



**A STUDY ON THE CONSUMPTION TENDENCY OF CHINESE  
TRADITIONAL CALLIGRAPHY WORKS BY THAI-CHINESE**

**ZHANG JIWEI**

**6117195002**

**AN INDEPENDENT STUDY SUBMITTED IN PARTIAL FULFILLMENT  
OF THE REQUIREMENTS FOR  
THE MASTER'S DEGREE OF BUSINESS ADMINISTRATION  
GRADUATE SCHOOL OF BUSINESS  
SIAM UNIVERSITY**

**2020**



**A STUDY ON THE CONSUMPTION TENDENCY OF CHINESE  
TRADITIONAL CALLIGRAPHY WORKS BY THAI-CHINESE**

**Thematic Certificate**

**To**


**ZHANG JIWEI**

This Independent Study has been Approved as a Partial Fulfillment of the  
Requirement of International Master of Business Administration in International  
Business Management

Advisor:.....*Chao Qiu*.....Date: *2* / *9* / *2020*  
(Associate Professor Dr. QIU CHAO)

.....*Jomphon*.....  
(Associate Professor Dr. Jomphon Mongkhonvanit)  
Acting Dean, Graduate School of Business Administration  
Siam University, Bangkok, Thailand  
Date.....*19* / *12* / *2020*.....

## ABSTRACT

**Title:** A Study of the Consumption Tendency of Chinese Traditional Calligraphy Works by Thai-Chinese  
**By:** ZHANG JIWEI  
**Degree:** Master of Business Administration  
**Major:** International Business Management  
**Advisor:** 

-----  
(Associate Professor Dr. QIU CHAO)

21912020

The consumption of Chinese calligraphy culture has grown into a key consumption object of the national economy. Spreading Chinese traditional calligraphy culture overseas plays a decisive role in establishing the international image of a cultural China and a peaceful China. This research mainly adopts the interview analysis method to carry out the research and demonstration. Through interviews with the Thai-Chinese, as well as through consulting and analyzing relevant second-hand data, the study comprehensively analyzed the consumption motivation of calligraphy works by the Thai-Chinese.

Internationalization of Chinese traditional culture is one of the important measures of the cultural industry to revive the Chinese nation. "One Belt One Road" provides a new path for global development and direction, we should comply with the world's multi-polarization and economic globalization and cultural diversity, The trend of Chinese calligraphy is the only one among the four ancient civilizations existing in the writing of an art form, Chinese calligraphy's role in China's cultural heritage. Cultural confidence from cultural learning, the habit of calligraphy exposed to Chinese traditional culture. Calligraphy is bound to benefit for life, the symbol of Chinese national culture needs to be passed down from one generation to another. The calligraphy is the core of Chinese culture, civilization and economic prosperity of the nation carrying out of calligraphy, commodity trade is the trade structure upgraded in China and Thailand trade trends, from the traditional agricultural products, the transition of cultural products is the bilateral trade structure optimization and

upgrading of the objective requirements. The consumption of Chinese calligraphy culture and Chinese traditional calligraphy works play an important role in spreading Chinese calligraphy culture, which have grown into a key consumption object in the national economy, establishing the national image of a cultural China and a peaceful China.

**Keywords:** Chinese traditional calligraphy works, consumption motivation, Thai-Chinese, cultural symbols.



## CONTENTS

ABSTRACT.....	I
1. INTRODUCTION .....	1
1.1 Research Background .....	1
1.2 Research Significance .....	7
1.3 Research Objectives .....	9
1.4 Research Process .....	133
2. LITERATURE REVIEW .....	144
2.1 Review of the Concept of Consumer Motivation .....	144
2.2 Review of Consumption Motivation Theory .....	21
2.3 Cultural Symbol Theory.....	31
2.4 Cultural Consumption Theory .....	377
2.5 Summary .....	41
3. RESEARCH AND DESIGN.....	433
3.1 Core concept system .....	435
3.2 Research Hypothesis .....	51
3.3 Research Methods .....	55
3.4 Selection and Selection of Research Objects .....	51
3.5 Quality Assurance System .....	555
4. THE PROCESS OF RESEARCH.....	588
4.1 Description of Interviewees .....	588
4.2 Verification of Interview Process .....	76
4.3 Summaries.....	76

5. CONCLUSION.....	85
5.1 Research Conclusions .....	85
5.2 Research Deficiencies and Prospects .....	92
REFERENCE.....	101
APPENDIX : INTERVIEW NOTES .....	104





## CONTENTS OF TABLE AND FIGURE

Table 3.1 Schematic diagram of research hypothesis .....	51
Table 4.1 Background introduction of interview analysts .....	58
Figure 1.1 Schematic diagram of the research process .....	13
Figure 3.1 Nuclear Concept System .....	433
Figure 3.2 Relationship among calligraphers, consumers and works .....	544



# 1. INTRODUCTION

## 1.1 Research Background

Consumption is closely connected with the mass population. People's Daily life, such as food, clothing, housing and transportation, cannot be separated from consumption. A comprehensive consumption era has already coming. When people's living standards cross the basic subsistence line, new consumer demand is bound to emerge. In addition to ordinary and necessary consumption, art consumption has gradually become a common form of consumption, making the calligraphy industry inevitable. The industrialization and globalization of Chinese calligraphy works is a contemporary proposition with strong historical significance. Calligraphy, the representative of Chinese cultural symbols, is spreading to the whole world in a unique way. The Thai Chinese, people like to take part in Calligraphy activities and collect traditional Chinese Calligraphy works.

With the continuous improvement of the trade level of Chinese traditional culture, it is an inevitable trend for Chinese traditional calligraphy and art works to go to sea. It is an important carrier of China's influence and an important symbol of cultural symbol internationalization. The development of Chinese calligraphy consumption dates back to ancient times, from the Wei, Jin, southern and northern dynasties, to the sui and tang dynasties, when the system was gradually complete as well as the song dynasty, when the calligraphy began to export to southeast Asia, Thailand and other places. With the change of social values, the consumption of calligraphy has also begun to have the seedling of commercialization. After the middle of Ming dynasty, the good development of calligraphy consumption also attracted more calligraphers and painters to make a living by busking.

The vision and actions for jointly building the Silk Road Economic Belt and the



21st Century Maritime Silk Road point out that it is necessary to deepen exchanges and cooperation with countries in Central, South and West Asia, form an important transportation hub, business, logistics, culture, science and education center, and build a core area of the Silk Road Economic Belt. Asean, located at the crossroads of the Maritime Silk Road, is the primary development goal of the maritime Silk Road strategy. With its advantageous maritime geographical position, Thailand enjoys a long-term friendly and comprehensive cooperative relationship with China and has become an important strategic pivot of the 21st century Maritime Silk Road and the first stop of the maritime Silk Road. Pakistan is one of the most friendly cooperative partners in China's neighborhood. It is the only country that is both The Sea and the land, so its strategic position is particularly important. On December 9th and 16th, 2017, the "dream silk road international tour" series of interview activities co-sponsored by China cultural media group co., LTD, China cultural center in Bangkok and China cultural center in Pakistan were successively held in Thailand and Pakistan. The activity with "the quintessence of boost to enhance the quality of life" as the focus, through lectures, cultural exchange and a variety of forms such as high-level interview, mainstream society and ordinary people to Thailand and Pakistan active spreading Chinese excellent traditional culture, actively build civilization exchanges for mutual learning, mutual and common platform for the new, further promote the "area" of cultural exchanges and cooperation between countries. In the form of pictures and pictures, this edition shares with readers the news and feelings of the press corps led by Zhang Xiaolan, assistant to the President of China Culture media Group Co., LTD., during their trip to Thailand and Pakistan.

"We should further promote state-to-state and people-to-people friendship, enhance exchanges and mutual learning, and enhance mutual cultural identity." China's ambassador to Thailand, Lu Jian. Once, China and Thailand built a bridge of friendship with "Happy Spring Festival" to share the sense of happiness and gain of cultural harvest. The "Lancang-Mekong Cultural Initiative" has brought together the two peoples and created a moving melody of mutual understanding and mutual affinity. Today, the "Dream Silk Road International Tour" jointly organized by China Cultural Media Group Co., Ltd. and The China Cultural Center in Bangkok is once again knocking at the door of cultural exchanges and cooperation between China and

Thailand. This time, it opened with a highly heated lecture on traditional Chinese medicine culture, which benefited the Thai people and witnessed the vigorous growth of Chinese culture under the water and soil moisture on the other shore. At the same time, during the visits in Bangkok, Thailand and many other places, in the in-depth interviews with Thai cultural heritage experts and non-inheritors, and in the dialogues with ambassadors and Thai officials, the cultural exchanges and cooperation between China and Thailand have witnessed another vivid practice.

The theory of TCM was basically formed in the Spring and Autumn Period 700 years ago. After thousands of years of development, a large number of TCM classics and TCM masters emerged. Traditional Chinese medicine emphasizes that the human body is a whole and the unity of the human body and nature. Traditional Chinese medicine can see the change of human body function through the appearance of the human body, and the appropriate medicine. In his speech before the lecture, Zhang Bo, deputy director of The Chinese Culture Center in Bangkok, pointed out that TRADITIONAL Chinese medicine (TCM) had a profound influence on the countries in the Chinese cultural circle, such as Hanfang Medicine in Japan, Hanhan medicine in South Korea, Koryo medicine in North Korea and Dong Medicine in Vietnam, which were all developed on the basis of TCM.

