

Research on the Current Situation of "567 Ceramics" in the Era of Live Broadcasting

A Case Study of the Douyin Platform

Tao Liu^{1,2}, Yingying Li³, BuSheng Li¹, Bingxiang Liu¹

¹Jingdezhen Ceramic University, School of Information Engineering Jingdezhen, Jiangxi, 333000, China

²Jingdezhen 567 Ceramics Research Center, Jingdezhen, Jiangxi, 333000, China

³Jingdezhen Ceramic University, School of Management and Economics, Jingdezhen, Jiangxi, 333000, China

Abstract: With the deepening of internet technology and the convergence of internet traffic towards social interactions, the Douyin platform has become one of the entry points to the e-commerce platform through the social interaction between anchors and fans. The e-commerce model of "live streaming with goods" has become increasingly popular. In 2020, influenced by the COVID-19 pandemic, live streaming with goods experienced explosive growth. Ceramic products have also shifted from the traditional offline ceramic market to online digital ceramic consumption. The pan-entertainment of mass media and the consumer group's shallow understanding and cultural grasp of "567 ceramics" necessitate effective communication of the traditional ceramic cultural value system. This paper takes several Douyin accounts such as "Factory 567 Ceramics", "Tu's Old Ceramic Warehouse", and "Jingxiang's Old Ceramic Warehouse" as research subjects. Based on the principle of comparability, it analyzes the current situation of live broadcasting development from five aspects: user scale, live audience portrait, sales data, work data, and return rate. It seeks to identify problems and countermeasures to aid the better and faster development of ceramic art.

Keywords: Douyin Platform; 567 Ceramics; Live Streaming.

1. Introduction

"567 ceramics" refers to the ceramics produced by state-owned ceramic factories in the 1950s, 1960s, and 1970s. 567 ceramics^[1-3], unique to the early years of the People's Republic of China, are unparalleled in terms of their unique historical attributes, quality of work, and value for collection, marking an irreplicable imprint of the era. Due to its niche nature, many ceramic enthusiasts are relatively unfamiliar with 567 ceramics. In recent years, with the development of online social networking and artificial intelligence technologies, the e-commerce model of "live streaming with goods" has become an important form of communication in a mediated society, constantly providing new growth points for consumption and empowering the economy. Influenced by the COVID-19 pandemic in 2020, many previously offline 567 ceramic sellers and enthusiasts have turned to online promotion, leveraging the Douyin platform to bring "567 ceramics" back into the public eye, allowing more people to appreciate the unique charm of 567 ceramic culture. Meanwhile, the redistribution of resources has become less homogeneous and more diverse^[4], leading to the transformation of 567 ceramics from the traditional offline ceramic market to online digital ceramic consumption.

This paper analyzes and studies the current situation of "567" ceramic live streaming, aiming to provide some valuable ideas and suggestions for live streaming marketing of ceramics and to support the steady and healthy development of the ceramic market.

2. Platform Data Analysis - Comparative Analysis of Accounts such as "Factory 567 Ceramics", "Tu's Old Ceramic Warehouse", and "Jingxiang's Old Ceramic Warehouse"

Due to the scarcity of 567 ceramic live streaming shops, to make the research data more representative, this paper selects sample shops based on the December 2023 influencer leaderboard. The leaderboard reflects the sales situation of the shops, with the top-ranking shops being those with high sales volumes and influence in the industry, representing industry trends^[5]. Thus, the top three shops on the influencer leaderboard (as shown in Figure 1) are chosen as the research subjects for Douyin live broadcasting. Data from Huitun (<https://dy.huitun.com/>) for the period of November 16, 2023, to December 15, 2023, is used for a comparability analysis.



