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The Disintegration and Transformation of the "Secrecy System": Exploration of the Live Webcast Education of Chinese Ceramic Cultural Heritage

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Abstract

At present, education around the world is undergoing profound changes. After the traditional master-apprentice system and college education, the Chinese ceramic cultural heritage has been further promoted by the trend of the Internet to give birth to a new online live broadcast education method.This study explores the content of the process content of the webcast output of Chinese ceramic cultural heritage and the existence of the "secrecy system".This study collected data using web observation and questionnaires, and analysed the data through coding, induction and descriptive methods.The results of the study show that the webcast mainly disseminates knowledge of ceramic cultural heritage to the public quickly and effectively through two types of "business" and "sharing", while "presence" and "interaction" deepen the interpretation of heritage knowledge.Under the impact of the information society, the masters have gradually abandoned their conservative educational attitudes, transformed into accepting information technology and actively sharing heritage knowledge, thereby contributing to the sustainable development of cultural heritage.The research results have implications for practitioners, lovers of ceramic art and the cultural heritage industry.

Keywords: Webcast, Ceramic Cultural Heritage, Secrecy, Education

Introduction

Digital media technologies have contributed to significant changes in society over the past 25 years. Researchers Christensen and Clayton (2011) believe that online education will be a very disruptive technology. Today, with the highly developed Internet, the traditional cultural heritage education model has begun to expand from offline classrooms to live online media education. After thousands of years of Chinese ceramic culture, its transmission and education methods have also quietly changed in this environment. At the University of London, Ralph Schroeder published Internet theory, claiming that culture can be shaped by the Internet, which is mainly reflected in the micro level of daily life, and the Internet makes

people and information more connected. Recently, the upsurge of live broadcasting of ceramics, represented by Jingdezhen, the porcelain capital of China, has not only helped ceramic merchants, but also promoted and carried forward Chinese traditional ceramic culture and ceramic knowledge. Knowledge that could only be learned in classrooms, books, and on the spot is now directly presented to the public, which has greatly simplified the way for people to obtain cultural heritage information.

Research Background

This research focuses on ceramic cultural heritage webcasting education and the existence of secrecy systems. The rapid internet growth in the 21st century disrupted traditional teaching modes, broadening knowledge acquisition methods. However, globalization and traditional dissemination are not mutually exclusive; they coexist, as Krücken and Georg (2006) argue that new educational models emerge from global solutions and the fusion of old and new practices.

Similarly, online education gained traction, particularly after the 2008 global economic crisis reduced funding for many educational institutions. By 2010, 89% of four-year colleges offered online or hybrid instruction, according to Pew Research (Parker & Moore, 2011). Another research revealed that 32% of higher education students had taken at least one online course in 2013 (Allen & Seaman, 2013). Online education's popularity in college education is evident.

Moreover, the rise of social platforms like TikTok and entertainment live broadcasts has expanded online communication beyond traditional education. These platforms connect all individuals, facilitating informal learning : an activity pursued without external curriculum standards (Livingstone, 2006). Amid this webcasting surge, Jingdezhen, China's porcelain capital, has swiftly developed its ceramic webcasting industry.

Over the past 30 years, extensive research has been conducted on the evolution of Chinese ceramic education, yet there is a notable lack of studies on the education and dissemination of popular or folk traditional ceramic knowledge. Recently, while scholars have shown increasing interest, their focus remains on preservation methods or strategies for cultural heritage inheritors, with insufficient exploration into the “dynamic” transmission of specific cultural heritage education.

Researchers have long been concerned with how traditional cultures with rich histories can survive and thrive in today's industrial information society. Traditionally, Chinese folk ceramic art education relied heavily on the master-apprentice system, which, despite its declining status in modern society, remains a crucial form of folk cultural heritage education. The master-apprentice system, as described in the Southern Song Dynasty's “Tao Ji,” often involves family and master-based education. However, many studies highlight a “secretive” nature in this transmission process.

Golan (2009) observed that renowned Chinese Zisha teapot studios only imparted crucial heritage knowledge to core personnel, hiding their craftsmanship and production methods from outsiders. Similarly, anthropologists found that masters tightly controlled the teaching and transmission of traditional handicraft technology, making it difficult for outsiders to become apprentices and learn these secretsTrevor (Marche, 1981). Historian Pamela also

shared a similar perspective on confidentiality, using intellectual property rights to examine craftsmanship secrecy, arguing that neither “openness” nor “secrecy” has become a universal principle (Pamela, 2001).

A Chinese folk saying warns that if a teacher easily shares core knowledge with an apprentice, the apprentice may pose a threat and create competition. This secrecy ideology among masters and academic mysticism favoured secrecy over openness, both in China and elsewhere. While the “secrecy system” in past education was understandable to maintain competitive advantage, many researchers believe it has numerous negative effects. Carlo Marco (2004) contends that technological secrecy hinders innovation today, a view supported by Charles Akwe Masango, who argues that “secrecy” leaves many indigenous practices uncodified and uninherited (Charles Akwe Masango, 2020). Clearly, this closed and conservative ideology may adversely impact local traditional culture.

These indications suggest that “secrecy” is a common situation in cultural heritage education, However, as colleges and vocational education become more and more popular, and the methods and types of education become more open and flexible, can traditional cultural heritage education continue to maintain the veil of “secret”?Whether the “confidentiality” of traditional ceramic education will change due to the “openness” of live broadcast education has not been mentioned yet, and this answer will play a vital role in the transmission of ceramic cultural heritage in the future.Therefore, in this context, the main research objectives of this paper are:① Explain how ceramic cultural heritage implements knowledge transmission through webcasting.②Explore the “secrecy system” in the process of cultural heritage live broadcast education.

