing, 82, 112–121. Retrieved from <https://easychair.org/publications/paper/HD6L/open>

Shetty, N. K., Singh, P., Yashaswini, M., & Hiremath, Y. (2024). The power of user-generated content: Elevating consumers' brand perception, purchase, and post-purchase behavior in the food and beverage industry. Economic and Entrepreneurship Letters, 14(4). <http://10.52783/eel.v14i4.2346>

TimeOut Bangkok. (2018). The story behind Bangkok Design Week. Retrieved from <https://www.timeout.com/bangkok>

UNESCO. (2020). Bangkok: Creative city of design. UNESCO Creative Cities Network. Retrieved from <https://www.unesco.org/en/creative-cities/bangkok>

WalktheChat. (2023). Xiaohongshu: Building e-commerce via word of mouth. Retrieved from <https://walkthechat.com>

Wan, R., Tong, L., Kneare, T., Li, T. J.-J., Huang, T.-H., & Wu, Q. (2025). Hashtag re-appropriation for audience control on recommendation-driven social media Xiaohongshu (RedNote). In Proceedings of the CHI Conference on Human Factors in Computing Systems (pp. 1–25). ACM. <https://doi.org/10.48550/arXiv.2501.18210>

Wang, L., & Wang, L. (2022). A case study of Chinese sentiment analysis on social media reviews based on LSTM. arXiv. Retrieved from <https://arxiv.org/abs/2210.17452>

Wei, W. (2023). Re-feminizing beauty in the multimodal storytelling practices of Chinese social media influencers on Xiaohongshu (RED). In H. Mori, Y. Asahi, A. Coman, S. Vasilache, & M. Rauterberg (Eds.), HCI International 2023 – Late Breaking Papers (pp. 400–419). Springer. https://doi.org/10.1007/978-3-031-48044-7_29

World Design Weeks. (2025). Bangkok Design Week profile. Retrieved from <https://www.worlddesignweeks.org/>

Wu, Q., Gu, L., Zhang, M., & Liu, H. (2024). Understanding dual effects of social network services on digital well-being and sustainability: A case study of Xiaohongshu (RED). Sustainability, 16(15), 6709. <https://doi.org/10.3390/su16156709>

Wu, X., Luu, A. T., & Dong, X. (2022). Mitigating data sparsity for short text topic modeling by topic-semantic contrastive learning. arXiv. Retrieved from <https://arxiv.org/abs/2211.12878>



Xu, H., Cheung, L. T. O., Lovett, J., Duan, X., Pei, Q., & Liang, D. (2021). Understanding the influence of user-generated content on tourist loyalty behavior in a cultural World Heritage Site. *Tourism Recreation Research*, 48(2), 173–187.
<https://doi.org/10.1080/02508281.2021.1913022>

Yan, X., Guo, J., Lan, Y., & Cheng, X. (2013). A biterm topic model for short texts. In Proceedings of the 22nd International Conference on World Wide Web (pp. 1445–1456). ACM. <https://doi.org/10.1145/2488388.2488514>

Yi, H., & Xian, L. (2024). The informal labor of content creators: Situating Xiaohongshu's key opinion consumers in relationships to marketers, consumer brands, and the platform. arXiv. Retrieved from <https://arxiv.org/abs/2409.08360>

Yuan, J., Wang, H., & Li, X. (2015). A topic-based Chinese microblog polarity classification system. In Proceedings of the 3rd Workshop on Natural Language Processing for Social Media (pp.44–49). Association for Computational Linguistics. Retrieved from.
<https://aclanthology.org/W15-3127.pdf>

Zhao, Y. (2024). Assessment and optimization of social media marketing strategies: A case study of Xiaohongshu. In Proceedings of the 1st International Conference on Engineering Management, Information Technology and Intelligence (EMITI 2024) (pp. 679–684). SCITEPRESS. <https://doi.org/10.5220/0012968300004508>

Zhou, B., Zhu, Y., & Mao, X. (2022). Sentiment analysis on power rationing micro blog comments based on SnowNLP-SVM-LDA model. *Highlights in Science, Engineering and Technology*, 4, 179–185. [https://doi.org/10.54097/hset.v4i.8632\(2\):181-212](https://doi.org/10.54097/hset.v4i.8632(2):181-212).