From Yi Jing to Huangdi's Classic, from the cold-induced febrile to typhoid miscellaneous disease theory, from the ancient Chinese and the natural harmony of philosophizing to maintain body and mind of the tip, contemporary domestic well-known experts, director of the China academy of traditional Chinese medicine ophthalmology hospital internal medicine of TCM Qin Shaolin to "the modern value of the viewpoint of traditional Chinese medicine (TCM) and Chinese culture" as the theme, vivid, simple to tell us about the "how the doctor of traditional Chinese medicine". He talked about the basic idea and basic principle of TCM treatment from the philosophical origin and thinking mode of TCM, and made full analysis and on-site demonstration of some typical medical cases from the perspective of TCM. The audience of more than 100 on the spot not only listen to be fascinated, benefit a lot, still ask an expert to number pulse, opened prescription, be full of enthusiasm and

interest to extensive and profound traditional Chinese medicine more.

"I hope that in the future more senior Chinese medicine experts from China will come to Thailand to give lectures and free medical consultations to spread the knowledge and culture of Chinese medicine." Bangkok resident Biapang told reporters after listening to the lecture. Living and working in Thailand for many years the Malaysian Chinese Huang Aili said, extensive and profound Chinese culture, I hope to have more excellent Chinese traditional culture resources into Thailand, let more locals in Thailand and live in Thailand in Bangkok international friends can the Chinese culture center enjoy the charm of the Chinese excellent traditional culture.

The Chinese culture is deeply rooted in the fertile soil of Thailand. With its advantageous maritime geographical location and the long-term friendly and comprehensive cooperative relations between China and Thailand, Thailand has become an important strategic pivot of the "21st Century Maritime Silk Road" and the first stop of the Maritime Silk Road. Over the years, with the frequent exchanges and cooperation in economy, trade, culture and art between China and Thailand, the deep friendship between the two countries has been deeply rooted in the hearts of the two peoples.

As a window to spread Chinese culture to the Thai people, Bangkok Cultural Center has been playing an active and irreplaceable role in the new historical period. When I first came to Thailand, not many people knew about calligraphy. Now many Thais can write some. Since its establishment, The Chinese Cultural Center in Bangkok has held various calligraphy art and cultural activities for countless times in the past seven years, fully demonstrating the unique charm of Chinese culture and promoting the cultural exchanges and cooperation between China and Thailand, which has been widely praised by all sectors of society and the media in Thailand.

The geographical proximity, blood ties and cultural affinity between China and

Thailand provide a good foundation and environment for cultural exchanges between the two countries. In 2016, Thailand officially became a member of UNESCO and a party to the World Convention on the Protection of Intangible Cultural Heritage. At present, comprehensive preparations are being made for Kun Ju to apply for UNESCO world Heritage Status. Elbaradei Boheu said further cooperation will be carried out with UNESCO, The Ministry of Culture of China, CRIHAP (International Training Center for Intangible Cultural Heritage in the Asia-Pacific Region) and other departments and institutions to jointly promote the protection, inheritance and development of intangible cultural heritage around the world.

In a written reply to reporters, Shanti Chujindah, deputy director of the National Tourism Administration of Thailand, said that the national Tourism Administration of Thailand and the Ministry of Culture of China have jointly held the Spring Festival celebration for 12 consecutive years, and the program has become an important part of the cultural exchanges and cooperation between China and Thailand every year. He said that last year's Spring Festival was held in The Lompini Park, which coincides with the 42nd anniversary of the establishment of diplomatic ties between China and Thailand, and he was honored that senior Chinese leaders also attended the event. The event is the largest Chinese New Year celebration held outside Of China. Chinese from all parts of Thailand gathered to show their customs to the people attending the event. In addition, also held a Yunnan food exhibition, so that visitors to taste. More than 100 Chinese actors and actresses presented wonderful performances to the Thai audience. In 2018, the Spring Festival celebration jointly organized by the Thai National Tourism Administration and the Chinese Ministry of Culture will also be bigger than previous years, which will help Thai people and tourists have a deeper understanding of Chinese culture.

Chinese Ambassador to Thailand Lu Jian spoke highly of the significance and value of the Center to the overall diplomatic work and the achievements made by the Center. "In the future, we will continue to adhere to the concept of 'one family' between China and Thailand, adhere to the awareness of cultural excellence, and fully display to the Thai people the fine quality of inclusiveness and diversity of Chinese

culture, the achievements of contemporary China and the unique charm of Chinese culture, so as to show a real, three-dimensional and comprehensive China." Higgins mj said.

The exchanges between the China-Thailand peoples have a history of over a thousand years. The non-governmental economic and cultural exchanges between the two countries are discreet, and the official exchanges in culture, art, sports and education are also developing rapidly. With the increasing economic activities between the two countries, the volume of trade increases gradually every year. In China's relations with southeast Asia, and occupies an important position in the bilateral relations, China and Thailand attaches great importance to each other between the two countries good-neighborly and friendly relations of cooperation, China and Thailand in the economic and trade exchanges between the two countries both competition and cooperation, the more cooperation, realizes the win-win in the cooperation, can say, the development prospects of economic and trade relations between China and Thailand is beautiful. According to historical records, China and Thailand had friendly exchanges as early as the Han and Tang dynasties. It can be said that China and Thailand are brotherly countries. In Thailand, there are many Chinese. For a long time, fruit trade has played an important role in the international trade between China and Thailand. With the establishment of china-Asian free trade area and the policy background of One Belt And One Road, the development and exchange of culture and art industry is a new growth point of economic development model and the development trend of sino-thai trade. The transition from traditional agricultural products and electronic and mechanical products to cultural products is the objective demand for upgrading and optimizing the trade structure between China and Thailand.

Through effective communication and promotion of the development of Chinese cultural symbols -- calligraphy works, active exploration and effective use of Chinese calligraphy art, and turn it into economic strength, China can effectively build a positive image of cooperation, prosperity and progress; To effectively build the image of China as a modern, just and responsible economic power; To effectively create an innovative and inclusive cultural image of China, through the development of

traditional Chinese calligraphy and art works, we can fully show the world a friendly, harmonious and progressive China.

## **1.2 Research Significance**

Thailand is a friendly neighbor of China. China and Thailand are linked by mountains and rivers and enjoy a long history of exchanges. The cultural exchanges between China and Thailand have a long history, inherited from the friendly exchanges between the two countries, and the cultural exchanges between the two countries have become increasingly active since the establishment of diplomatic ties. In recent years, the cultural exchanges between the two countries have been carried out in a new form, namely the Confucius Institute. As a government institution promoting language and culture, the Confucius Institute has carried out cultural exchanges in Thailand in various forms with lasting influence, among which calligraphy and artistic works are deeply loved and welcomed by the Thai people. Calligraphy has become a new base point of cultural exchanges between China and Thailand and has played a positive role in cultural exchanges and the development of relations between the two countries.

Thailand, located in the center of Southeast Asia, is an important country in ASEAN. In history, China and Thailand have a long history of exchanges. There are historical records of bilateral exchanges as early as the Western Han Dynasty. The extensive and profound traditional culture of the Chinese nation has exerted a profound influence on the formation and development of Thai political culture. After the end of the Cold War, the world political pattern began to develop into multi-polarization from the rivalry between the United States and the Soviet Union. Peace and development became the theme of The Times. International cultural exchanges played an irreplaceable role in promoting the development of bilateral relations. In order to seize this hard-won opportunity and create a peaceful and stable environment for development, China and Thailand conducted cultural exchanges at various levels and in various fields during this period, laying a solid foundation for the

sustained development of bilateral friendly cooperative relations. The achievements of the cultural and economic exchanges between China and Thailand are obvious to all. It is of far-reaching significance to explore the cultural foreign policy of China from the experience of the cultural exchanges between China and Thailand. The development prospect and broad space of the cultural exchanges between China and Thailand are limitless. In recent years, with the deepening of exchanges and exchanges in various fields, the two countries have gradually established a cooperative partnership. There have been frequent exchanges and interactions between senior leaders of the two sides, and the two governments have been encouraged to establish multi-level exchanges and cooperation mechanisms in religious arts, language education, science and technology, tourism and other areas. At the same time, due to the historical friendly relations between the two peoples, further exchanges and cooperation in the cultural field are conducive to enhancing the friendly feelings between the two peoples and making great contributions to deepening the development of bilateral relations. In particular, since the signing of the Joint Statement on The Establishment of a Comprehensive Strategic and Cooperative Partnership between the two governments in 2012, the two countries have promoted the all-round and sound development of bilateral relations. Thailand as an important country in southeast Asia, the development of bilateral relations has important strategic significance to the development of China, especially in the Chinese government proposed to build "Marine silk road" of the 21st century after major strategic, promote the development of China and Thailand to China and the asean countries to promote common development and prosperity, promote the regional peace and stability of the south China sea, has the very vital significance.

In today's era of globalization, cultural soft power is a country extremely important strategy of intangible assets, is also the important of international economic communication level, and the increasingly frequent cultural exchanges blend collision situations, the internationalization of national culture and appeal more, and more with distinctive national personality and characteristics of culture, the more attractive and penetration. As an important content and representation of Chinese culture, calligraphy works of Chinese cultural symbols are the most visible aspect of national cultural soft power and an important element of building a friendly image between the



two countries. Therefore, this paper takes the calligraphy art works represented by Chinese cultural symbols as the entry point, which is of great significance to the study of the economic trend of China and Thailand and the market situation of the calligraphy art represented by Chinese cultural symbols in the external communication.

Calligraphy art is nearly one thousand years precipitate down form of art, calligraphy brings people is not simply a piece of work, more reflects the symbol of Chinese culture heritage and collectors an elegant feelings, also is a true feelings bailment, and a set of can discern the calligraphy art consumer motivation tool of thinking, to explore in Thai Chinese research on propensity to consume of Chinese traditional calligraphy is of far-reaching significance.