Method

To explore the form, process, content, and the “secrecy system” in Chinese ceramic cultural heritage webcasts, this study employs ethnography research methods, establishing three research groups for data collection. To gain more profound insights into the contemporary “secrecy system” of cultural heritage, researchers utilized online observations, questionnaires, and interviews with folk masters.

From August to October 2022, the teams observed ceramic live broadcasts on TikTok, facing challenges in standardizing observer counts. Adler suggests 12 observers suffice for postgraduate fieldwork, while COBERN from the University of Michigan argues 10-15 are adequate for qualitative surveys of homogeneous groups. Despite the lack of a unified standard, research consensus emphasizes achieving data saturation (Morgan, 1998). Ultimately, the teams observed 19 ceramic live broadcast channels, including 5 targeted well-known ones and 14 randomly selected. These channels had an average of 156,000 followers, with each observation lasting approximately 60 minutes.

To complement the existing “secrecy system” in the ceramic industry, the research team conducted a questionnaire survey among 11 folk masters in Jingdezhen, China's porcelain hub, and conducted in-depth interviews with three of them. The recruitment of these seasoned masters, who have at least 20 years of experience in traditional ceramic art and apprentice education, relied heavily on peer recommendations. Recognized by the government, these 11

provincial ceramic masters represent a diverse range of ceramic heritage, averaging 50 years old. (Detailed participant information is in the appendix.)

In their Jingdezhen studios, interviews with Masters Jiang, Xu, and Hong lasted approximately 30 minutes each, focusing on the existence of the “secrecy system.” The discussion covered two key questions: whether they practice secrecy in educating apprentices and their opinions on the “secrecy system.”

Adopting the inductive approach suggested by Ryan and Bernard, this paper analysed data by initially forming an encoding scheme based on transcript text. These schemes guided the exploration of research questions concerning ceramic cultural heritage webcasts, including their processes, types, specific content, involvement of confidentiality factors, and masters' attitudes towards the “secrecy system.” Secondary encoding, designed based on a check-up and further subdivided by Morgan's method, provided a more intuitive framework for addressing and discussing these questions.

To ensure research credibility, this paper employed two methods. Firstly, interviewee checking summarized their initial views on the “secrecy system” and verified discrepancies before the interview's conclusion. Secondly, the deep description method, quoting observers and respondents, maintained data credibility.

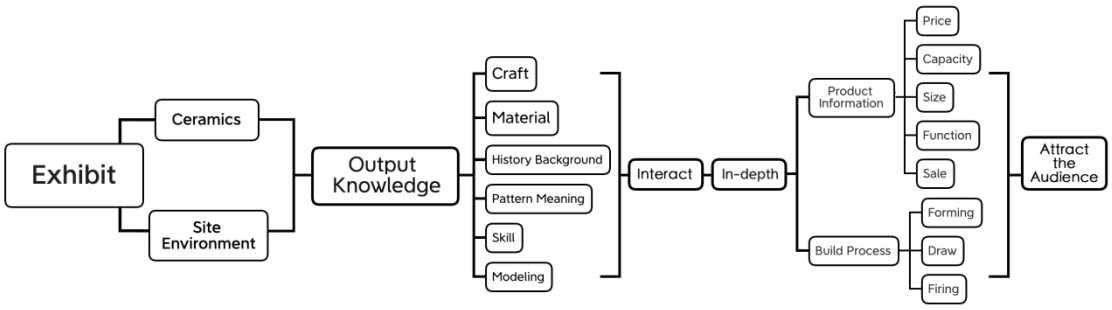
Research Results

Process and Content of Ceramic Cultural Heritage Live Broadcast

After observing 19 ceramic live channels, the research team summarized and organized each channel's broadcast process using initial codes, compiling a summary table (detailed in the appendix) that encompasses basic channel information, broadcast procedures, and content. The table reveals that nearly all 19 channels incorporate extensive cultural heritage knowledge introductions during their broadcasts. While the specific types of heritage knowledge vary among channels, they generally concentrate on ceramic production processes, product introductions, and historical backgrounds. Subsequently, the researchers further analysed these codes, culminating in a simplified broadcast process table for cultural heritage knowledge, as illustrated in Table 4.1.

Table 4.1

Flow chart of ceramic cultural heritage live broadcast



According to the researcher's secondary coding analysis results. Demonstrating, introducing knowledge, and attracting audiences are the three main links of ceramic live broadcast, while the educational transmission of ceramic cultural heritage knowledge mainly appears in the introduction and interaction of knowledge.Live broadcast mainly has five

characteristics: real-time, multi-temporal, interactive, on-the-spot and participatory (Wang Yunwu, .21).These 5 characteristics are very suitable to explain the process of the whole live broadcast. Audiences from different regions participated in the live broadcast in real time, and the demonstrators would explain the craftsmanship, materials, historical background, patterns, skills, and shapes of the ceramic products displayed, etc.Different from traditional education, in the process of live introduction of knowledge, it often revolves around certain objects such as ceramic products, historical objects or kiln sites.The audience will ask questions based on the actual content of the live broadcast, and the presenter will continue to guide the in-depth transmission of knowledge through answers and explanations.Usually, the presenters will continue two behaviours, one is to introduce the information on ceramic products, such as price, size, function, etc., the other is to display ceramic products more intuitively, and some channel presenters will show the methods used, tricks and more.In addition, the process of building ceramics is also knowledge that the audience is very concerned about.Some demonstrators with ceramic skills will show the moulding process of ceramics in person, or show the process of drawing or firing ceramics by masters.In this construction process, cultural heritage knowledge that cannot be experienced in books is vividly presented in the live broadcast.Maybe each live channel has different ceramic content and focus during the live broadcast, but eventually, their purpose is the same, which is to attract the attention of the audience.