	Total Fans	New Fans
 Factory 567 Ceramics	3.3W	234
 Tu's Old Ceramic Warehouse	1.5W	180
 Jingxiang's Old Ceramic Warehouse	1.6W	1164

Figure 1: Top Three on the Influencer Leaderboard

2.1. Account User Scale

Table 1: Account User Scale

Data Overview	Total Fans	New Fans	New Works	Work Likes	Work Comments	New Live Broadcasts	Sales Volume	New Fan Club
Factory 567 Ceramics	3.3w	246	6	1519	69	4	5w-7.5w	29
Tu's Old Ceramic Warehouse	1.5w	210	13	156	21	20	10w-25w	108
Jingxiang's Old Ceramic Warehouse	1.6w	1164	0	0	0	15	10w-25w	584

Table 1 shows that "Factory 567 Ceramics" performs relatively well compared to the other two accounts in terms of total fan count, work likes, and work comments. This indicates that the account has a wide audience and a loyal fan base, with good fan stickiness. The content released by the video caters to the audience's taste, attracting more followers. Likes and comments on works can increase exposure, thereby adding to the account's exposure rate and traffic.

"Jingxiang's Old Ceramic Warehouse" did not release any Douyin works in the last 30 days, and its number of new live broadcasts was slightly lower than that of "Tu's Old Ceramic Warehouse," but its sales volume was on par, roughly indicating a benefit from the purchasing power of new fans. This also suggests that its live streaming experience is relatively rich, with better control of the live room. It's possible that the live streaming times are also more suited to the target audience's habits, and it cannot be ruled out that the account may have conducted effective promotion on other platforms or social media to attract more viewers to participate in the live streaming.

2.2. Live Audience Portrait

Table 2: Live Audience Portrait

Account Names	Gender	Age	regional distribution		Degree of activity	Mobile Devices	Level of consumption
Factory 567 Ceramics	Mostly male	The majority were 41-50 years old	Jiangxi, Guangdong and Jiangsu are the majority	Jingdezhen, Shanghai and Tianjin are the majority	95.44% of the audience was active	Mostly iPhones	The consumption level of the audience is more than 500 yuan
Tu's Old Ceramic Warehouse	Mostly male	The majority are between 31 and 40 years old	Guangdong, Shandong and Zhejiang are the majority	Shanghai, Shenzhen and Tianjin are the majority	98.36% of the audience was active	Mostly iPhones	The audience consumption level is 50-100 yuan
Jingxiang's Old Ceramic Warehouse	Mostly male	The majority are between 31 and 40 years old	Shandong, Guangdong and Henan are the majority	Weifang, Tianjin and Qingdao are the majority	92.70% of the audience was active	Mostly Huawei phones	The audience consumption level is 0-25 yuan

Table 2 reveals commonalities in the live audience portraits of the three accounts, such as the audience being predominantly middle-aged males, with geographic distribution mainly in Guangdong and Tianjin. Differences mainly lie in fan activity levels and fan consumption levels, with "Tu's Old Ceramic Warehouse" having the highest fan

activity level at 98%, and "Jingxiang's Old Ceramic Warehouse" the lowest at 92.70%. There's a significant difference in audience consumption levels, with "Tu's Old Ceramic Warehouse" audiences mainly in the 50-100 yuan range, "Jingxiang's Old Ceramic Warehouse" audiences leaning towards the 0-25 yuan range, and "Factory 567 Ceramics" audiences leaning towards the 500 yuan and above range. This reflects the different business models and audience needs of the ceramic warehouses. "Jingxiang's Old Ceramic Warehouse" has a lower audience consumption level price, yet its sales volume falls within the 10w-25w range, indicating that the account may be selling at low prices in the short term to attract new fans and gain a competitive advantage, increasing market share and sales volume. It's important to note that while high sales volume is a positive indicator, it's also necessary to consider costs and profit margins. Low-price sales must be properly controlled, and financial management must be supervised to ensure the sustainability of profits^[6].

2.3. Live Streaming Data

Table 3: Live Streaming Sales Data

Account Names	Live Broadcast Sessions	Average Viewers per Session	Live Duration	Start Time of Broadcast	Sales Volume From Live Selling	Average Sales Volume/ Highest Sales Volume	Average Sales Amount/ Highest Sales Amount
Factory 567 Ceramics	4	3510	Mostly 3-3h	Mostly 20:00	6.6w	33.93	1.6w-4.8w
Tu's Old Ceramic Warehouse	20	2822	Mostly 2-3h	Mostly 09:00	12.6w	126340	6321.45/1.3w
Jingxiang's Old Ceramic Warehouse	15	8402	Mostly 2-3h	Mostly 15:00	15.2w	233550	9,477.938/1.7w

