

A Comparative Study on the Small Commodity Market of Traditional Crafts of Tourism in China and South Korea

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ABSTRACT

With the economic and cultural development, traditional handicrafts will inevitably be connected with other industries to form consumption clusters to promote their own development. The small commodity market of traditional crafts in the tourism industry not only has its advantages, but also has difficulties in its own development. As members of the same regional economic entity, China and South Korea have similarities and differences in the small commodity market of traditional crafts. In terms of the comparison of the small commodity markets of traditional crafts in tourism, China and South Korea have advantages and problems. It is suggested to make mutual reference and learning.

Keywords: *China and South Korea, Small commodity market of traditional crafts, Comparative study.*

1. INTRODUCTION

On the basis of creating objects, arts and crafts emphasize on skills. And creating objects is indeed the vitality of traditional crafts. Crafts are not only the inheritance and continuation of traditional handicrafts, but also the creational nature of handicrafts,[1] which are also one of the vitality sources for the sales of small traditional crafts. With the globalized economic development and cultural influence, traditional crafts will be naturally linked with other industries to form consumption clusters to promote their own development. Among them, the industry that is most easily connected with the small commodity market of traditional crafts is the tourism industry.

No matter it is in China or foreign countries, the small commodity market of traditional crafts in the tourism industry not only has its advantages, but also faces difficulties in its own development. Especially, with the development of global economy and international tourism, the small commodity market of traditional crafts has both similarities and differences. However, as for the comparison on small commodity market of traditional crafts of tourism in China and South

Korea, each has its own advantages and problems. They must learn from each other.

2. COMPARISON OF SMALL COMMODITY MARKET STRATEGIES OF TRADITIONAL CRAFTS OF TOURISM IN CHINA AND SOUTH KOREA

2.1 *Comparison of Market Guidance Strategies*

With the vigorous development of the new economy in the new century, almost all market strategies must take market orientation as the vane. For small commodity markets of traditional crafts of tourism in China and South Korea, it is suggested to take the market as a barometer to make corresponding adjustments and changes. In China, small commodity market of traditional crafts has government policy support and free competition under a market economy. Some producers and consumers will inevitably pay attention to popular tourist crafts. The most common ones are sales and production of cultural goods in tourist attractions all over China. In South Korea, it plays its small economy model of being

more, faster, better and cheaper. It makes rapid changes according to the market and produces traditional crafts with obvious seasonality or short periodicity. In this regard, South Korean traditional crafts will not be like some regional tourist crafts in China, which will have a lot of human and financial investment after they are sold well. In the next quarter and the next sales boom, their traditional crafts will inevitably make changes, which are intentional, leading to the fact that tourist crafts in the same scenic spot have stronger timeliness and mandatory updating. For consumers, if they see a favorite product and they don't buy it this season, they won't be able to buy it next season or next year. Therefore, the interaction between manufacturers and the market will become a new direction of market warning and a new means of promotion for Korean craftsmen.

2.2 Comparison of Government Support Strategies

For the development of relatively weak cultural industries, it is suggested to take necessary government support policies, such as reducing tax rates, or exempting procedures. Chinese government's support for the tourism industry and the integration of small commodity markets of traditional crafts are more diverse, such as market planning, product development, regional guidance and so on. The quality of traditional crafts in Korean tourism is not necessarily higher than that in China. It is difficult to reach the level of traditional Chinese crafts in terms of material and technology. Therefore, South Korea pays attention to innovation. In addition to the government's support and planning, a variety of cultural festivals have been held. This kind of cultural festivals will be almost in all regions and at different times in South Korea. According to the cultural characteristics of each region, a variety of cultural festivals have been held, such as Paikche International Cultural Festival, Gyeongju International Cultural Festival, etc. This not only activates the diversity of tourism, but also presents a different look to the small commodity market of traditional crafts, which is attached to the tourism industry. Basically, it is characterized by low investment and strong flexibility. It can be assembled instantly, but neglected to disperse. And then, it is prepared for the next cultural festival.

2.3 Comparison of Cultural Strategies

In general, the production and sales of traditional crafts are inseparable from the inheritance and construction of regional traditional culture. In addition, the effective cultural strategy is indeed an effective means of tourism and cultural industry. And it is indispensable for the small commodity market of traditional crafts that develops in coordination with the tourism industry.

Traditional arts and crafts are one part of China's traditional culture, with rich regional and national characteristics. This is the basis of implementing cultural strategy and the advantage of tourism.[2] In addition, with various forms, rich contents and profound meaning, traditional arts and crafts reflect the classical aesthetic value and rich folk connotation, such as firing, forging, dyeing, weaving, carving, woodworking, decoration, etc.[3] Therefore, traditional arts and crafts are another landscape of China's history and culture, which is complementary to tourism culture. This is also an effective cultural strategy.