The Relationship between the Types of Ceramic Materials and the "Secret" of Heritage

In the process of observing the live broadcast channels, the research team not only recorded the live broadcast process of each channel in detail, but also summarized the live broadcast form of each channel, These forms outline the relationship between live channels and cultural heritage.The researchers also used the initial code to sort out the live broadcast form table, which includes the basic information on the live broadcast channel and the live broadcast form.From Table 4.1, it can be found that the 19 live broadcast channels have various forms. For example, some presenters are happy to live broadcast ceramics outdoors, some presenters are introducing their own ceramic products, and some are selling ceramics.Thereafter, the researchers used centralized coding to further summarize and analyse these live broadcast forms to form categories. In addition, according to the matrix presentation method and outline (Rubin, 2012), The researchers converted the categories into a hierarchical outline, which facilitates further analysis and establishes logical relationships between codes.In the end, the 19 ceramic live channels were classified into 2 categories: business and share. Tables 4.2 and 4.3 are hierarchical relationship diagrams of live broadcast types.

Table 4.1
Live broadcast methods of 19 ceramic live channels

No.	Channel Name	Number of Followers	The way of live broadcast	Type
1	CHENG WU TANG	7244	Introduce and sell the traditional craft of ceramic teacups in the studio.	Business
2	Jingdezhen Tian Bao Ge Ceramics	32000	Introducing antique ceramic products in the studio where you make ceramics can provide the audience with a private customized sales channel.	Business
3	Yi Fang Tea Utensils	1664	Bring the master to the studio and introduce the ceramic tea set works drawn by the master to the audience and sell them.	Business
4	JINGDEZHEN·FU XIAO QI	49000	In the outdoor kiln, ceramic products fired by wood kiln and its related crafts are introduced.	Share
5	Jiang Jiang Xiao Ci	27000	Introduce and sell the red glaze process of ceramic products in the studio.	Business
6	Jiade Imperial Kiln Xie Fuguo	162000	Introduce the "enamel color" works and craftsmanship of ceramic cultural heritage masters in the master's studio.	Share
7	Bu Yi Yang Porcelain	95000	In the well-arranged studio, the ceramic tea set imitation of the ancient imperial kiln factory is introduced and sold.	Business
8	Zuo Ming Ceramic Design	128000	Introduces and sells the craftsmanship of ceramic products at its own production plant.	Business
9	Jingdezhen ·Moshe Ceramics Collection	116000	Introduce and sell their own brand of ceramic patent products in the studio.	Business
10	Jingdezhen Jing Die Ceramic	50000	Introduce and sell traditional craftsmanship of red-glazed ceramic teacups in the studio.	Business
11	Guanrun Kiln Tea Ware	21000	Introduce the implication and craftsmanship of ceramic product surface decoration in the studio, and sell it with it.	Business
12	North Fish Handmade	1859000	The outdoor kiln factory introduces the knowledge of ceramic technology and materials during the Chenghua period.	Share
13	Zhan Shao Said Porcelain	214000	Explain the process and craftsmanship of the master to create ceramics in the master studio.	Share
14	Mugu Porcelain	41000	Introduces the craftsmanship and background story of the "Ji-Gang Cup" at the studio and sells replicas.	Business
15	Jiulian Flagship Store	1389	Introduce the technical knowledge and implication of ceramic tea sets in the studio, and sell them.	Business
16	Jingdezhen Nongzili Tea Set	23000	Introduce the technical knowledge and usage of ceramic tea sets in the studio, and sell them.	Business
17	Tao Ran Clay Fun	10966	The presenter introduces the molding process and material knowledge of ceramics while making them in the studio.	Share
18	Shan Xia You Yao	38000	Introduce and demonstrate the process of drawing blue and white porcelain and related knowledge of masters in the master studio.	Share
19	Jingshou Ge Collection	83000	Introduce the ceramic technology knowledge of the "Ten Famous Kilns" at the firing site of the outdoor firewood kiln and sell replica products.	Business

Table 4.2
Hierarchical relationship of the "Business" type

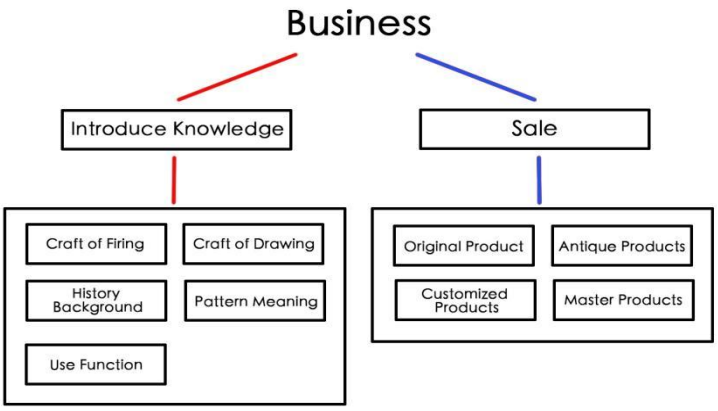
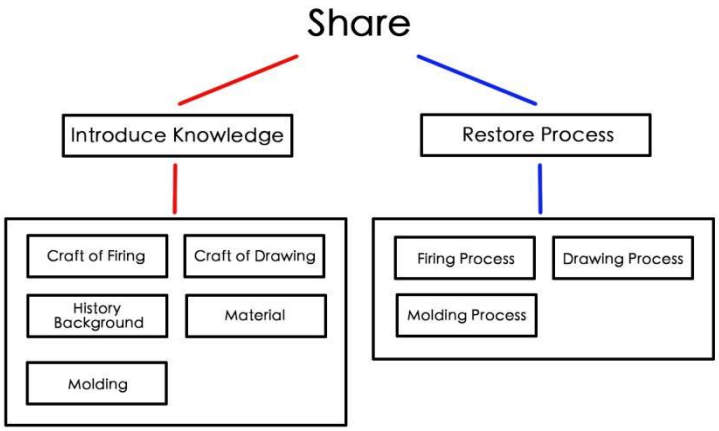