Table 3 shows that "Tu's Old Ceramic Warehouse" has the most live streaming sessions at 20, followed by "Jingxiang's Old Ceramic Warehouse" at 15, and "Factory 567 Ceramics" at only 4; "Tu's Old Ceramic Warehouse" has an average viewing number of 2822 per session, "Jingxiang's Old Ceramic Warehouse" has the highest average viewing number per session at 8402, and "Factory 567 Ceramics" slightly lower at 3510. The different accounts have varying live streaming times and durations. "Tu's Old Ceramic Warehouse" and "Jingxiang's Old Ceramic Warehouse" have relatively high average sales volumes per session, indicating their live streaming activities are more attractive and motivating for purchases. Although having the least number of live streaming sessions and average sales volume, "Factory 567 Ceramics" has a much higher average sales amount than "Tu's Old Ceramic Warehouse" and "Jingxiang's Old Ceramic Warehouse". As seen from Table 2, "Factory 567 Ceramics" audiences have a higher overall consumption level, possibly due to the quality, brand reputation, or uniqueness of the products or services, allowing for higher prices. In such cases, even with relatively lower sales volumes, high sales amounts can be achieved. The author, through visits to professional ceramic live streamers, found that many merchants, in order to catch the live streaming trend, purchase "567 ceramics" at high prices and sell them at even higher prices. Consumers, lacking deep understanding of the relevant ceramics and not meeting their psychological price expectations, result in unsold goods and low conversion rates. While high average sales amounts per session are positive, it's also crucial to consider factors such as product costs, market competition, customer satisfaction, and brand reputation to ensure the sustainability and acceptability of high prices. If product prices are too high, it may limit the number of potential customers, so a balance between price and sales volume must

be achieved to realize optimal business performance.

"Tu's Old Ceramic Warehouse" has the highest number of live streaming sessions, but its average number of viewers per session and average sales amount are relatively low, possibly because the content quality and ceramic selections do not meet the audience's needs or interests. Therefore, the number of viewers is limited, and audiences are more willing to spend time watching high-quality, interesting, or valuable content. A lack of clearly defined target audience may prevent attracting a sufficient number of potential customers, so understanding the needs and interests of the target audience can help increase the number of viewers. The choice of live streaming time may be inappropriate, not when the audience is most active. Target users may be at work, affecting the number of viewers. Appropriate live streaming times must be selected to improve audience participation. Additionally, insufficient promotion of the live streaming has failed to attract enough potential viewers, leading to fewer viewers and a low conversion rate. Effective promotion can increase visibility and attract more viewers.

2.4. Work Data

Table 4 Work Data

Account Names	Number of Works	Average Likes/Highest Likes	Average Comments/Highest Comments	Average Shares/Highest Shares	Video Duration Distribution
Factory 567 Ceramics	6	253/367	12/20	3/7	Mostly 15s-30s
Tu's Old Ceramic Warehouse	13	11/17	1/7	0/5	Mostly 15s-30s
Jingxiang's Old Ceramic Warehouse	0	--	--	--	--

From Table 4, it is evident that there are differences in content output among the accounts. The number of works for "Factory 567 Ceramics" is 6, for "Tu's Old Ceramic Warehouse" is 13, while "Jingxiang's Old Ceramic Warehouse" did not release any works in the past month; "Factory 567 Ceramics" has higher averages in likes, comments, and shares, indicating its works are more popular among audiences and engage more with viewers. The video length distribution is similar, mainly ranging from 15 to 30 seconds, likely because shorter video lengths are more popular on Douyin and easier to attract viewers.

"Jingxiang's Old Ceramic Warehouse" did not release any works in the past month but achieved 15 live broadcast sessions with a decent conversion rate, suggesting a refined strategy of focusing less on works and more on live broadcasts, concentrating on live content that attracts loyal viewers. Multiple live sessions may provide the account with more sales opportunities and maintain high interaction in the live room by offering a diverse range of products or services, replying to comments, providing personalized advice, or answering questions. This interaction can build stronger fan loyalty, encouraging viewers to make purchases. Effective sales strategies, such as promotions, limited-time offers, or bundle sales, can stimulate purchases.