Significance 1: this study is helpful to better understand the consumption tendency of Chinese traditional calligraphy works by the Thai Chinese people, and lay a theoretical foundation for Chinese traditional calligraphy works to go to sea.

Significance 2: this study is conducive to a better understanding of the hierarchical structure of consumption tendency of cultural and artistic works, and to find a new explanation for the application of consumption tendency research.

Significance 3: the research conclusions are conducive to the formation of new policy recommendations.

### **1.3 Research Objectives**

Development trend of globalization, the world economy and the development of science and technology information continuously, the whole world has become a global village, slowly begin to pay close attention to all aspects of the other countries

all over the world, all countries people's contacts are more and more frequent, which also included in Chinese in Thailand on propensity to consume of Chinese traditional calligraphy. Although language is the most important communication tool for people, in cross-cultural communication with people from different cultures, in addition to learning the language of the other country, understanding the art and culture of the other country is also an indispensable part. Because each country has its own cultural background, so people in different cultural background for the understanding of life behavior code will not the same, in the process of communication among people said the nonverbal communication behaviors and the understanding of different narrations about is, there are still some difference between makes it hard to avoid the misunderstanding and the opportunity to encounter contradictions. This article will China and Thailand of nonverbal communication behavior, that is, the two countries Chinese in Thailand on propensity to consume of Chinese traditional calligraphy research were analyzed, and pointed out that China and Thailand bilateral cultural and economic similarities and differences, and through the observation and the interview list often appear and cultural misunderstanding and economic problems of instances, these circumstances with these examples used to illustrate the everybody how should do just right, mainly in order to help China and the two peoples and the calligraphy art and culture of both China and Thailand interested readers can more easily calligraphy culture of contact and understanding between the two countries China and Thailand. At the same time, in order to help people in the two countries to be able to apply in the practice of communication, but also to avoid and reduce these misunderstandings and problems, finally this paper also analyzes the similarities and differences in the cultural and economic between China and Thailand and how to reduce and better exchanges.

With the rapid development of the world economy, the rapid spread of human civilization and the continuous acceleration of information transmission, the exchanges between different countries and nations are getting closer and closer. However, due to different regions and countries, different geographical environment and cultural background, each country presents its own unique culture. Therefore, mastering taboos and sensitive issues in cross-cultural communication to avoid unnecessary communication conflicts has become the focus of more and more people.

From the perspective of folklore, this paper discusses the taboos in all aspects of life by comparing Chinese and Thai cultures, and makes an in-depth study of the causes and significance of the similarities and differences. Firstly, the differences between China and Thailand in diet, clothing, social etiquette, marriage and funeral are analyzed. Secondly, according to the specific status quo of China and Thailand, it is concluded that taboos are mainly influenced by natural environment, religious belief, geographical location, social changes, customs and culture, ethnicity and other factors. This paper explores the causes of similarities and differences in calligraphy art and culture. Finally summed up in the Thai people in the traditional Chinese calligraphy works of consumption trend. The realistic significance of studying Chinese and Thai calligraphy art culture is that only by mastering the local customs and customs can we better integrate into the local life, establish good interpersonal relationship and form a harmonious cultural and economic environment.

At present, Chinese language learning is booming around the world. With the strong promotion and support of NOCFL, Confucius institutes have been established all over the world and become an important brand in the internationalization of Chinese culture. Calligraphy works represent traditional Chinese culture and play an important role in promoting Chinese language in China. For example, Confucius institutes in Thailand, Russia, South Korea, Singapore and France all feature calligraphy culture in running schools. Traditional Chinese calligraphy works against the background of "Chinese fever" in Thailand, calligraphy works are warmly welcomed by the people in Thailand. The Chinese cultural center in Bangkok, Thailand, actively promotes traditional Chinese calligraphy works, and often holds exhibitions of Chinese and Thai calligraphy works and public welfare calligraphy lectures. Private Asian Chinese academy, Xuan Pu academy and other places have also played a great role in promoting the market of traditional Chinese calligraphy works. In addition, there is Tai Buddha temple and other temples, also open calligraphy classes, and can buy calligraphy equipment. These Thai folk calligraphy institutions have been warmly welcomed by the Thai people as well as the local people, laying a solid foundation for the investment and consumption of traditional Chinese calligraphy works by the Thai people.

From the perspective of Thai Chinese people's consumption motives for traditional Chinese calligraphy works, there are mainly three types: possession, profit and utility. The main purpose of collecting consumption is to possess; the main purpose of investment consumption is to maintain and increase value. The main purpose of life consumption is to meet practical needs. From the perspective of psychology, the motivation of art consumption is diversified, and calligraphy works are no exception. More than 80 million foreigners in the world are learning Chinese calligraphy culture, and there is a global craze for calligraphy. The motivation of Thai Chinese to consume calligraphy works is no longer limited to learning calligraphy. They have begun to live a large number of practical, investment and collection of Chinese calligraphy works. The calligraphy art consumption market of Thai Chinese is developing rapidly, and the cultural and economic exchanges between China and Thailand are moving to a new level.

China and Thailand have a long history of culture. The cultural exchange of calligraphy between China and Thailand has also existed since ancient times. The flourishing cultural exchanges between the two countries not only enhance the friendship between the two countries but also promote the economic and cultural development of the two countries. The integration of Chinese calligraphy culture industry into the globalization is a topic of The Times and of historic significance. In today's network globalization and economic integration, Chinese calligraphy works will inevitably go to the world with a new attitude and enter Thailand and the hearts of Chinese Thai friends. I believe that in the near future, with the prosperity of the Thai calligraphy market, the Chinese people in Thailand and local friends in Thailand will be able to better understand and understand the beauty of Chinese calligraphy, so that more friends will invest in and collect traditional Chinese calligraphy works. The aim is to look for market opportunities and analyze the market by means of research.

## 1.4 Research Process

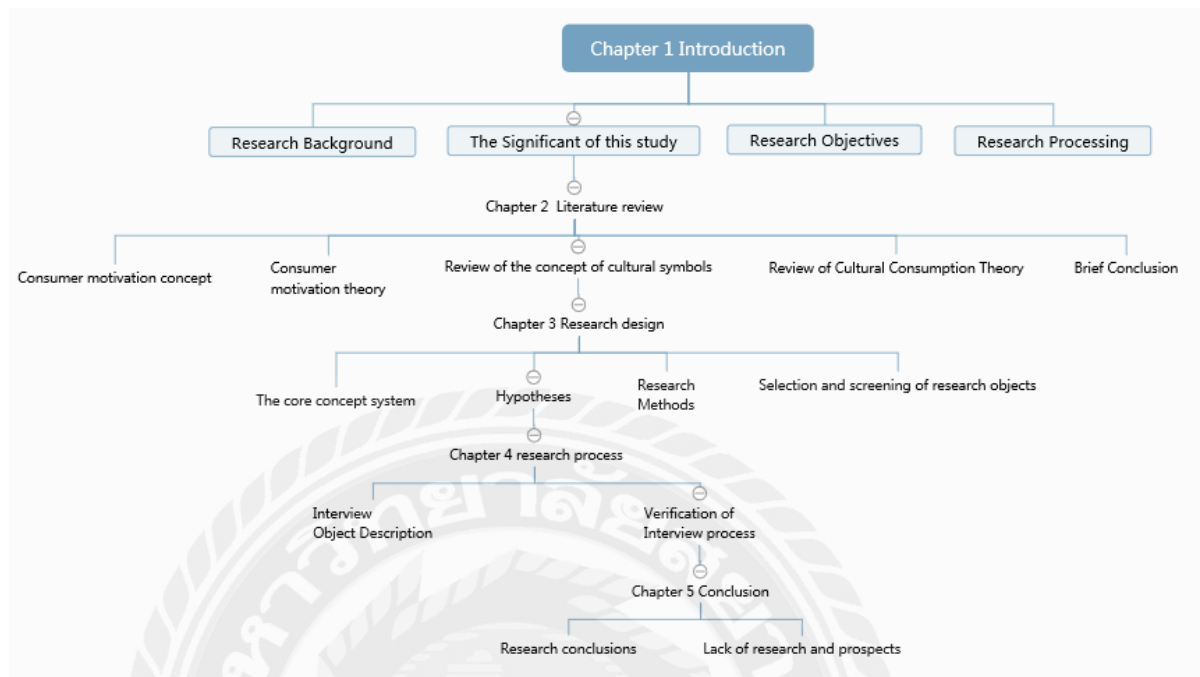


Figure 1.1 Schematic diagram of the research process

## **2. LITERATURE REVIEW**

### **2.1 Review of the Concept of Consumer Motivation**

Jeffrey miller (2017) argues that the goods and services people buy are only unconsciously used to show off their biological potential as mates and friends. He the application of the principles of evolutionary psychology the revolutionary subject to marketing and consumer culture, explains the dominate a series of recessive factors we buy calligraphy, we can interpret the show in front of other people by nature driven key traits, help us to realize what is a fundamental human consumption motives.

If you want to make a good profit, your goods must have a special signal value in addition to their nominal function. If it's a mass product, it doesn't send any signals about specific consumers, so consumers just shop around based on function or price. Neoclassical economics says that this is how consumers behave, but it's also something that real businesses really don't want to see, because it drives profits towards zero.

In real capitalism, companies struggle to avoid competition in purely objective product performance. Instead, they use advertising to create signaling systems, psychological connections between brands and the qualities consumers desire to display. Although these signaling connections are usually understood by the consumer's social circle, there is no need for the actual product to be involved. A typical Vogue advertisement only needs to show two things: a brand name and an attractive person. It doesn't matter whether the person is wearing the brand or not. Any clothing store in China's coastal city could make the exact same clothes in a matter of weeks. These ads often carry no words other than the brand name, and have no price information, product features or retail store address. On the surface, nothing seems to guide rational consumer decisions.