Table 4.3
Hierarchical relationship of the "share" type



Explanation of "Secrets" Helps Improve Product Sales of "Business" Live Streaming Types

From Table 4.2, it can be found that the purpose of commercial type ceramic live broadcasts is almost dominated by economic activities, which account for about 71% of the total number of live broadcasts in the survey.The business type is mainly composed of sales and introduction of ceramic heritage knowledge. The content of sales is almost self-produced, others produced and master-made ceramic products.Catherine Ziegler once said that culture can be used as a commodity for consumers to meet specific needs and desires, and has specific cultural meanings., This means that cultures have special values and understandings for commodities, and they can provide channels for transmission.The business-type ceramic live broadcast cleverly interprets the relationship between culture and commodities. Presenters of ceramic live broadcast need to use "knowledge explanation" as a sales method in the sales process.They describe the relevant information on ceramic products by explaining the firing process, drawing process, historical background and function, and most of the information involves traditional ceramic culture.To make the ceramic products sold look more unique and have high collection value, some presenters will repeatedly emphasize the difficulty of making the ceramic products and the effect of use. In the process, cultural heritage knowledge is constantly explained.

In addition, it is worth noting that in the introduction of ceramic knowledge, the live broadcast presenter of the sales type is also good at explaining the meaning of ceramic decoration, For example, in the decorative patterns, such as twining patterns, fish and algae patterns, and Ruyi patterns, they will focus on the meaning of the patterns, Almost all ceramic live broadcast presenters are based on the Qing Dynasty's emphasis on "pictures must be intentional, meaning must be auspicious", Actually traditional Chinese patterns originated from "totems". Decoration not only has practical significance, but also entrusts people's thoughts, emotions and best wishes (Li Feng & Wang Zhihong, 2012).Presenters hope to use this auspicious meaning to attract audiences to buy and increase sales.The imitation of the 280 million yuan high-priced Ji-Gang Cup that was auctioned at Sotheby's Hong Kong auction appeared in the live broadcast of "Mugu Ceramics". The presenter not only introduced the knowledge of Ji-Gang cup decoration technology, but also extended the introduction of The love story between Emperor Chenghua and Imperial Noble Consort Wan behind the

ceramics.Such a moving ceramic story background made the audience buy it one after another.For another example, the presenter of the “Guanrun Kiln teaware” will explain to the audience the pomegranate flower decoration on the surface of the teacup. In traditional Chinese culture, pomegranates represent more offspring, more blessings and a longer life, which has a beautiful meaning of blessing.This traditional motif is perfect for newly married couples or couples looking to reproduce. Rich implication and product stories have thus attracted the interest of many customers.In this way, many viewers were defeated by ceramic live broadcast presenters using various forms of “cultural weapons” and eventually produced consumption.

Mining “Secrets” helps to Increase the Number of Fans of “Sharing” Live Broadcasts

In addition to the “commercial” type of ceramic live broadcast, the researchers collectively referred to the live broadcast of other non-commercial activities as “share” type.This type of live broadcast is mainly for public welfare knowledge transmission, Although the “share” type of live broadcast is not as good as the “business” type in terms of the number of channels, from the perspective of viewers, the number of fans of the “shared” type of live broadcast is more, and they actually occupy 19 live broadcasts. 78% of the total channel fans.This shows from the side that the “share” type is more attractive to fans in terms of content output and transmission quality of ceramic cultural heritage.From the hierarchical relationship in Table 4.3, the “share” type of live broadcast is mainly composed of two factors: knowledge introduction and restoration process.In addition to having the same ceramic craft and historical background introduction as the “Business” type, the “Share” type of presenter will also introduce materials and shapes in more detail that have nothing to do with sales.

The important point is that the “share” type of presenter often has relatively solid professional knowledge and experience in the field of ceramics, and they pay more attention to the depth and process of knowledge explanation.For example, for the part of material knowledge, when the “business” type of presenter introduce, they usually only explain in one sentence: “This cup is made of high white clay from Jingdezhen, and the clay is very white.”However, the “share” type of presenter will explain the nature of the mud more in-depth. For example, the presenter of “Taoran Mud Fun” uses mud to shape, while explaining the different types and properties of mud to the audience:

> *“Look, everyone, this mud was bought at the “Tai Da” company in Jingdezhen.The current mud is prepared by these companies with various recipes.Although this mud will also be very white, but when this kind of mud was first bought, there were many pores in it.If you don't knead repeatedly like this, the pores will not be discharged, and it is easy to leave many pores on the surface of the green body when drawing the billet.Generally speaking, the whiter the mud, the softer it is, and it is easier to deform when it is burned. Those muds that are not very white and have many impurities on the surface are easier to shape. This kind of mud is harder and less easily transformed. “*

From the explanation of the presenter, it can be found that he transmits his experience and knowledge to the audience from the perspective of the producer.Obviously, this kind of experiential knowledge content cannot play a commercial role in promoting products, but it can transmit cultural heritage content more completely.