"Factory 567 Ceramics" and "Tu's Old Ceramic Warehouse" attract more viewers to their accounts and increase their fan base by releasing works and engaging in interactions (comments, likes, shares). They could release a

teaser or preview video some time before the live broadcast to inform viewers about the upcoming live theme and time, stimulating interest in advance; they could also modify their Douyin name, for example, "... Live Version" or "Live on *Date*", creating a visual reminder for the pre-live warm-up.

2.5. Return Rate

Due to the difficulty in scraping internal data on return rates from Douyin sellers across platforms, the author, through visits to professional ceramic live broadcasters, learned about the situation: "567 ceramics" have a relatively high return rate. This is because ceramic goods are highly personalized, and consumers often find a significant discrepancy between the received goods and their expectations. Or, ceramics inevitably have some minor flaws, such as bubbles, brown spots, glaze shrinkage, or accidental scratches or chips during the kilning process, leading to buyers' demands for returns or exchanges. At the same time, as an e-commerce platform, Douyin ensures shopping safety and satisfaction for consumers and maintains consumer rights to keep the platform operating normally and to create a healthy online shopping environment. This involves special management of ceramic goods to prevent false advertising about the age of ceramics or using terms like "antique", "recirculated", or "old objects" for false promotion. Implementing a seven-day no-reason return policy allows buyers to return goods within seven days after receipt without providing a reason, with the platform processing returns and refunds without the seller's agreement, impacting sellers.

3. Marketing Suggestions for "567 Ceramics" Live Broadcasting

3.1. Segment the Market, Clarify Positioning

Segmenting the market is key to accurately grasping the differences among consumers, offering different types of products or services for audiences with various consumption levels^[7]. Sellers should clearly define their account's business variety and find precise positioning. While categorizing, adhere to the "Seller - Posting Non-agreed Goods Rules", for instance, when selling ceramics produced after October 1, 1949, ceramics should be listed under the ceramics/purple sand/building jar/tea accessories category without falsely advertising the era, like "567 ceramics" or "era ceramics". If promoting an era, proof of the year is required, but claims of value preservation or appreciation are not allowed; if selling antique-style ceramics, "antique-style" must be indicated in the title.

Additionally, sellers should deeply understand market trends, competitors, and consumer demands to identify gaps and competitive advantages. They should create and post unique and innovative videos about 567 ceramics on the Douyin platform, including the era of design background, decoration techniques, painting subjects, etc., to attract collectors and enthusiasts, achieving emotional resonance and driving traffic to the live room.

3.2. Optimize Content, Lock in Fans

Sellers should provide valuable, attractive video works and live content, actively interacting with the audience to better attract and retain high-level consumption fans. This includes offering better user experiences, increasing market exposure, improving product presentation, etc.

Building a user community, maintaining fan groups, encouraging user interaction and sharing, creating a positive

user atmosphere and culture. Through community activities, topic discussions, etc., enhance users' sense of belonging and loyalty. Recruit professional, knowledgeable, and uniquely styled anchors to show more ceramic craftsmanship techniques, historical and cultural backgrounds during live broadcasts, attracting viewers to educate and learn the internal knowledge of 567 ceramic culture, promoting the thriving development of ceramic live broadcasting^[8].

Collaborate with partners in related industries for joint promotions or product launches. Leverage partners' resources and channels to expand the account's coverage and influence. Advertise on suitable media and Douyin platforms, including online and offline ads, choosing appropriate advertising forms and strategies based on the target audience and market environment. Encourage fan users to share and recommend products on social media, creating a positive word-of-mouth effect.

Showcasing products' usage processes, functional features, and advantages through videos allows fan users to understand the products more intuitively. Videos can be product demonstrations, tutorials, or user reviews. Also, create engaging product display pages, designing a simple, intuitive product display page for easy browsing and comparison of different products, providing clear navigation and search functions, enabling users to quickly find the needed products.

