

Psychological Analysis of Li JiaQi's Live-Streaming Consumers During the Spring Festival under the Epidemic

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Abstract: The current pandemic has largely changed the world across all sectors of the society. In this paper, we shall specifically look into the effect Covid-19 has had on Chinese social and commercial sector over the time of its existence. Things that normally occurred physically, have taken a toll and nowadays occur virtually thanks to the presence of web connections and streaming platforms. Precisely, our focus in this case is on the Chinese spring festivals and the impact coronavirus has had on the attendance and normal activities. Firstly, physical meetings to celebrate the festivals were entirely done away with by the Chinese government meaning people had to change and their modes of attendance. With this, the festivals generally took place virtually such that online streaming of events surged. The number of virtual attendees in hand with the demand for streaming services therefore grew tremendously and such developments has a number of implications. For example, revenue earned by the corporations that offer streaming services generally increased and for celebrities that took part in the festivals in terms of performance had their income secured. Therefore, COVID-19 largely affected a number of social activities in China for example shifting to online sales and purchases alters consumer culture but still, there are a number of positive developments

Keywords: Consumer psychology, Covid-19, streaming platforms, Consumer psychology

1. Introduction

Since the outbreak of COVID-19, the global economy has entered a "Great Depression". Many industries are also in crisis, despite the monetary and fiscal policies of governments to help businesses. The epidemic has had a huge impact on the short-term economic aggregate demand, aggregate supply, employment and market expectations of all countries, and economic uncertainty has increased greatly. During the epidemic period, China's economic status quo has a great impact on China's economy in the short term, but in the medium and long term, the trend of China's economic growth will not change much. And the China's economy is likely to maintain normal growth in 2021. In addition, the theme live broadcasting industry we discussed has also entered a stage of rapid development. Especially during the epidemic period, live broadcasting with goods has brought a great impact on people's daily life. Because everyone need stay at home when the epidemic coming, so a lot of people who do not watch the live goods are also watching the live goods at home with their mobile phones. From the initial stage of China's live streaming e-commerce in 2016 to the rapid development period in 2020, we can find that live streaming e-commerce has great potential in the future. Since the beginning of 2020, the number of users in the live broadcast market has also grown rapidly. The number of live streaming users in China is expected to reach 550 million by 2020, with a growth rate of more than 9.2 percent, according to data. There are many live streaming platforms in China, such as Tik Tok, Taobao, Kuaishou and so on. However, Tik Tok develops the slowest in the field of live streaming e-commerce. In Tik Tok, we often see that some Internet celebrities who are not specialized in live streaming for selling goods make use of their spare time to live streaming and take goods and make some profits. Compared with Taobao, which has a fast development speed, there are two major live broadcast merchants, one is Weiya, and the other is Li Jiaqi. These two have great influence and contribution in China's live broadcast e-commerce industry. During the Spring Festival, the major goods platform to take advantage of the consumers to go home to

buy Spring Festival goods, a series of e-commerce promotion.

Among them, the total sales of the top 10 streamers on Taobao live streaming reached 292 million yuan; Kuaishou e-commerce top ten total sales of 1.178 billion yuan; Tik Tok's top 10 e-commerce sales totalled 196 million yuan. We can know that Kuaishou e-commerce during the Spring Festival with the highest total amount of goods. The purpose of this study is to discuss the current situation of the Spring Festival live broadcast and the analysis of consumer psychology under the epidemic situation.

Due to the fact that the COVID-19 pandemic alters customer decision-making and online purchasing habits (Mason et al., 2021), e-commerce has dominated since the COVID-19 pandemic, and retailers have invested significant resources in developing, upgrading, and marketing their online shops. Specific independent merchants that did not run online stores prior to the closure devised temporary selling products, such as sharing products on social networking platforms and providing product pick-up or delivery services (Koch et al., 2020). Others have also given promotions on their online platforms and begun social media promotion drives. Intrigued by the meteoric rise of e-commerce live streaming, this article focuses on the most compelling and illustrative case of Chinese ecommerce live streamer Austin Li.

Known in China as the “King of Lipstick,” Li Jiaqi, also known as Austin Li, is without a doubt the best beauty product salesman in the nation. He once sold 15,000 lipsticks in five minutes using Taobao’s live-streaming facilities. He has nearly 40 million followers on Douyin, China’s equivalent of TikTok, where he often live-streams his beauty care products. According to Chinese newspapers, his turnover in 2019 surpassed those of thousands of publicly traded firms. As the coronavirus epidemic known as Covid-19 wreaked havoc on China’s economy, a number of businesses, including food maker Danshenliang, pursued Li’s assistance in reviving first-quarter revenue (Huang, 2020).