Hidden in this, however, is another plausibility, that of a high-cost signal. In most advertisements, it is important to convey the connection between the desired characteristics of consumers and the company's registered trademark brand, which is the source of all profits.

Celebrity endorsement is often a very simple way to create such a link: even without any explicit representation, the star's attributes are associated with the brand. Mont Blanc's fountain pen ads with Johnny Depp or Julianne Moore, for example, provide a psychological connection between Montblanc's fountain pen and the actors' well-known and admired qualities (presence, attraction, intelligence, humour, emotional reliability) without having to list them all. The ads also mention Montblanc's support of the Entertainment Industry Foundation's excellent arts education initiatives, thus further establishing a link with generosity and creativity. A similar logic can be seen in Burberry advertisements, with Kate Moss and the company donating to the Breast Cancer Research Foundation.

In short, stars appear in advertisements not only because they are well known, but also because they are known for their unique qualities, and through reflexive semiotic magic they are associated with the product itself. Since celebrities don't usually come across as generous, using status signals that promote corporate philanthropy can make conspicuous consumption more acceptable.

While the advertiser himself does not need to believe that there is any logical or statistical relationship between the brand and the important qualities he wants to display, he must believe that others in his social circle will associate the AD with such a relationship. If I want to look like a real man, then I don't have to believe that a Hummer H1 looks like a real man; you just have to believe that gullible viewers will find it manly and that I, the car owner, will do the same. Therefore, in essence, all advertisements have two kinds of audiences: one is potential buyers of goods, and the other is potential observers of goods. The latter would argue that the owner of the item



has all the qualities they need. The more expensive and scarce the goods, the higher the proportion of the latter. As a result, most of BMW's ads are actually aimed not at potential BMW owners but at potential ADMIRERS, enticing them to respect the few who can afford them.

This explains why BMW sometimes advertises in highly circulated magazines: it is inefficient to target potential BMW owners; But if the target is BMW admirers who pay homage to BMW owners, it is highly efficient. The real target market will also realize this, because when they occasionally read these large circulation magazines, they will see the inferior colleagues are also through the advertising of the BMW 550I promotional performance. Any signal is transformed from one-sided connection to consensus through this process.

Advertisers can make mistakes if they don't understand the logic of such signals. DE Beers has recently started advertising diamond rings for single, professional women in an attempt to introduce a new social convention: traditional engagement rings are worn on the left hand, and these single women's rings are "right hand rings." At first, the idea sounded good: men used to buy their fiances a diamond ring when they got engaged, but today many wealthy professional women are eager to own a diamond ring even though they are not engaged. Signal theory suggests, however, that this advertising strategy may be counter-productive. If unengaged women start buying diamonds for themselves, and bystanders don't care whether the ring is on their left or right hand, then diamond rings are no longer reliable proof that a man in love is spending two months' salary on the same woman. The signalling function of the diamond would be reduced to nothing more than a woman's ability to make money. To make matters worse, new rhinestones are also advertising them as cheap but undetectable alternatives to diamonds to single women, and the marketers of rhinestones are even encouraging women to wear more than their right hand rings. If unmarried women flaunt around in \$300 rhinestones, no different from \$30, 000, then married couples will question the signal value of the ring. They may buy opal nose studs instead.

Jiang Lin (2002), consumer psychology and behavior, discusses the concept of consumption motivation in his book, which can be described as being in line with rules. His book points out that consumption are generated on the basis of needs, and it is the direct cause and driving force for consumers to buy. The concept of consumer refers to all people engaged in the consumption activities of material and spiritual products. Overview of consumer perception: Perception is the reflection of individual attributes of objective things that human brain directly ACTS on sensory organs, as well as the subjective reflection of objective things in human brain. The function of consumption motivation: the function of first initiating and terminating behaviors; Secondly, the function of guiding and choosing behavior direction; The function of maintaining and reinforcing behavior again. The characteristics of consumption motive: dominance, transferability, combination and conflict. The forms of consumers' purchase motivation: firstly, the pursuit of practical purchase motivation; Secondly, the most seeking anqiu, healthy purchase motive; The purchase motivation of pursuing convenience again; Finally, the pursuit of cheapness, novelty, beauty and fame. In addition, the purchase motivation of self-expression and competitive comparison are also representative theories. The measurement methods of purchase motivation include direct inquiry method, association analysis method and conjecture experiment method. There is also the concept of consumer attitude: consumers' psychological reaction tendency to goods or services in the process of purchase, usually in the form of verbal opinions, or non-verbal actions and behaviors. The properties are expressed as sociality, utility, relative stability, difference and vector.

Consumer attitude is composed of three elements: firstly, it is realized as cognition, which is manifested as consumers' impression and opinion on product quality, price, packaging, etc. Secondly, it is the emotional reaction of liking or disliking the product quality, trademark and reputation. And then there is behavioral tendency which is the tendency to adopt goods and services. This includes verbal and non-verbal behavior that expresses attitudes. The main factors for the formation of consumer attitudes include: consumer demand, personality knowledge and experience, living environment, and attitudes of relevant groups. For example, the cognitive consistency theory means that consumers pay attention to the harmony of their thoughts, feelings and behaviors, so that their different cognition must be consistent

with each other. Including the theory of cognitive dissonance, when a person is faced with inconsistencies in attitude or behavior, she takes some action to address the dissonance. Then there is the Heider equilibrium theory and the multi-attribute attitude model.

The measurement methods of consumer attitude are scale measurement, Seuss scale and Licht scale. There are also free reflection interviews and projections. And finally, the field observation method. The main factor influencing the change of consumers' attitude is the influence of consumers' group, the second is the influence of the nature of consumers, the third is the degree of consumers' participation in the product. The analysis of consumer buying behavior pattern has stimulation -- reflection pattern S-O-R; Engel-clutter-blackwell model EKB model; Howard -- Shane model; Input-output model. The process (procedure) of consumer buying behavior is to identify the need first; The second is to gather information; Analyze the selection again; Finally, it decides to purchase trial purchase, repeat purchase, imitation purchase and post-purchase evaluation. The characteristics of consumer purchasing decision are the simplicity of the decision body, the finiteness of the decision scope, the complexity of the influencing factors and the situational content of the decision. The principle of maximum satisfaction and relative satisfaction as well as the principle of least regret and expected satisfaction are the principles of making purchase decisions. The evaluation criteria of information sources are reliability and absorbability. When it comes to decision-making participation and information acquisition, first of all, decision-making participation refers to the degree of consumers' concern or interest in the decision-making process due to a specific purchase need. The second is low - grade and high - grade interventional products. Thirdly, marketing strategies that involve low participation in decision-making, such as advertising, product positioning, pricing and channels. Consumers can react directly to the manufacturer or privately, or to a fair third party, or accept silently, or reject the product.

The meaning of household consumption, first of all, the family is the main sales target of most goods; Secondly, the family decides the consumption behavior of its

members. Thirdly, the consumption values of a family affect the values of its members. The characteristics of family consumption are stage, stability and heredity. There are many factors affecting consumer loyalty, such as product or service quality and consumer satisfaction; Customer transfer value and conversion cost; Interact with customers and improve customer satisfaction. Conformity behavior in providing satisfactory services to consumers refers to the behavior tendency of individuals to change their opinions under group pressure and agree with the majority. The psychological basis and reason of conformity behavior is that when individuals are hinted by group spirit infection, they will produce imitation behaviors similar to those of others. At the same time, individuals will interact with each other to form a circular response, so that the behavior of individuals and the majority of people consistent. The factors influencing conformity behavior include group factors, the larger the group size, the more people holding the same opinion in the group, and the more likely to produce conformity behavior. In addition, the consumption custom is characterized by long-term, social, regional and non-mandatory, which seriously affects the psychology and behavior of consumers, promotes the stability of consumers' purchasing psychology and habits of purchasing behavior, and strengthens consumers' consumption preference.

The social class has a lot of influence on the consumption motive. The meaning and characteristics of the social class are relatively stable social groups and similar groups divided according to political, economic, educational, cultural and other social factors. It is characterized by members of the same stratum and their behaviors are similar. Different social classes have different social status; People belonging to a certain social class is not determined by a single parametric variable; The social class in which people live is not too rigid. The social class is composed of position reputation, income, personal achievement, communication, value orientation and class consciousness.

There are three kinds of consumer psychology in social stratum. First of all, there is identity psychology. Secondly, self-preservation psychology, people mostly resist the consumption pattern of lower class; Finally, they adopt some consumption

behaviors beyond the hierarchy to satisfy their vanity. The psychology and behavior of consumers of different social classes are different, such as the use of information and dependence of consumers of different social classes on morning reading. The differences in consumer behavior of the same stratum are due to the differences in income, interest and educational level of each individual, and thus the differences in consumption activities are of different degrees.

Liu wanzhao, Zhao man and Chen eroding (2018) believe that consumers' purchasing motivation is generated on the basis of consumption needs and is the driving force that directly causes consumers' purchasing behavior.

Su yiyue (2019) believes that the core concept of consumer motivation should include insight into "general intelligence and the big five" in order to properly understand consumerism. Two different five-factor personality theories were proposed, including openness, conscientiousness, agreeableness, stability and extroversion.