3.3. Ensure Quality, Enhance Communication

Always center fan needs and expectations in service design and delivery to satisfy fans. "567 Ceramics" live room hosts should strengthen the introduction of the cultural background and related production crafts of ceramics while interacting with fans, optimizing the live experience. The sold ceramics should have age certifications from qualified appraisal institutions to ensure the quality of the sold ceramics. Additionally, establish multiple feedback channels, such as fan service hotlines, emails, online forms, and social media, maintaining transparency and honesty with fans. If problems arise, promptly notify fans and provide solutions, ensuring fans can easily provide after-sales service feedback; train and motivate staff to ensure quality service, with each employee performing their role, particularly packaging staff should use comprehensive packaging methods to improve ceramic product packaging, ensuring safe transportation. Regularly assess the service quality of the ceramic live room and adjust based on feedback and evaluation results.

4. Conclusion

Douyin live broadcasting has become a new sales model. Presenting 567 ceramics, explaining 567 ceramics knowledge, and directly interacting with fans can attract more potential consumers, increasing product sales volume. Moreover, the platform provides a strong recommendation algorithm and traffic support, helping 567 ceramics live sales better reach potential consumers. However, the current state analysis of 567 ceramics Douyin live broadcasting reveals some issues, such as unclear live room positioning, low-quality live content, uneven broadcaster quality, unstandardized live room management, and insufficient communication services. These not only affect the live sales effectiveness of "567 ceramics"

but also impact users' shopping experiences^[9]. Ceramic live marketing is not only a new type of modern marketing model but also a window for the external output and dissemination of ceramic culture. Opportunities and challenges coexist in Douyin 567 ceramics live broadcasting. To seize opportunities and capitalize on trends, ensure the quality of live content to attract viewers and maintain their attention. Through learning and innovation, the ceramic industry is expected to open up a broader market on the Douyin live broadcasting platform, popularize traditional ceramic culture, assist the development of 567 ceramics art, and meet the increasing spiritual needs of modern people through educational dissemination of ceramic knowledge and culture^[10].

Acknowledgements

Science and Technology Research Project of Jiangxi Provincial Department of Education (No. GJJ2201039, No. GJJ2201034); China Ceramic Development Research Institute of Jingdezhen Ceramic University, Jiangxi Social Science Planning Commission Project(2023ZK03)

References

- [1] Cui Xuan. Analysis of the Marketing Model of Live Broadcasting Sales Under the Background of the Internet Celebrity Economy: A Case Study of Douyin Live Broadcasting. *Modernization of Shopping Malls*, 2023, (16): 56-58.
- [2] Guo Guoan, Zhang Shenghua. A Multi-level Interpretation of "567 Ceramics". *Jingdezhen Ceramics*, 2020, (01): 9-11.
- [3] Han Yixin. Design of Display Content Text for Jingdezhen "567 Ceramics". [Dissertation]. Jingdezhen Ceramic University, 2023.
- [4] Chen Yuxuan. A Study on the Artistic Design of Jingdezhen "567 Ceramics" under the Planned Economy System. [Dissertation]. Jingdezhen Ceramic University, 2021.
- [5] Ding Qiang, Liu Yu. An Analysis of the Application of Taobao Live Broadcasting in E-commerce Fashion Brands: A Case Study of Taobao Women's Clothing "MG Little Elephant". *Home of Drama*, 2017, (24): 228-229.
- [6] Lin Danyi. Research on the Live Broadcasting Marketing Strategy of S Ceramic Company. [Dissertation]. Guangdong University of Finance and Economics, 2021.
- [7] Xing Ke. A Brief Discussion on the Understanding of Market Segmentation. *Financial World*, 2020, (31): 90-91.
- [8] Jia Jing, Zhang Beibei, Li Zhuopeng, et al. Tradition in Trend: A Study on the Inheritance of Traditional Ceramic Culture through Online Live Broadcasting with Jingdezhen as an Example. *Ceramic Research*, 2023, 38(04): 67-73.
- [9] Wen Xue. Research on the Live Broadcasting Marketing of Traditional Cultural Products from the Perspective of Communication Studies: A Case Study of Jingdezhen Ceramics. *Ceramic Research*, 2023, 38(03): 95-97.
- [10] Wang Aihong, Wen Xue. Analysis of Jingdezhen Ceramics Live Broadcasting Marketing Principles from the Perspective of Communication Studies. *Ceramics Science and Art*, 2023, 57(05): 26-27.