In addition, the restoration process is a major characteristic of the “share” type. Presenters usually not only communicate with the audience and transmit ceramic knowledge in words, but are pleased to present the incomprehensible content in books with practical actions.For example, the presenter of “North Fish Handmade” with the highest number of fans introduced the knowledge of ceramic technology and materials during the Chenghua period in the kiln for making antique porcelain.In addition to showing the audience the entire production process in the kiln, he also invites the kiln owner to share relevant knowledge.Not only that, the presenters of “Shan Xia You Yao” and “Zhan Shao Said Porcelain” even came directly to the studio of ceramic masters, live broadcasting and explaining the whole process of the masters' construction of cultural heritage for the audience.This was an unimaginable scene in the past. It is usually difficult for the masters to show the process of making ceramics to the outside world(Cao Jianwen, 2007), not to mention the need for each The steps are explained in detail.Whether it is in the porcelain making scene of the kiln factory or the master studio, the “share” type of live broadcast brings a kind of “exploring” spiritual colour to the audience.The famous psychologist and philosopher William James stated in his publication Principles of Psychology that one of the universal characteristics of human nature is the desire for novelty (James, 1980).Another psychologist, Jean Piaget, also affirmed that human beings have an extraordinary driving force for “novel things”, and the spirit of exploration is also one of the important elements in human development.The “secrets” of ceramic heritage, which audiences cannot see and imagine in their daily life, have become loyal fan groups under the guidance of the curiosity-seeking nature. Therefore, the spirit of “mining” the secrets can be said to be the reason for the large number of “share” live broadcast fans.

The “Presence” and “Interactivity” of the Live Broadcast can Further Reveal the “Secret”

While live channel presenters are motivated to explain and teach, ceramic cultural heritage for the purpose of selling or attracting fans.However, after analysing the codes after induction, the researchers found that the degree of transmission of these cultural heritage knowledge is actually restricted by “environmental” factors and “communication” factors.The “environment” factor refers to the environment in which the presenter lives during the live broadcast. Wang Guangxin (2012) interpreted this environment as “presence” in the teaching research of online courses, And said it can reflect the basic state of remote live education practice activities.In fact, an interesting logic can be found from the previous data table. Most of the “business” live broadcast channels carry out activities in their own live broadcast studios. The closed and rigid live broadcast space environment is easy to distract the audience.The environment of the “share” type live broadcast channels with a high number of fans is not fixed. Among the 6 “share” type live broadcast channels, 3 live broadcast activities are carried out in the master's studio, and 2 are outdoors, another one is broadcast live in its production workshop.From this scene information and the number of fans, it can be judged that the “presence” environment related to cultural heritage knowledge is more favoured by the audience.The reason the audience is attracted by the environment in which the presenter is located is because it is difficult for them to have time or opportunity to participate in this scene in the real world, Just as some psychologists said in the framework of environmental psychology, environmental atmosphere can have positive indirect effects on consumers' emotions, satisfaction, psychological commitment and loyalty(Mehrabian & Russell, 1974).

A good case is Li Ziqi, a well-known Chinese Internet celebrity. With 14.1 million YouTube subscribers, she set the Guinness World Record for “Most Subscribed YouTube Chinese

Channels".In her video works, the environment of rural and folk activities is almost always used, which is undoubtedly a great attraction for people living abroad and in cities, who can understand China through the environment and the behaviour of the presenters in the video Daily life in the countryside.Figure 4.4 shows the live broadcast of "Shan Xia You Yao". His live broadcast method is very similar to that of Li Ziqi. He is always willing to bring the audience into the actual process of ceramic production.The audience can experience the process of firing ceramics and visit the ancient ceramic kiln site on the video screen with the actions of the presenters, or watch how ceramic masters of intangible cultural heritage construct the content of ceramic underglaze decoration.This kind of "presence" enables the audience to achieve "cloud experience" knowledge learning only by participating in the outdoor live broadcast.

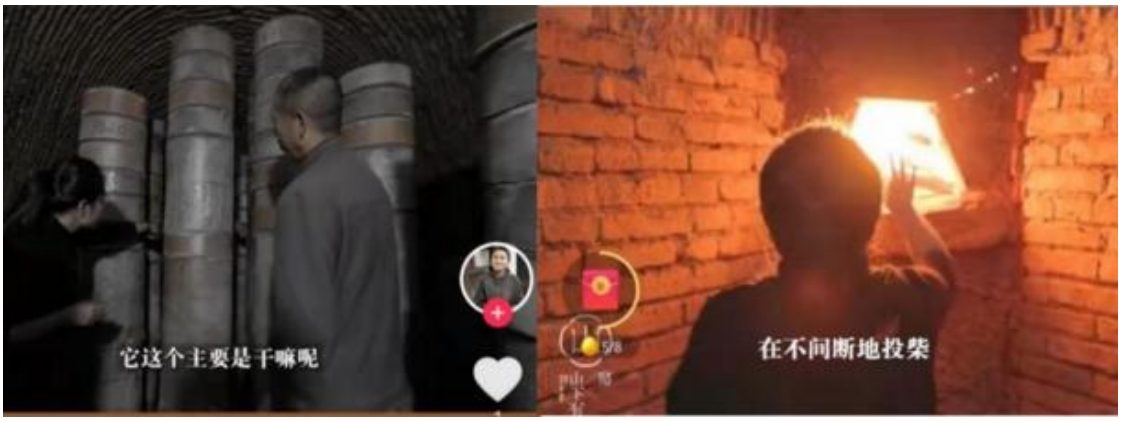


Figure 4.4: Live broadcast of "Shan Xia You Yao"

Although many studies have indicated that masters usually do not provide outsiders with the opportunity to watch their construction of cultural heritage in fact, it is difficult for ordinary people to have the opportunity to come into contact with masters.But it is this "mystery" that prompts some live broadcast presenters to find ways to uncover this mystery for the audience, thereby gaining the number of fans.During this live broadcast that "the audience loves to watch" and "the presenter can provide", heritage knowledge that is difficult for ordinary people to understand is exposed to the audience's sight because of the "presence" of live broadcast.And because of the real-time principle of the live broadcast, the restoration process of the masters cannot be edited, which means that it is difficult for them to hide the "secret of construction", and the "presence" of the live broadcast will record the activity process of all the masters.In addition, not all "secrets" are "dynamic", and the tools, materials and even the shape of the kiln used by the masters will also be exposed.