In many cases, the characteristics of calligraphy are not necessary for our life, but it is the spiritual food in our life, a kind of high-level enjoyment, at the top of "Freudian theory of needs". What we say here is that the motive of consumption is not to own goods, but to show off, which is the real motive of consumption, and the consumption of calligraphy works often has this psychology. The book highlights six major dimensions of change, the key individual differences that distinguish the human spirit and predict individual human behavior. In fact, general intelligence is at the top of the list of six core traits. Higher intelligence predicts a higher average success rate in every aspect of life, so the human preference for intelligence is consistent, assuming that within normal intelligence, the higher the IQ, the better. But for the big five, preferences vary, which is a key difference between the big five and IQ.

When we buy a calligraphy work, we usually think about it on the premise that we have solved the problems of food, clothing and safety, etc. When it has a strong

enough need, it will drive the consumption behavior of the calligraphy work, so as to satisfy our spiritual and spiritual needs. Compared with the needs of consumers, motivation is clearer and more directly related to consumer behavior.

This study believes that everyone is a product of certain socialization and lives in a certain cultural environment. Therefore, values, lifestyles, customs and habits are all affected by these cultural environments. However, there are obvious differences in customs and hobbies among people living in different countries. Consumer motivation is the behavior of consumer needs, consumers usually according to their own motivation to choose specific types of goods. The difference of needs reflects the Freudian theory of needs. Spiritual needs drive the purchase of mental food, while physiological needs drive the purchase of physiological food. When people's living standards reach a certain stage, there will inevitably be more spiritual needs.

## **2.2 Review of Consumption Motivation Theory**

The Big Five is about personality psychology, many of which involve knowledge of consumer motivation. It should be said that all the companies and individuals who have used these tested products deeply agree with and benefit from the shock of this product. There are many types of personality assessment on the market, but the big five personality is the winner. If you go to the psychology literature, you will find that more than 90% of the theories of personality assessment are based on the development of the Big Five personality theory. In other words, the Big Five personality assessment is a truly scientifically based assessment product.

So, what is personality? Psychology defines personality as a relatively stable and unique psychological behavior pattern formed by an individual through interaction with the acquired social environment on the basis of innate biological genetic quality. This definition can be interpreted as the following: Personality is a unique psychological or behavioral trait that distinguishes each person from others. That is to

say, being able to distinguish the differences between people is a unique way of behavior and thinking for everyone, and can be said to be a typical way of thinking, feeling and behavior for everyone.

When we describe our personality characteristics to others, we may describe them according to which personality type we belong to, such as dominant type, influence type, achievement type or thinking type. Or you might start by describing specific personality traits such as independence, sociability, honesty, or conscientiousness. The first way of describing personality is called typology in psychology, and the second is called trait theory. These are the two main schools of psychology in the contemporary view of personality - the typology and the trait. The personality typology treats personality as an all or nothing phenomenon, not as a matter of degree: personality is divided into several types according to certain criteria, and if a person is classified into one type, the individual cannot be classified into other types of the theory. For example, the Behavioral Trait Dynamic Measurement System (PDP) divides people into five types, which are called figuratively "tigers," "peacocks," "koalas," "owls," and "chameleons." If Zhang SAN is a tiger, he can't be anything else. Typology can categorize people intuitively and reflect the qualitative difference between people (i.e., "yes or no"), making it easier for people to understand and accept.

With the emergence of the Big Five personality model and the widespread acceptance of personality trait theory, more scholars began to explore how many major traits can be used to accurately describe the personality structure. At first, the conclusions of many researchers were remarkably consistent, each with its own point of view: Cartels acquired 16 important root traits, and Eysenck proposed three broader dimensions of personality... These personality models vary, but they are not very satisfying structural models. One can't help but ask, what is the optimal structural model of personality? Can the conclusions of many researchers reach a unified result? Based on this consideration, the father of the big five personality found and crystal after two studies found that cartel by dimension analysis it is concluded that the number of dimensions is not correct, in fact there are only five relatively significant



and stable dimensions, namely: energetic, happy, reliable, emotional stability and elegant, this is the famous big five model of personality. According to Topps and Christos' five-dimensional structure, Norman studied the classification of trait adjectives of Cartels and obtained the same five dimensions. But these studies are not enough to say definitively that the personality structure is a five-dimensional model, because the scope of research is still limited to the basis of the Cartel study. To better identify the big five model, Norman repeated all previous research steps and selected trait adjectives from the Third edition of the Webster's International Dictionary to obtain the same five dimensions. Later, a large number of scholars conducted researches, and all of them obtained the same five-dimensional structure of personality, either by referring to the classification of Cartels study or by re-analyzing from other perspectives. At this point, since the late 1980s, a significant achievement has been made in the field of personality psychology, that is, a new personality classification system -- the Big Five personality model is gradually accepted by people and most researchers have come to the same point of view: the basic structure of personality consists of five dimensions.

With the establishment of the Big Five model of personality structure, special measurement tools have been gradually established. Currently, the popular big Five personality measurement tools mainly include :MBT Facet5, Neo-PI, BF, Talent5 Professional personality assessment (Times intelligence 2003). Although the five dimensions from different people's studies are different, they all have some similarities. The study found that about five traits can cover all aspects of personality description and have been widely accepted as a standardized way to explain individual behavior. The first letter of the five dimensions of agreeableness, conscientiousness, extraversion, aggressiveness, neuroticism or emotional stability is the English "OCEAN", representing the OCEAN of personality.

On the basis of the Big Five personality model and through large-scale data testing and constant modulus analysis, Talent5 Occupational personality assessment can analyze and describe personality from five aspects, namely agreeableness, conscientiousness, extroversion, aggressiveness and emotionality. The five dimensions

of personality in this book take this view. In recent twenty years, the big five personality model studies have made great progress in the west, suggests that a number of personality psychology, led by the United States, the home for many years to seek to various personality concept into a unified structure, made a major breakthrough, the framework of system change the personality psychology concepts and ideas for a long time the chaos caused by too much. The Big Five model, which provides a fundamental and extensive framework for the description and interpretation of personality, has been called a quiet revolution in the field of personality psychology. From the theoretical point of view, the Big Five personality model, as a new trait theory of contemporary personality psychology, represents the forefront research of personality psychology; From the perspective of practical application, the Big Five personality model is widely applied in work, especially in all aspects of human resource management, because it is easy to understand and express, based on solid theoretical and psychometrics principles, and can be used in the workplace.

What's interesting about the big five is the interaction of the two dimensions. That's the interesting side. The two relative dimensions of agreeableness and aggressiveness, conscientiousness and extroversion, were more likely to go against each other, that is, when one partner is at a high level, the other is at a low level. But we are not saying that the two dimensions of the relative relationship cannot be at the same or the same level, but that such a situation occurs in a small proportion of the population and is less likely to occur. At the same time, in the relative relationship, we should pay attention to two situations: one is that the same behavior is produced under the influence of different personality dimensions; The second is a personality dimensions at the same level, but because another personality dimension level, and will ultimately affect the behavior of the individual. Dong Liyi mentioned in the article and Zheng qiang, for example, both the external behavior may be very tough, ruthless, not easily compromise, but seems to be the same behavior is revealed under the different dimensions of drive. Dong's interest is influenced by low agreeable human nature. It starts from the ultimate goal and interests and doesn't pay attention to or care about the thoughts and feelings of others. Zheng Qiang was influenced by his high aggressiveness, because he had his own opinions and insisted on his own opinions, but was not easily persuaded by others. This is an example of the same

behavior under different personality dimensions of low agreeableness and high aggressiveness. How do the levels of agreeableness and aggressiveness affect each other? If both of them are highly aggressive, their aggressive behavior will be different due to their different level of agreeableness. People with high agreeableness and high aggressiveness, although they have their own opinions, listen to others first. If you think others are wrong, unreasonable, will directly ignore and adhere to their own ideas, or will use a euphemistic way to persuade others to change their ideas. On the other hand, people with low agreeableness and high aggressiveness may not care about others' judgment and evaluation at all. They will stick to what they think is right and sometimes even argue with others to defend their own views and rights. Similarly, people with low aggressiveness and high agreeableness will change or give up their opinions because they are considerate of the thoughts and feelings of others and focus on others. People with low agreeableness may simply have no strong opinions of their own, and they will not disagree with what others say without affecting their own interests.

For example, two colleagues who are both agreeableness, but feel differently about others. When someone asks for help, Colleague A will drop what he is doing and immediately respond and offer help, giving people A feeling of spring breeze. If he asks colleague B for help, he will judge the situation before taking any action. Therefore, others will feel that colleague B is not as helpful as Colleague A. In fact, under the influence of high aggressiveness, Colleague B has his own independent judgment and opinion on things, and only after making A decision can he show high agreeableness behavior. While Colleague A is relatively less aggressive, so he gives priority to others' feelings and helps others to deal with problems. The two situations mentioned above also exist in the relative relationship between conscientiousness and extroversion. Low conscientiousness doesn't want to be stuck in a rut or a routine, doing things when you're in a good mood or mood, or doing things when you're in a hurry to meet deadlines. Hao, on the other hand, who is highly extroverted and fresh, is always hot for a minute and easy to fail. He often calls on everyone to start a certain thing and then leaves it to do something new and more interesting. Both types of people have a hard time keeping track of things and coming across as unreliable, but they are influenced by different personality dimensions. Conscientiousness and

extroversion also affect each other. Both high extroverts are interested in a lot of things. Highly conscientious people insist on getting everything planned and done step by step, but tend to keep themselves busy because they want to do so many things at once. Low conscientiousness, on the other hand, results in three days of fishing, two days of hanging out on the net, or one thing getting started and then being drawn to something else, so that very few things actually get done. Low extroverts prefer to be alone and focused on their own affairs. People with higher conscientiousness are more likely to be academic experts who study their field issues in a planned and rigorous way. When conscientiousness is low, it may be a free artistic figure, inspired and enlightened by a single moment. Two complementary dimensions: in the five major occupational personality portraits, each personality dimension is complementary to the other two dimensions, including the four pairs of complementary relationships, namely agreeableness and conscientiousness, agreeableness and extroversion, conscientiousness and enterprising, extroversion and enterprising. By linking the two dimensions of the complementary relationship, we can gain a deeper understanding of the characteristics of each dimension. When a deadline is approaching and an individual's task is still unfinished and someone asks for help, the different ways people behave reflect personality traits in agreeableness and conscientiousness interactions. People with high agreeableness and conscientiousness tend to struggle or struggle more, either by blaming themselves for looking at one side but not the other, or by putting in extra hours and taking on too much responsibility in order to look at both. If two dimensions are high and one is low, it depends on which is high. People with higher agreeableness are more likely to put aside their personal work temporarily and give priority to helping others solve problems; More conscientious people are more likely to turn down requests and focus on completing personal tasks on time.