China's cultural strategy for the small commodity market of traditional crafts in tourism is not only in the stage of support, but a cultural means led by the government to fully mobilize the enthusiasm of traditional handicraftsmen. In terms of cultural policy, organizational form, technical guidance, market promotion and cooperation, China has actively made strategies for implementation. For example, in the re-excavation of surname culture in Linzi, Shandong Province, the government not only actively organized regional cultural scholars and cultural and historical departments to make the studies, but also actively established a market culture framework with the powerful tourism enterprises in the region, and implemented effective planning, design, and human and financial scheduling. This kind of cultural strategies is really extraordinary, mobilizing the enthusiasm of the majority of practitioners in traditional arts and crafts. A large number of traditional crafts with regional cultural attributes have sprung up in the market, bringing good economic benefits. However, this kind of benefit will not be long-term benefit, and the disadvantage is that the cycle is long, and the renewal speed of products cannot keep up with the changes of the market. In this regard, South Korea's cultural strategy has played the advantages of being short, flat and fast. Although it is difficult to compare with China in the quality of traditional crafts, it has mastered the characteristics of consumers liking the

new and hating the old in the creativity of traditional crafts, and actively updated its cultural policy, not just keeping pace with the times. South Korea will promote the seasonal development of tourism and cultural industry in the region with different cultural themes every year. The small commodity market of traditional crafts will also be adjusted due to the different cultural strategies of the local government to promote the sales of cluster consumption, increase the income of practitioners in traditional crafts and stimulate the reproduction and product renewal of traditional crafts.

3. A COMPARATIVE STUDY ON SMALL COMMODITY MARKET MECHANISM OF TRADITIONAL CRAFTS OF TOURISM IN CHINA AND SOUTH KOREA

Since the reform and opening up, China has entered the era of market economy, and the traditional craft products must also adapt to the political and economic environment, not just focus on the simple inheritance of skills and the slow operation of small-scale peasant economy.

In the 21st century, China's tourism industry develops by leaps and bounds. As an important part, small commodities of traditional crafts also enter the tourism and cultural industry. In the development, small commodities of traditional crafts are generally set up as a subsidiary part of tourism culture. With the development of tourism and cultural industry and the active production and sales of small commodity market, the relationship between the two shows more features, and they're exerting on each other in the mutual force. Even, it is to build tourism with the use of traditional cultural small commodities as the basis of tourism culture, achieving the common development of commerce, technology and culture.

As for the small commodity market mechanism of traditional crafts of tourism in China and South Korea, there is little difference between the two regions. However, due to different national conditions and different regions, there will be some differences. For example, the prominent form of modern traditional arts and crafts is the studio. In China, the arts and crafts brand created by a group of studios, workshops or limited companies has the characteristics of independence, flexibility and creativity. At the same time, it is an enterprise workshop with the characteristics of the times. The same is true in South Korea. The studios pay more

attention to practicality and design. In China, in addition to emphasizing design and practicality, some works have great artistic tendency.

Since the reform and opening up, the inheritance of Chinese traditional crafts and the operation of small workshops have been the topic of discussion. In order to meet the needs of the market and avoid the disadvantages, the rural areas with better inheritance of traditional crafts were once the production gathering places of craft products,[4] especially in Shandong. Some even become industrial clusters of traditional arts and crafts in rural areas, with distinctive characteristics and certain influence, such as Jun porcelain industrial cluster in Shenhou Town, Yuzhou City, Henan Province, and brush industrial cluster in Wengang Town, Jinxian County, Jiangxi Province.

Most of industrial clusters have the tendency of collective innovation and defensive innovation. Although group operation provides strong competitiveness and industrial chain, and vicious competition and short-term effect are inevitable. For this reason, local governments actively make plans and provide support and guidance to make these clusters become the main force to promote local economic development, employment placement and regional cultural prosperity. However, due to the restriction of industrial attributes and uneven allocation of regional resources, some policies and guidance always lag behind the changes of the market.[5] Especially in the era of globalization and marketization, these clusters have to face the profound contradiction between industrial modernization and local traditional craft culture.

For South Korea, it will not face the distress brought by the traditional process cluster. After all, small commodities of their traditional crafts have not formed a cluster. Some of crafts are produced in South Korea, and the rest are imported from China or customized in China. This is the biggest difference between the small commodities of traditional crafts in China and South Korea.