An examination of his discursive techniques reveals that ecommerce livestreaming as an emerging medium of advertising not only shares characteristics with conventional marketing dialogue but often incorporates affordances exclusive to livestreaming platforms. To be more precise, livestreaming is characterized by time constraints, real-time interaction, and video-assisted communication. These capabilities allow Li to engage in more immersive and customized compelling dialogue than is possible with traditional advertising.

2. Related work

Using the network to carry on the live stream with goods is a new opportunity of job seekers that is gradually popular in recent years. It is also very relevant among consumers to watch the on-site introduction of the keynote speaker and experience the products and finally make a decision to pay for them on various software. Discussions and studies about this new field and its leaders have become a hot topic. But what novel conclusions can be drawn when comparing Li, a representative of the live-streaming industry, with the COVID-19 epidemic, which has disrupted or wiped out many businesses? The work of this paper will have a certain enlightening effect on the consumers and personnel in this field.

2.1. A new way of network marketing

Live streaming is in line with the trend of The Times. People need this kind of entertainment product to feel relaxed under the pressure of work and life. The anonymity and virtual nature of live broadcast enable the audience to let down their guard and interact with each other. Through real-time participation functions, such as giving virtual gifts and sending comments, a complete emotional connection is formed between viewers and anchors, as well as between viewers and viewers. Moreover, today's fragmented and persistent media usage habits enable people to watch live broadcasts anytime and anywhere, and the continuous activities can almost run parallel with the real life. Compared with the traditional physical marketing channels, live broadcasting is more three-dimensional and flexible. Professor Dai, from the Philippines, argues that the marketing approach uses high-quality content, incentives and a high degree of interactivity to drive consumer purchases. Consumers can not only understand products through text, pictures and sounds, but also obtain the information they want through comprehensive and intuitive channels in the form of variety shows or songs. Online sales methods such as limited, limited purchase, bonus and other ways to manipulate the price to induce consumers to buy the impulse. Traditional marketing due to space, time, personnel deployment of the problem, the communication between consumers and businesses always has a big obstacle. In the form of live broadcast, viewers can

communicate and interact with anchors in real time and form a sense of usefulness of commodities in advance. This is more conducive to consumers to complete the purchase behaviour.

2.2. Web celebrity economy

Web celebrity economy is a process of style selection and visual promotion based on the taste and vision of celebrities, gathering popularity on social media, and targeted marketing based on huge fan groups, so as to transform fans into purchasing power. It has an obvious head effect. In 2020, the Viya organized, planned, and participated in over 100 public welfare live broadcast activities, carried out live broadcast for poverty alleviation and agriculture in many provinces, and guided a total turnover of nearly 560 million yuan, injecting new forces into the fight against poverty. Li Jiaqi has achieved a sales volume of 2.28 million yuan for skin care products in one second, sold out 14,000 lipids in one minute, and achieved a sales volume of 6 million yuan in three minutes. These are almost impossible to surpass.

2.3. Consumer attitudes and behaviours during the epidemic (on college students)

In terms of college students' consumption expenditure during the epidemic, the survey showed that online shopping platforms such as Taobao became the main consumption channels of college students during the epidemic, and only less than half of the students chose to consume in physical stores. The consumer thought of college students during the epidemic period is dominated by rational type. Their outlook on life and values have gradually formed, and they have certain self-control over their consumption behaviours. Meanwhile, due to the decrease of distributable income and the strain of living expenses during the epidemic period, their consumption behaviours will also become cautious. Personal disposable income changes. During the epidemic period, all kinds of economic sources decreased, and the original consumption balance was broken, leading to a sharp decline in consumption level. At the same time, they worry about the spread of the virus. During the epidemic, no matter what kind of shopping, frequent consumption poses a certain risk of transmission. For the offline consumption behaviours related to travel, such as catering and tourism, the expenditure contraction is the most common and the impact is the deepest, with 51.36% and 50.26% of the surveyed public reporting the decrease of such consumption expenditure respectively. Also, the public's expenditure on culture and entertainment also decreased significantly, with 39.10% of the surveyed public also reducing expenditure. While reshaping the old consumption perception of the public, the epidemic has also given rise to a large number of new consumption scenarios, with consumers shifting from offline to online. The emergence of contactless distribution and new retail and other emerging consumption patterns brings e-commerce a rare opportunity for development

3. Methodology:

The analysis topic chosen for this thesis is the most influential and illustrative example of Chinese ecommerce live-streamer Austin Li.

Products were offered live through marathon live-streaming sessions that lasted between six and eight hours. Li offers everything from skincare products to kitchen equipment and sweets in his livestreams after the pandemic. Customers were enticed to purchase when Li counted down from ten, joyfully announcing on his stream as thousands of products sold out in a matter of seconds. This study would concentrate on Austin Li's makeup collection.