The interaction between agreeableness and extroversion can be observed in interpersonal communication. They like to communicate and interact with others, and in interpersonal communication, they can listen to others' ideas and understand others' feelings. Such active acquaintances are both agreeableness and extraversion, and are often very popular in team groups. On the other hand, people who don't like to interact with others, don't pay attention to the problems and feelings of others, and appear to be a loner in a group and do their own thing silently have low agreeableness and

extroversion. People with low agreeableness and high extroversion enjoy being the center of attention and getting involved, but are not sensitive to other people's feelings and may interfere too much in other people's affairs, which can be "aggressive" for some people. Other people in the team may be more low-key and quiet, not particularly active, but always help people out, provide support and help. Although extroversion is low, agreeableness is at a high level.

Combining the two dimensions of conscientiousness and aggressiveness, imagine working for a leader with four different personality traits? The first is a highly responsible and aggressive leader. He has clear goals and ideas for his work. He also plans his time well and periodically asks about your work progress to ensure that he can achieve his goals within the deadline. The second type is a responsible and higher aggressive leadership, also have a target to pursue the work, but he is no longer after clear objectives and determine the deadline passed, solely to subordinate to work, is not actively report, he will not ask too much task progress, he in to more independent space at the same time, may be due to a lack of proper monitoring and make the work schedule deviating from the normal track. The third kind of leader is more responsible but less aggressive. Compared with the direction of the goal, he pays more attention to the process of doing things according to the rules and according to the plan. As for the final result, he is not demanding. A leader with low conscientiousness and aggressiveness is the fourth category. He breeds subordinates, has no requirements or restrictions on work goals and time nodes, and gives them complete autonomy. If the subordinate's independence, autonomy is not high, may lead to nothing.

In addition, if you have a task to delegate to someone else, assess their level of extraversion and aggressiveness to guide you in your next step. We can invite extroverted and aggressive people to participate in the work discussion, let him give his own opinion, and let him lead others to get the work done quickly. People with low extroversion and aggressiveness can be directly assigned tasks that can be completed by themselves and task requirements can be clearly stated. You can also let people with low extroversion and high aggressiveness control the direction of work, and let people with high extroversion and low aggressiveness handle the relationship between

internal and external. Give full play to the character advantage of the other party, ability borrows force make force, let thing get twice the result with half the effort.

The five-factor model theory, named after the initials, constitutes the "OCEAN" model: extraversion (E), neuroticism (N), agreeableness (A) conscientiousness (C) and openness to experience (O). According to Saucier and Goldberg's point of view, the "big five" model named after the Roman alphabet in essence reflects the "big five" factors characterized in the normal course of personality description word order or the relative importance of the factors is more important than the factors behind the front, has stronger explanatory power to the personality structure, were also more likely to be repeated verification, five factors model explicitly pointed out that each factor under the six dimensions, each factors artificially divided into six aspects. The theoretical premise of the big five factor model is the concept of trait and its implicit human assumptions -- know ability, rationality, variability, and proactivity. Initially based on the combination of lexicological orientation and statistical orientation, it refers to five factors in the personality structure, emphasizing the universality of each dimension in the personality model. Based on the Factor analysis of 16PF and their own theoretical conception, Costa et al. developed the NEO -- PI five-factor Inventory, which tests five factors. The five-factor model of personality structure has not been consistently recognized by psychologists, but the current research shows that the five-factor model of personality structure is closer to the real dimension of personality, which can be said to be a strong support for psychological counseling, and also provides a theoretical basis for the formulation of intervention measures for developmental counseling.

Big five personality structure theory: the "big five" structure has been the Norman named after the Roman alphabet system, namely extraversion or enthusiasm; II . Agreeableness; Responsible; IV v. Emotional stability culture or wisdom. The "Big Five" model is based on lexicological assumptions, known in English as the Big Five Theory, a Theory of personality that took shape in the 1980s. Psychologists have concluded that people have five basic personality traits through a lot of research and repeated arguments. The big five personality theory is the only widely accepted

personality theory in the field of psychology. The big five theory is the only reliable way to analyze your own or someone else's personality. By integrating the "new five factor model" proposed by the scholar's Costa and McCrae, two different five factor personality theories are put forward, including openness, conscientiousness, agreeableness, stability and extroversion. The big five plus general intelligence (I.Q.) are the six main dimensions of human change, called the six core traits, which are the key individual differences that distinguish the human spirit and predict individual human behavior. The concepts of the five characteristics are as follows: openness: curiosity, novelty and difference, openness of mind, interest in culture, ideas and aesthetics. Conscientiousness: refers to self-control, willpower, dependability, dependability, and the ability to control impulses. Agreeableness: tenderness, kindness, compassion, empathy, trust, obedience, humility, kindness, peace. Stability: especially emotional stability, meaning adaptability, coolness, maturity, and resistance to stress. People with higher stability have stronger resilience, are generally more optimistic, calm and relaxed, and can quickly recover from setbacks. People with low stability are more neurotic, anxious, worried, self-aware, depressed, pessimistic, easily angry, easy to cry, and difficult to recover from setbacks. Extroversion: friendly, social, talkative, funny, emotional, confident, active, adventurous and socially confident.

Theory of special needs: in this theory of needs, consumers do not have a demand for specific functions or individual use values, but they actually have a demand for the meaning (and the difference in meaning) given by commodities, which is the core of the theory of special needs. Special needs classification collection consumption, investment consumption, life consumption. Motivation is the internal motivation that drives people to engage in a certain activity and move in a certain direction. There are three main purposes of art consumption: possession, profit and utility. The main purpose of collecting art consumption is to possess; The main purpose of investment-oriented art consumption is to preserve and increase the value of property. The main purpose of life art consumption is to meet the actual needs of the self. In order to achieve these three purposes, the reason for the action of art consumption is the motivation of art consumption, which is mainly based on the common effect of conformity psychology, seeking for differences, comparing and showing off psychology, investment psychology, good ancient psychology and aesthetic psychology.



Baudrillard (1970), consumer society, emphasized that society should be defined from the perspective of special demand theory. Consumers do not have demands for specific functions or individual use values, but they actually have demands for the meanings given by commodities. This discussion is really advanced, especially when the consumption of calligraphy works, which is a typical elegant art behavior, behind the consumption of calligraphy works, elegant spiritual sustenance can be seen. In Baudrillard's own words, it is the discussion and analysis of such social phenomena that people buy household goods such as washing machines not only "to be used as tools", but also "to be fooled as factors such as comfort and superiority" and are willing to pay for the latter. It is only a step from the material needs to the meaning needs behind them, but it is an extraordinary step. The consumption motivation of the calligraphy works discussed in this paper is very consistent with this state, and the meaning demand behind the works is the real place of the consumption motivation. It is based on the transformation of the relationship of needs within the scope of common sense that Baudrillard establishes his own theoretical edification of consumer society. Love in this theory, consumer goods brands and symbolic significance than the practical value of goods, not simply as a personal vanity, but a kind of based on the social psychology of the whole system behavior, so Baudrillard to not know said, "must be made clear that consumption is a positive relationship between way (not only in content, but also in the collective and the world), is a form of the behavior of the system and the overall reaction. Our entire cultural system is built on that."

In analysis of consumer behavior, Liushu and Ma ying (2013) will talk about the theory of consumer motivation, expounding the basic theory of consumer behavior and its application in practice. Mainly from the purchasing behavior analysis, purchasing motivation, psychological factors, individual factors analysis, social factors, cultural factors analysis, the essay discusses several key points of the, these a few respects are also affect consumption motives of important aspect of calligraphy, simply from the level of consumption or individual factors will be limited.

Above all, the theory of consumer motivation of this study, Baudrillard's theory from the special demand theory to define social, in this demand theory, consumer not to the function of the specific content or the use of the individual value demand, they are actually somewhat to the meaning given by the commodity demand. Especially when the consumption of traditional Chinese calligraphy works, this is a typical elegant art behavior, behind the consumption of calligraphy works is elegant spiritual sustenance motivation. Of course, we can't rule out the weakness of human nature. On this aspect of theory, Jeffrey miller proposed that the motivation of many consumers to buy calligraphy works in life is to demonstrate their own taste, and its essence is a kind of showing off. Therefore, I think it will be more objective and comprehensive to view the theory of consumption motivation from both positive and negative perspectives.