In addition, the "interactivity" of the "communication" factor further reveals the "secret" of cultural heritage knowledge.This "interactivity" refers to the interactive behaviour between the presenter and the audience during the live broadcast, which is also considered by Wang Guangxin to be one of the characteristics of online education.From the analysis of the live broadcast process of previous researchers, "interactivity" can guide the presenter to introduce knowledge in a more targeted manner.Usually in the live broadcast, the audience will ask many questions after the first round of the presenter's knowledge, For example, during the live broadcast of "Beiyu Handmade", when the owner of the ceramic product explained the characteristics of the Chenghua cup, some viewers asked:

"*Why can this cup be made so thin? Is it because of the ability of the creator?*"

To this question, the creator responded as follows:

> "*Many people think that Chenghua's cups are thin because the blanks are made thin.In fact, it is not. It is thin because the degree of vitrification of the glaze was high at that time, reaching a vitrification rate of 80%.Now, the glaze bought in the store is not up to 80%. In order to reproduce Chenghua's ceramic cup, I read many old books and went too much porcelain producing areas to find ancient material formulas.After more than ten years of research, I finally achieved a similar glaze effect.*"

After the creator finished answering the audience's questions, another audience continued to ask:

"*Can I buy this glaze from you? I want to learn how to make this cup*"

The creator also responded to this question:

> "*I don't sell glaze, but I can give it to you for free if you want it, I can show you how to make it now. It's actually not difficult.*"

From the words of the producer, it is clear that the transmission of content during the live broadcast is not only dependent on the unilateral output of the presenter, but the interaction with the audience can help to expand the interpretation channels of cultural heritage knowledge.Kiousis (2002) regards this "interactivity" as a dynamic and interdependent process that exists between the sender and the receiver.

Another channel, "Jade Imperial Kiln Xie Fuguo" also presents an "interactive" heritage interpretation process, The demonstrator spreads cultural heritage knowledge at the scene where the master builds the blue and white decoration, as shown in Figure 4.5.As the master's construction activities are carried out, the audience will ask some questions according to the construction process, such as "Why is the blue and white pigment black?", faced with these questions, the master will patiently answer them.This kind of interaction is very similar to teachers and students in classroom education, but one difference is that traditional classroom education usually interacts according to the fixed content of books, while live broadcast interaction is relatively random.Each audience pays different attention to the content of the presenter's behaviour. Some audiences pay attention to appearance, some pay attention to craftsmanship, some pay attention to price, and some pay attention to history.Although occasionally the audience will ask questions that the presenter cannot answer, but this does not affect the more heritage knowledge brought about by interactivity. This interactive process of further explaining knowledge is also an effective process of digging deeper into "secrets".

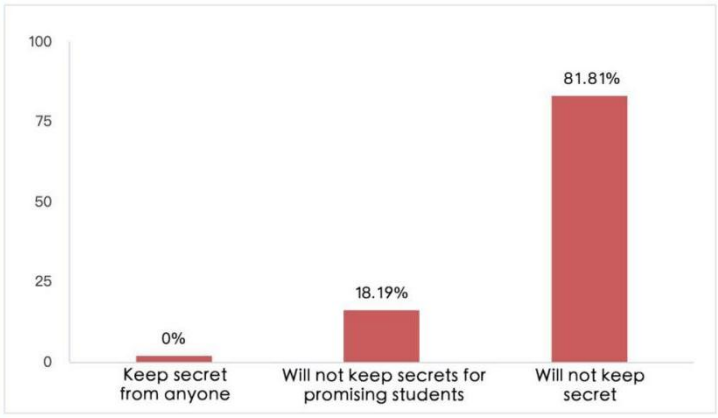
Fig 4.5 The master shows the process of building blue and white

The "Secrecy" Attitude of Ceramic Masters has Changed

According to the researchers' previous observation and analysis results, many masters participated in the live broadcast of ceramics. Importantly, they presented many cultural heritage construction behaviours, and these behaviours unreservedly disclosed their creative process.This phenomenon seems to conflict with the "secrecy" view expressed by some studies. In order to further understand the current masters' views on the "secrecy system" in education, the researchers conducted a questionnaire survey on 11 ceramic masters.The content of the survey includes the basic information on the master and two questions about the "secrecy system". The first question is whether the master will take "secrecy measures" for the students when it comes to core knowledge.Table 4.6 shows the answer to this question.81.81% of the masters said that they would not keep it secret, and 18.19% of the masters said that they would not take "secret" measures for all students. When facing the students they are more satisfied with, the masters will impart "secret" knowledge without reservation.None of the masters expressed a firm attitude of secrecy. Judging from this result, the sense of existence of the "secrecy system" in contemporary society has begun to become weak.

Table 4.6

Results of the questionnaire survey on whether masters will adopt "secrecy" educational measures



Another question in the questionnaire was what did the master think caused the secrecy system in the past?Table 4.7 shows the word frequency results according to the open-ended answers of the masters. The results indicate that the “secrecy system” in the past mainly originated from the traditional thinking of the masters.Some masters are more conservative in their concepts, worrying that once their core knowledge is learned by students, students will not continue to be assistants to the master with peace of mind, but will steal the master's business instead.Some masters also said that “secrecy” is an inspection of the student's character and morality. Only when the master recognizes the student's character and ability will he pass on the core knowledge to him.In order to gain a more profound understanding of these situations, the researchers conducted in-depth interviews with the three masters surveyed, including Master Jiang who chose whether to keep it secret according to the situation of the students, and Master Xu and Master Hong who said they would not keep it secret.The content of the interview revolves around the master's views on the “secrecy system”. Master Hong once said in an interview:

> “*Some masters keep secrets and refuse to teach because they are not confident enough and worry that students will master the skills and then surpass them in technology. Unlike before, it is becoming more and more difficult to recruit apprentices.I used to have more than a dozen apprentices, but now there are not many apprentices who can persist in learning. If we keep it secret, the students will be even less willing to learn.Nowadays, drawing is relatively boring, and technological products such as mobile phones and TikTok will affect young people to learn this traditional thing.Now, many students who have not passed the college entrance examination go to technical schools, or just go to deliver food to make “quick “money.I am now eager to pass on my knowledge to more students. “*

Another Master Xu, who said he would not “keep it secret”, expressed similar thoughts:

> “*Times have changed. I used to have many students. I didn't have the energy to teach them all one by one. I might teach different content according to the characteristics of different students so that they can master a certain skill very proficiently.It’s different now. You see, I only have 2 apprentices in total. Now I teach them by myself. I really hope that they can learn all the skills. Sometimes I feel that they are not working hard enough and learning fast enough.I even worry that there will be no young people willing to inherit our ceramic skills in the future, and this traditional art will disappear*.”