Amazed by live commerce's remarkable performance and fascinated by this newly emerging media form, I intend to explore the discursive techniques used in e-commerce livestreaming and uncover tools exclusive to this modern media genre. To accomplish our objectives, I would use Multimodal Discourse Analysis (MDA) to examine the case of Austin Li.

The term "discourse analysis" refers to "a general mode of semiosis, that is, meaningful symbolic behaviour." Historically, discourse research has put a premium on linguistic capital. However, with the emergence and widespread use of visual media, discourse forms have diversified, and the focus of discourse study has grown from texts to photographs, gazes, facial expressions, and spatial placement of persons (or objects) within the picture, design, and so on (Kress, 2010). Traditional discourse scholars, inspired by hypotheses of systemic functional linguistic and social semiotic, conclude that non-linguistic forms often play a critical role in making social definitions and therefore refer to MDA while presenting multimedia texts that include two or more semiotic structures.

Multimodality deals with how the audience interpret or understand the content through various means of communication, including but not limited to language. As it comes to defining and representing a practice and representation with all semiotic depth and richness, it is the basis or means of that. The combination of semiotics like the picture, gesture, offers, incidents, actions, and more is Multimodality. In conclusion, Multimodality offers us a new way to investigate semiotics such as picture, motion, text-based communications, and so on.

MDA's objective is to comprehend how different modes combine to produce full definitions. MDA proponents assert that this approach enables "more comprehensive and inclusive inquiries, analyses, and representations that have the potential to transform society, culture, and politics" (Liberat et al., 2017). MDA has been used in art, music, advertising, and digital media research to examine the interplay between audio, visual, and linguistic interpretations (Baykal, 2016).

4. Data Collection:

The data collection consists of Li's online livestreaming sessions. Given that Li rose to fame by livestreaming lipsticks, we restrict our analysis to his livestreaming exclusively about beauty items. While compiling info, it was discovered that Li's team did not release entirely documented versions of his livestreams, nor did they publicize his makeup-related livestreams. As an option, I used data from the Bilibili website, which contains a greater number of video clips regarding Li's livestreaming than other video sites such as YouTube, Tencent, or Aiqiyi. The video clips on Bilibili were captured by viewers during the livestreaming sessions. We then type the search term "Austin Li makeup" into the search bar, and the results are quite random, including clips of various lengths and including a variety of different individuals. We then apply more stringent criteria, selecting just those that are recordings of Li's livestreaming sessions which last at least 5 minutes to ensure the livestreaming's background is completely demonstrated. As a result, we already have over 400 minutes of data that met our standards.

5. Data Set Attributes:

The data set mainly comprises of 4 columns of data. The first column represents the name of the products. This study focuses on makeup products so this column include products like face creams, face masks etc. The second column represents each discount offer related to each item of makeup. These offers were confined to livestreams. So there was a considerable difference of prices between the bundle of products each consumer buy during livestream and the same products they buy in regular market. This makes the customers of Austin Li to rush towards livestream and buy products in discount.

The 3rd column has the values of the discount price of each offer related to each product. The 4th columns has the actual regular market combined prices of products in each offer. This would help in comparing the price differences of market prices and livestream offers prices.

One of the difficulties associated with MDA is data transcription (Recktenwald, 2017). Different styles can have an effect on data comprehension in multimodal documents, making it impossible for researchers to determine what should (or should not) be transcribed. Prior to transcribing results, it is critical to understand the study objectives. Since the aim of our analysis is to examine Li's discursive discounting strategies while livestreaming, we integrate elements that contribute to persuasiveness into the transcribed results. I used the multi-column transcription scheme because it enables a succinct and synchronized presentation of goods and costs.

6. Conclusion

Then global society and economy has witnessed drastic changes for the past couple of months and China has not been an exception. Since the pandemic began, PRC has celebrated two spring festivals in manners never witnessed before. Basically, physical meetings were banned in the country and a number of lockdowns imposed in a trial to curb the spread of Sars covid -19 which means that the citizens of china had to find alternative ways of celebrating the event even while being socially apart. The option in this case generally favoured the use of online streaming technology in order to facilitate virtual meetings and celebrations. Within the celebrations and the online interactions, business players have found an opportunity to sell the products and services online. Major streaming platforms such as Taobao, TikTok, Meiyu, and Kuaishou have facilitated such economic activities. Case example is with Austin Lee, normally referred to as Li Jiaqi who normally markets and sells a number of beauty products online.

He has made outstanding revenue through his activities and major companies sought his help in order to sell products online when the pandemic surged and government restrictions got intense. Generally, all shops after witnessing such massive and lucrative developments have opened up their online shops and we can see how investors have placed huge amounts of capital on upgrading their online shops and sales services. Eventually, revenue of mentioned streaming platforms has drastically increased considering that the number of online sellers and buyers exponentially grown.

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