### **2.3 Cultural Symbol Theory**

Chinese cultural symbols are graphics, symbols and symbols created by the Chinese nation, rooted in Chinese culture and recognized by the Chinese nation, which can represent the face, characteristics, values and development of China. As an ideographic system of symbols, Chinese cultural symbols are located at the most conspicuous "explicit level" of Chinese cultural soft power. In today's world, under the background of more frequent cultural exchanges, exchanges and exchanges, Chinese cultural symbols have a very unique charm and attraction. In the era of globalization, Chinese cultural symbols are not only an important way for the world to interpret China's image, China's ideas and China's development, but also an important part of the country's soft power. Effectively excavating and presenting Chinese cultural symbols is of great significance for shaping a good image of China and promoting the influence of foreign communication, and also provides a concrete example for the promotion of Chinese cultural soft power. Cultural symbol has a simple and complex meaning two situations, cultural symbol to express complex meaning confusing, the study found that symbol carrying a wealth of information, effectively solve the expression difficulties, so this paper clarify the relationship between symbols and symbol, name symbol of thinking and the use of symbolic image and graphics, reveals

the essence of symbol is the cultural symbols. This paper argues that the epistemological methodology of understanding symbols can not only correctly interpret and restore the traditional culture, but also have a broad application prospect. As a cultural symbol, Chinese calligraphy has two meanings. The first meaning refers to the image of calligraphy, which belongs to the series of "signifier" in semiotics. The second meaning is the message conveyed by various forms and styles of calligraphy, which belongs to the series of signified in semiotics. The connotation of "Chinese calligraphy" as a cultural symbol includes: self-creation and self-transcendence coexist; superior self-design coexists with strong emotional expression; Reflect the change of life design of calligraphers under the two-way effect of the creation subject of calligraphy culture and cultural environment; In the "illusory" world created by brush and ink lines, objective stylized factors coexist with subjective setting factors, and the eternal structure of the mind coexists with the active purposeful structure. With the development and progress of society, design becomes more and more important in daily life. We get a summary in practice, the national is the world. Only by excavating the precious wealth of traditional culture and applying it to modern design, can we go out of the design road which has traditional national characteristics and conforms to the spiritual and cultural requirements of modern society. By analyzing the application of traditional graphics and calligraphy in modern design, this paper shows the important position and infinite charm of traditional cultural symbols in visual design. The reuse of traditional symbols will become one of the important directions leading the development of the era of "Chinese design". In the trend of globalization, information and network, it is particularly important and necessary to pay attention to nationality and regionalism. As a unique national cultural symbol and art form, Chinese calligraphy should be actively integrated into contemporary artistic creation. Be to fly (2016) book of China's national image and culture symbol propagation puts forward the necessity and effectiveness of the culture symbol propagation problems, in the background of globalization today, Chinese culture symbol of foreign spread more and more important, selection and launch a number of eastern and western people generally recognize effective cultural symbol, is the key to Chinese cultural Renaissance.

Chinese culture symbol is the unique symbol system in China, the southwest university of Cheng tingjing (2017) in a dissertation "foreign spread of Chinese culture symbol and present characteristic research" is put forward, and the formation and connotation of Chinese culture symbol is a kind of cultural phenomenon rising and abstracted into a cultural symbol, is a nation in the long-term historical development change, through the constant choice, conscious or unconscious, finalize the design in the end. The formation of Chinese cultural symbols is a historical process, each of which has a special development context and specific cultural connotation. Wangbaili's Taiji: an iconic cultural symbol argues that the Chinese spirit of modesty and harmony embodied in Taiji has far-reaching significance in the context of China's going global. Mr. Zhao peihua, vice chairman of the eastern and western artists association, mentioned in his article "characteristics and trends of the development of Chinese painting and calligraphy market in the context of culture" that the new consumption state of Chinese painting and calligraphy is a state of mind. In addition, hanfu edited by Jiangyuqiu, Wangyixuan and Chen feng (2008) explained the origin of hanfu and the reasons for its re-popularity in modern times as well as the etiquette of hanfu. Huanghong (2000) introduced the origin and value of paper cutting, materials and tools for making paper cutting, types, forms and methods of making paper cutting. Hangxiuli (2013) Beijing Opera (jilin publishing group co., LTD.) traces the origin, historical evolution, dissemination and performance techniques of Beijing Opera. Symbols and symbols of miao costumes (guizhou people press), by Yang Juan guo (1997), the origin and evolution of miao costumes, the meaning and style of costumes, and the etiquette of miao costumes. In this series of cultural symbols, Chinese character calligraphy is also very special, as an important carrier of Chinese culture to this day, its special historical position cannot be ignored. In constructivism, the basic structure of the international system is a social structure, not an absolute material structure. The social structure, namely the distribution of ideas or the culture of the international system, determines the meaning and identity of the actor, namely the state actor, the identity and interests of the actor, and the mode of the economic, political and cultural activities that the actor is engaged in. According to the theory of constructivism, national identity and national image are to a large extent a kind of discourse construction, which is the result of the game between the self-discourse description of one country and the discourse description of another country. In fact, in the international community, a country with strong material

strength and high quality of its citizens may not have a good national image. The objective material conditions or social system of a country have not changed, but the national image has changed. The image of a country does not depend entirely on its actual situation and its own efforts. National image is a kind of mutual identity based on social interaction between countries. As an important carrier of discourse construction, the external communication effect of cultural symbols directly affects the effect of national image construction. However, in China's external communication, the phenomenon of misreading cultural symbols is very common, which causes many negative effects on China's national image. Based on the perspective of constructivism theory, the analysis of the forming reason for difficulties in the current Chinese national image cognition, on the basis of symbols (cultural symbols) is discussed in the dissemination of information, consensus and construct identity and the important role of image, to put forward the value orientation of cultural symbol of China's national image construction, selection principle and communication strategy, etc. This paper argues that Chinese cultural symbols should be in line with the current strategic objectives of China's national image of "peaceful development, seeking common ground while reserving differences and being a responsible big country". In principle, the selection should not only pay attention to the national character and universality, but also pay attention to the unity of tradition, modernity and future, integrate into the world discourse system, adopt the most inclusive cultural symbol, cross the heterogeneous barrier of cultural exchange, and overcome the cognitive error of cultural exchange. In terms of communication strategy, integration strategy should be adopted to actively produce and supply "common ideas" to the international community, and realize the modern reconstruction of cultural symbols in the process of continuous innovation and transcendence, so as to enhance the international community's understanding of China and its national image of "peaceful development, seeking common ground while reserving differences and being a responsible big country". In the end, this paper takes Chinese black and white art as a cultural symbol to briefly analyze the symbolic function of Chinese black and white art represented by Chinese calligraphy and Chinese painting in constructing China's national image of "peaceful development, seeking common ground while reserving differences and being a responsible big country". As one of the "six arts", calligraphy has long been one of the Chinese arts. As far as the relationship between calligraphy and the world is concerned, calligraphy can be "a combination of the three talents, and provide the

appearance of all things". As far as the relationship between calligraphy and culture is concerned, it can "flow with the world and guard the scriptures". As far as the relationship between calligraphy and human beings is concerned, calligraphy can be regarded as "learning, talent, ambition, and in short, people". It can be seen that calligraphy is indeed one of the symbols that can represent the ancient national spirit and culture. Modern design, as a part of industrial civilization, has quite strong characteristics of standardization and internationalization for the convenience of division of labor and cooperation.

Ernst Cassirer (1985) study, all cultures, such as language, religion, mythology, art, etc., are all created by the people use symbols, people is not so much a political animal, as symbols of animals, "symbolic thinking and symbolic behavior is the most iconic features in human life, and the whole development of human society depends on the condition", all human culture is created by itself with its own symbolic activity of "product", rather than from passive to accept the world really is directly given, "the facts". Human culture as a whole can be called the process of liberating itself. The philosophy of man is the philosophy of culture. Only in the activities of creating culture can people become real people, and only in cultural activities can people gain real "freedom". True human nature is man's infinite creative activity. The system of human activity determines human nature. Human activities are the activities of symbols, and humans use symbols to create culture. All forms of human culture, such as myth, language, art and science, are symbols.

Roland Barthes (1970), a French sociologist, wrote *Empire of Symbols*, a work of comparative cultural research, from the perspective of semiotics, after his visit to Japan in the 1860s. In this work, Barthes considers all aspects of Japanese life -- such as language, food, games, urban construction, commodity packaging, puppet shows, ritual poetry, stationery, faces -- as symbols of a unique culture, and considers its ethical implications. By applying the theory and concept of semiotics to the phenomenon of Japanese culture he observed, and by using the unique methodology of semiotics and profound thinking, Barthes makes this work full of creativity and uniqueness, giving readers a fresh and profound cultural shock and enlightenment.

Chinese cultural symbol is created by the Chinese nation, rooted in the Chinese culture, and recognized by the Chinese nation. It can represent the image, symbol and logo of China's appearance, Chinese characteristics, Chinese values and China's development. As an ideographic system of symbols, Chinese cultural symbols are the most conspicuous and explicit aspect of Chinese cultural soft power. Under the situation of frequent exchanges in the world, they indeed have a unique charm. The reason why I choose to introduce a number of cultural symbols universally recognized by people in the east and west is to revive the Chinese culture and to take a fuller attitude to the world. Chinese culture, also known as Huaxia culture and Huaxia civilization, is dominated by Han culture, which has been spread over a long period of time and a wide range of regions. Its concept of cultural circle is also known as "Han cultural circle". The cultural symbols of Han cultural circle have exerted a profound influence on countries such as Korea, Japan, Thailand, Philippines, Singapore and Vietnam. The main representatives of Chinese cultural symbols are Chinese characters, calligraphy, traditional Chinese medicine, the Great Wall, Confucius and so on, which constantly drive the development of cultural and economic industries among countries in the process of transmission.