4. A COMPARATIVE STUDY ON THE MODERNIZATION OF SMALL COMMODITY MARKETS OF TRADITIONAL CRAFTS OF TOURISM IN CHINA AND SOUTH KOREA

From the global perspective, the modernization of small commodities of traditional arts and crafts

is a subject that all countries have to face for the survival and development of arts and crafts. The modernization of small commodity market of traditional crafts mainly includes three parts: the modernization of small commodity market competition of traditional crafts, the industrialization of small commodity market of traditional crafts, and the modernization of traditional crafts technology. Through the comparison and research of these three parts, it can be easily known that the small commodities of traditional crafts between China and South Korea are much closer than the economic relationship of globalization. Accurately, it should be the industrial comparison under the regional economy, which is easier for us to learn from each other, and also easier to cause thinking and self-examination.

4.1 The Small Commodity Market Modernization of Traditional Crafts

There is no doubt that in the 21st century, there are changes in the living environment and market conditions faced by the traditional arts and crafts. Modern market plays an important role in all economic competition, and the principle of being based on the market has become the mainstream of contemporary economic development. The modernization of modern market must be the concrete manifestation of information modernization, technological modernization, cultural modernization and economic modernization. Therefore, it is necessary to regard traditional arts and crafts as economic industry, cultural industry and technological industry. Only by recognizing, understanding and studying traditional arts and crafts in this way can we make its modernization possible.

In fact, the small commodity market modernization of traditional crafts in China and South Korea is not perfect, but each has its own advantages and disadvantages. China's small commodity market of traditional crafts has many tendencies in organizational form, industrial structure and marketing mode. Due to the limitations of traditional crafts, it either lags behind the market in sustainable development or dies in the middle. South Korea does not think too much about sustainable development. Most of arts and crafts just take one-stop rapid renewal and creation, which is contrary to the inheritance and continuation of traditional crafts. In addition, the folk customs and folk culture are not fully explored. The modernization of small commodity market of

traditional crafts is always faced with many dilemmas, for example, the integration with modern market culture has become a difficult problem.[6]

4.2 The Small Commodity Market Industrialization of Traditional Crafts

After all, the small commodities with traditional process are not in industrial production, so it is difficult to form industrialization. In marketing, it can form industrialized sales. For example, the combination with tourism industry is a typical example of market industrialization. In other words, the small commodity market industrialization of traditional crafts is necessary to rely on medium-sized enterprises and small enterprises to carry out industrialized market sales according to the cultural policies of local governments, and make use of complementary advantages and resources to promote the small commodity market industrialization of traditional crafts. In this way, the cooperation between enterprises and individuals, the response and action between individuals and the government, and the active cooperation between enterprises and the government have become the necessary ways for the small commodity market industrialization of Chinese traditional crafts. In South Korea, the role of the market is emphasized. The government's intervention in the enterprise structure chain and the ability of organizing individuals to carry out advantageous production are obviously not as good as that in China. They pay attention to the development of natural economies under more free competition. Although the enthusiasm of individual producers has been mobilized, it is difficult to form the small commodity market industrialization of traditional crafts.

4.3 The Modernization of Traditional Technology

This aspect is actually a supplement to the first two aspects. And the modernization of modern economy largely depends on the renewal of technology. Traditional technology seems to run counter to modern technology. In fact, this is not the case, but people put too much emphasis on the inheritance of traditional crafts. The spirit of craftsman in the traditional sense is not to be complacent, breakthrough and expansion is always the theme of craft development. For modern technology, traditional technology is faced with two problems. Some mechanical technology has indeed replaced many traditional technologies, which will

at least play a great auxiliary role. The second is the loss and extinction of some traditional technologies. For the inheritance and transformation of traditional technology, it is actually a development issue of the times in the traditional craftsmanship industry in terms of variety renewal, technological upgrading, modeling innovation and reopening the market and sales field.

Then, there are two aspects needed to be considered. The first is to dig deep into the traditional technology, excavate and discover its vitality, so as to make it continuously update its technology and products. The second is to actively transform the traditional technology by combining traditional technology with modern technology. After all, traditional craft products not only pay attention to technology, but also cultural, ethnic and aesthetic aspects, and modern technology can completely intervene in its development. In this regard, South Korea pays more attention to the creativity and design of technology, while China pays more attention to the transplantation and misappropriation of modern technology. For example, as for the fetal bones of some original dolls, it is suggested to abandon wood and use other simple materials, which is particularly common in China's tourism market. South Korea has made great efforts in decoration and design. Although it can't guarantee the exquisite craftsmanship, it's really ingenious.

5. CONCLUSION

Through the comparison of strategy, mechanism, and modernization of small commodity market of traditional crafts of tourism in China and South Korea, it is easy to form ideas from the vertical latitude to the horizontal latitude, and achieve the consensus at two latitudes, which is conducive to the control and expansion of China's small commodity market of traditional crafts. From the regional economy, it provides a comparative understanding and inspection, thereby promoting the healthy development of China's small commodity economy of traditional crafts.

AUTHORS' CONTRIBUTIONS

This paper is independently completed by Baoliang Xu.

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