From the words of the two masters, it can be found that the reduction in the number of students has had many effects on the masters, the current development of education has produced more educational platforms and opportunities, A survey on Chinese folk education showed that in the past, students educated by the master-apprentice system were mainly young people from poor families or who did not enter college (Yeyu Xu, 2013). Now, even students who do not get into university can continue their studies in technical schools.The development of China's Internet has allowed many young people to easily find jobs, such as delivering food or being a driver. The wages of these jobs are not lower than those of apprentices who have just graduated, and even higher than them.This has resulted in fewer

and fewer students engaging in this traditional and "boring" master-apprentice education. When it was difficult for the masters to recruit apprentices, they began to worry that no one would inherit the traditional skills in the future, which led to changes in the masters' educational psychology and attitudes.Of course, not all masters will become so open in the information society.Master Jiang still expressed to the researchers that he would not announce the core knowledge to everyone:

> *"I have always taught slowly. On the one hand, it is to let the students practice and master the skills continuously. On the other hand, I am worried that if I teach all the skills soon, he will not come and work hard.I teach students, and I also teach by division of labour. For example, this student has been with me for more than ten years, and she still doesn't know how to fill in "glass white". I only teach her to fill in colours and draw lines."Glass White" is specially studied by other students, but some students are intelligent, learn quickly, and work hard. I will teach a little more. "*

Master Jiang's teaching method is obviously the same as that of the previous Master Xu. She disassembled important knowledge and passed it on to different students. The amount of knowledge students learn depends on their individual learning attitude and ability.It has nothing to do with work and learning time.From this point of view, Master Jiang's attitude towards core knowledge is still conservative, but Master Xu has made changes to this.

Table 4.7
The word frequency display of the reason the master believes that there was a "secrecy system" in the past

Discussion

The researchers focus their discussion on 2 main findings:①The impact of information environment on traditional cultural heritage education;②Changes in Master Values.

The External Information Society Gradually "Disintegrates" Traditional Cultural Heritage Education

The results of this study show that the development of science and technology in the information age has opened up more channels for knowledge learning, Although the traditional Chinese master-apprentice system education method is still common in folk

education, under the impact of the modern education system, folk education has changed from a priority to a secondary choice.However, the development of information technology has further deepened this impact. More than 20 years ago, Jonassen stated that the integration of technology is an important factor in educational reform.Compared with traditional school education and folk education, the webcast technology represented by TikTok provides a long-distance and open learning mode.In this model, the transmission objects of cultural heritage knowledge are not limited to young students, but include people of all ages.Not only that, the “real-time nature” of webcasting presents the dynamic transmission of heritage knowledge. As the famous Canadian scholar and proponent of connectivism learning theory, Jim Simmons (2009), network knowledge is like oil in a river or pipeline. Knowledge is no longer a static hierarchy and structure, but a dynamic network and ecology.This dynamic transmission is mainly reflected in the “presence” and “interactivity” of the live broadcast.”Presence” enhances the audience's real experience, enabling them to “walk out” of the cold and static classroom and feel the heritage world that is usually difficult to touch.And “interactivity” has enhanced the transmission of ceramic heritage knowledge on the basis of “presence”.It should be known that the “lack of interaction” between teachers and students has been regarded by many scholars as one of the important factors hindering the teaching effect (Kuh,2001).The webcast shows a good frequency of interaction in this aspect, and the motivation for this interaction is based on the guidance of the live channel and the audience's own interest in heritage knowledge. The live channel has no way to force the audience to watch their live events, so This kind of learning in the interest of instinct will be more attractive.

In addition, today's network information technology is not only reflected in the form of communication and remote experience of educational transmission, but also connects the economy and entertainment.The researchers divided cultural heritage webcasts into two types: “commercial” and “sharing”. In the dual blessing of “these two types, the educational transmission channels of cultural heritage have undergone more dynamic and flexible changes.In essence, they actually correspond to the economic and entertainment attributes of traditional culture. As early as 2015,UNESCO discussed the economic benefits of cultural heritage in its publication “World Heritage and Sustainable Tourism”, and stated that traditional culture should not be passively protected, but should be proactive in achieving sustainable development.In fact, ceramic cultural heritage is also actively developing. Now, heritage knowledge is covered with a “business” cloak and quietly integrated into products to transmit to the audience. The audience also recognizes the cultural attributes of ceramic products because they feel the charm of culture.In this regard, this study argues that Golan Jeffer’s research viewpoints are no longer applicable to China today. Today’s ceramic industry not only no longer excludes the public learners, but instead they care more about attracting audiences and learners because they are all potential customers that businesses focus on cultivating.The economy and education achieve a “symbiotic” relationship because of the intervention of cultural heritage knowledge. “Share” makes cultural heritage more entertaining, Finnegan's research has demonstrated that information such as the history and stories of traditional cultures has an entertaining quality.In this research, it is precisely because of the rich historical stories and the construction process of heritage secrets that cultural heritage presents the entertainment attributes of “secret disclosure” and “exploration”.The final result is to attract many audience attention and learning.

In general, technological development in the information society has changed the way people acquire knowledge, and webcasting has made the transmission of cultural heritage knowledge easier and more interesting. Traditional forms of education have gradually "disintegrated" in this external environment change.

"Transformation" of the Internal Values of the Master Group

Although numerous existing studies have indicated that the phenomenon of "secrecy" in traditional master-apprentice education is universal, However, the analysis of the results of this study indicates that this phenomenon has become increasingly weak. None of the 11 masters surveyed showed an attitude of insisting on "secrecy" to the outside world.The researchers believe that the main reason for their change from the past "secret" attitude to the current "open" attitude has a lot to do with the development of the information society.Although on the surface, the large number of jobs provided by information technology has had a huge impact on the recruitment of apprentices by masters. For example, young people would rather go to deliver food or go to technical school than spend 3 years or more studying with masters.But in essence, it is actually the contradictory relationship between the backward labour force and the advanced productive forces.This contradictory relationship has been exposed to the public's attention as early as the era of the industrial revolution.However, this kind of contradiction has always been difficult to control and reconcile. The masters can no longer recruit many apprentices through the past means, which means that no one can inherit their skills and knowledge.From a realistic point of view, no apprentice means that there is no one to help the master complete those simple but time-consuming tasks, so the lack of apprentices will make the master feel the crisis of survival.In fact, the Chinese folk mentoring system has a history of thousands of years. The development of history has proved that Chinese ceramic folk education will also evolve itself according to social changes.The ceramic "industry gang" that appeared in the late Ming and early Qing dynasties is a typical case of changes in the traditional master-apprentice system.Due to the development of the folk ceramics industry, the objects of family-style skills teaching in the past have expanded from relatives with blood relations to groups in the same village or hometown.In the era of reform and opening up, the development of industry has expanded the enrolment targets of the mentoring system to even unrelated groups.Young people only need to be introduced by friends and pay a certain fee to learn knowledge from the master.Today's Chinese masters are also facing the test of the information age. Even though many studies have expressed concerns about this, the results of this study once again prove that the masters still retain the function of "self-evolution", and they are not as fragile as imagined.

The intervention of the masters in the webcast is a phenomenon of epochal significance in the eyes of the researchers.Whether they show up because they were invited by a live channel presenter or on their initiative. This all shows a change in their inner attitude, they have become more accepting of reality and open.The results of the interviews with the masters showed this change, and the masters now hope that someone can inherit their ceramic skills, to avoid the embarrassing situation of these skills disappearing.Not only that, the masters began to appear in the activities of the Internet economy. In the live channel of "One Party Teaware", the ceramic tea sets drawn by the masters were sold on the spot by the demonstrators, and they personally explained the knowledge and construction process of ceramic products.Under the blessing of the master's "halo", ceramic products have attracted

many audiences to buy. This way of obtaining new consumption experience through expressing heritage knowledge is very consistent with the experience economy theory, that is, using commodities as props, an activity that can immerse consumers in it and is worth remembering (Joseph Pine, 2011).This form of endowing works with more “commodity” attributes is actually a characteristic expression of the transformation of the masters' values.In the view of the researchers, this form not only helps masters to obtain more profits, but more importantly, this kind of ceramic products with artificial cultural value actually represents a new form of heritage education export.Proactively conveying cultural heritage knowledge with the help of “commodity attributes” will help sell ceramic products. The more knowledge that is transmitted externally, the greater the possibility of attracting audiences and consumers.In addition, the behaviour of masters to actively share heritage knowledge is also beneficial to their recruitment of students, Many viewers who are interested in traditional ceramic culture often express their willingness to study in the studio, which also opens up channels for recruiting students.

Of course, not all masters showed a huge shift in values towards the “secrets” of heritage, Some masters who still adopt a conservative attitude remind researchers of the cultural conservatism viewpoint of Parsons. Cultural conservatism tends to make a fundamental negation of newly generated culture and traditions.Although viewed from a positive perspective, cultural conservatism attaches great importance to the inheritance of traditional Chinese culture and insists on establishing contemporary Chinese cultural values from traditional culture.However, from another perspective, when cultural conservatism puts too much emphasis on the value of Chinese traditional culture, due to its obvious conservatism, it often ignores the limitations of traditional culture, which is likely to cause a disconnect with the times.In any case, due to the popularization of information technology, the original “conservative” masters have become more open, and their openness has made ceramic cultural heritage education more meaningful and quality.

Conclusion

Online livestreaming has reshaped the dissemination of ceramic cultural heritage through a dual-track model of “commercial-driven” and “knowledge-sharing” modes. The former integrates cultural symbols—such as the symbolic meanings of decorative patterns and historical narratives—into product storytelling, leveraging commercial motives to attract consumption while transmitting knowledge; the latter employs craft restoration, contextual demonstrations, and in-depth interactions to satisfy public curiosity about traditional techniques, propelling cultural heritage from “closed, secretive transmission” to “open sharing”. Faced with pressures from the information age (e.g., declining apprenticeships and technological transparency) and shifts in economic-cultural demands (e.g., livestreaming’s economic benefits and awareness of heritage preservation crises), ceramic masters are gradually weakening the “knowledge secrecy practices”, proactively disclosing core techniques via livestreaming to form a virtuous cycle of “knowledge sharing—apprentice attraction—cultural value enhancement”. This transformation not only alleviates the constraints of traditional exclusivity on innovation but also injects sustainable momentum into cultural heritage preservation. Moving forward, it is critical to address standardization challenges in cultural heritage livestreaming and strike a balance between openness and cultural uniqueness. Additionally, establishing digital archives to safeguard the authenticity of

core techniques will ensure the dynamic, living transmission of traditional craftsmanship amid the digital tide.

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