This study more identity Ernst Cassirer discourse about cultural symbols, all cultures, such as language, art, etc., are created by human use of signs, "symbolic thinking and symbolic behavior is the most iconic features in human life, and the whole development of human society depends on the terms", calligraphy works of art creation, cultural symbol consumption motivation often begin with these imagine action, everybody in calligraphy for vehicle, not have this kind of thinking, you may can't see anything. Traditional Chinese calligraphy works have a wide range of national symbols, which are combined with a large amount of Chinese knowledge, beliefs, arts, morals, customs and other contents, as well as all other abilities and habits acquired by people as members of a society. The concept of cultural symbols is of great significance to the group consumption motivation of calligraphy works. Everyone is the product of certain socialization and lives in a certain cultural environment. Therefore, values, lifestyles, customs and habits are all affected by these social environments.

## 2.4 Cultural Consumption Theory

Research on cultural consumption in song dynasty by Qin kaifeng (2019) points out that culture is a very broad concept, and different disciplinary perspectives, academic standpoints and knowledge backgrounds determine that the understanding of culture is necessarily complex and diverse. American scholars Alfred and Clyde (1952) listed the definitions of more than 160 cultures in their book *culture: a critical analysis of concepts and definitions*. But it should not be complicated and mysterious. Culture is essentially a social and historical phenomenon, and every social form has its own culture. Culture can be divided into a broad sense and a narrow sense: "a broad sense refers to the aggregate of material and spiritual production capacity and material and spiritual wealth created by human beings in the process of social practice. The narrow sense refers to the spiritual production capacity and spiritual products, including all forms of social consciousness: natural science, technological science, social ideology. Sometimes it refers to knowledge and facilities in education, science, literature, art, health and sports. Consumption refers to "the process by which people consume material materials to meet the needs of material and cultural life. Consumption is a link in the process of social reproduction and an indispensable condition for people's survival and recovery of labor force. Cultural consumption has a variety of contents and forms, including cultural education, calligraphy, painting, sculpture, film and television, drama, music, dance, acrobatics, sports, fitness, cultural relics, published books, audio-visual and so on. Based on the analysis of the specific situation of the consumption groups of calligraphy works, the consumers are generally divided into the groups of political officials, business entrepreneurs and other ordinary people, and this kind of distinction has deep cultural consumption significance. According to the analysis of consumption purposes, the main categories of calligraphy consumers are collection and appreciation, hanging decoration, entertainment, belief and worship.

The habituation and stability of cultural consumption activities will greatly alleviate the change degree of consumers' psychology and behavior and make it



difficult to change. At this time, consumers will play a role in adapting to the consumption environment and consumption pattern. Culture is one of the most controversial and difficult terms for centuries. Culture includes not only material culture, but also spiritual culture (from the concise and abstract definition that involves all products of human spiritual culture and material culture to the specific definition that involves all aspects of human knowledge, experience, belief, religion, values, attitudes, outlook on behavior, outlook on time, etc.). Among the characteristics of culture, culture is created by people and is related to people themselves and their activities, which determines that culture has the characteristics of inheritance, symbol, humanness and change. Culture is a collection of information Shared by a group. People acquire such information not through genetic pitch, but through natural acquisition. Culture is created by human beings in the process of development to meet certain needs, Shared by the group, and transmitted and inherited by the group. Because of culture can be inherited and accumulated, people obtain cultural knowledge in the process of social learning objects may be parents, also may be other family members, anyone get culture to other family or anyone else, there are a variety of ways to obtain cultural knowledge way, such as school education, also can be at ordinary times, as observed in daily life experience in reading, etc. The symbolic features of culture, such as characters and graphics, are expressed and expressed through symbols. People use symbols to represent concrete things abstract concepts. Symbols are arbitrary, from form to meaning. The relative term of human nature with culture is nature, while the creation of nature is not culture, and the natural objects transformed and created by human beings are cultural products. People are similar to animals, but this is not the case. Culture influences this behavior. The word "food culture" reflects people's behavior towards eating. Eating culture is the result of human meeting their own needs. Culture has the characteristic of adaptation and adjustment. From the perspective of history, culture changes, and culture changes with the development of politics and economy and the impact of foreign culture. Cultural changes can be caused by technological development and new inventions, or by the integration of cultures. Globalization is speeding up, and people need to unify their cultures in order to facilitate communication, which is the result of human activities. Different cultural patterns have the same characteristics, and the existence of common characteristics enables us to study and compare cultural differences. Different ethnic groups and individuals have different cultures, so there will be cultural differences

between countries and between organizations and organizations. Cultural differences should be reflected in the differences in values, beliefs and racial superiority. Different culture interweave together of the time will appear the cultural conflict is refers to the cultural conflict between different forms of culture or cultural factors, the process of mutually exclusive, compared with other state-owned enterprises, state-owned enterprises different conflicts arising from the cultural idea, and contains in an enterprise internal due to employees belong to different culture back country face the conflict. The cultural conflict between China and foreign countries is the conflict between the different cultures of China and foreign countries. Good handling of cultural conflicts will bring benefits to enterprises or organizations, while bad handling may lead to great losses. Therefore, the management research of cultural consumption also appears very important

Baiyuling (2018) believes that consumption is not only a part of People's Daily life, but also a way of life and production, which is reflected in people's social relations and social and cultural forms. Consumption is a kind of economic behavior, but also a kind of social behavior in the part of culture that affects people's consumption behavior, or the specific existence of culture in the consumption field, can be called cultural consumption. From the definition of this concept, the scope of cultural consumption is very wide, but in the consumption practice, people will constantly form a new consumption culture and inject new content into the cultural consumption system. French scholar Baudrillard believes that "consumer culture is the culture shown in the consumption of people in the consumption society". This concept is straightforward, but it is in the same words. British scholar Mike Featherstone believes that "consumer culture refers to the culture in the consumer society, simple and clear. It is based on the assumption that the mass consumption movement is accompanied by the reorganization of symbolic production, daily experience and temporal activities. Yin shijie, a Chinese scholar, believes that consumption culture is the sum of material wealth and spiritual wealth created by people in the consumption field, as well as the creativity of people's consumption life. Therefore, consumption culture is the sum total of people's consumption ideas, consumption modes, consumption behaviors and consumption environment expressed in material production, spiritual production, social life and consumption activities in a certain historical stage.

In terms of economy and culture, China and Thailand have a history of more than 700 years of exchanges. Since the establishment of formal diplomatic relations between the two countries in 1975, there have been a series of agreements, such as the trade agreement, the agreement on the promotion of shipping, the agreement on the avoidance of double taxation and the agreement on investment protection, the development of good political relations and economic and trade relations between China and Thailand. The two countries are located in the Asia-Pacific region and enjoy favorable geographical conditions. Both sides hope to further develop economic and trade cooperation. After years of running in and developing china-Thailand relations, the two countries have initially formed a sound situation featuring mutual trust and coexistence in the political field, harmonious coexistence, mutually beneficial economic development, mutual learning and common development in the cultural field. Since the establishment of diplomatic ties in 1975, China and Thailand have developed politics, economy, trade, military, education, science and technology on the basis of friendship, equality and mutual benefit. Friendly cooperation in various fields is based on political mutual benefit, economic mutual benefit and cultural mutual learning and has a profound historical foundation. For the development of bilateral relations, cultural exchanges and cooperation should be stable in the long run.

This study believes that Yin shijie's consumption culture theory is an important part of social culture, the crystallization of the excellent achievements created by human beings in the field of consumption, and an important part of social civilization. Human political system, economic system, economic development level, people's values, customs and habits, the overall quality, all have an important impact on consumer culture. The consumption of culture is very important for consumers, it can help consumers to establish the value evaluation of various consumption activities. For example, in the face of Chinese calligraphy works, I am afraid that the Thai people will not fully understand the meaning of it, so they will not pay too much attention to it. With the cultural and economic integration of China and Thailand, the collection and appreciation of calligraphy will grow stronger, which will have a positive effect on people's consumption tendency. In those days, the size of refrigerators produced in China was generally smaller than that in the United States. The fundamental reason lies in the delicacy of Chinese people's dietary requirements

and their high requirements for the freshness of food materials. People had the habit of buying vegetables every day, which reflected the Chinese people "food is the god of the people" diet culture, and also reflected the difference in cultural consumption tendency.

## **2.5 Summary**

Sum up, this paper analyzes the concept and theory of consumption motivation, and also discusses the cultural symbols and the theory of cultural consumption. The core concepts are mainly the theoretical framework of cultural symbols, cultural consumption, six core tailings and special needs.

Cultural symbols, symbolization of thinking and behavior, are the characteristics of human life. The consumption motivation of cultural symbols often starts to move with imagination, and this kind of thinking is often invisible. Traditional Chinese calligraphy works have a wide range of national symbols and constantly promote the development of China's cultural consumption industry. Consumption culture refers to the sum of material wealth and spiritual wealth created by people in the consumption field. Cultural consumption is the inevitable result of people's material life being satisfied in a certain historical stage. It is the content of higher spiritual life as well as the consumption concept expressed in cultural consumption activities. Among the six core traits, general intelligence is at the top of the list. Higher intelligence indicates a higher average success rate in every aspect of life. Therefore, people's preference for intelligence is consistent. But for the big five, preferences vary, which is a key difference between the big five and IQ. As for the theory of special needs, it can be divided into collection consumption, investment consumption and life consumption. These three points are the purpose of the consumption motive, the internal power to push people to engage in certain activities and move in the same direction. In order to achieve these purposes, they are embodied in possession, profit and utility.

As a special art form, calligraphy is defined from the theory of special needs. Consumers' consumption motives vary from person to person. What they have in common is a demand for the function of a particular thing or for the value of an individual use. Calligraphy cultural symbol has its special development mode in the new era, and the combination of calligraphy art works and consumer culture is also a beneficial exploration for the external development of Chinese cultural symbols.



### 3. RESEARCH AND DESIGN

#### 3.1 Core concept system

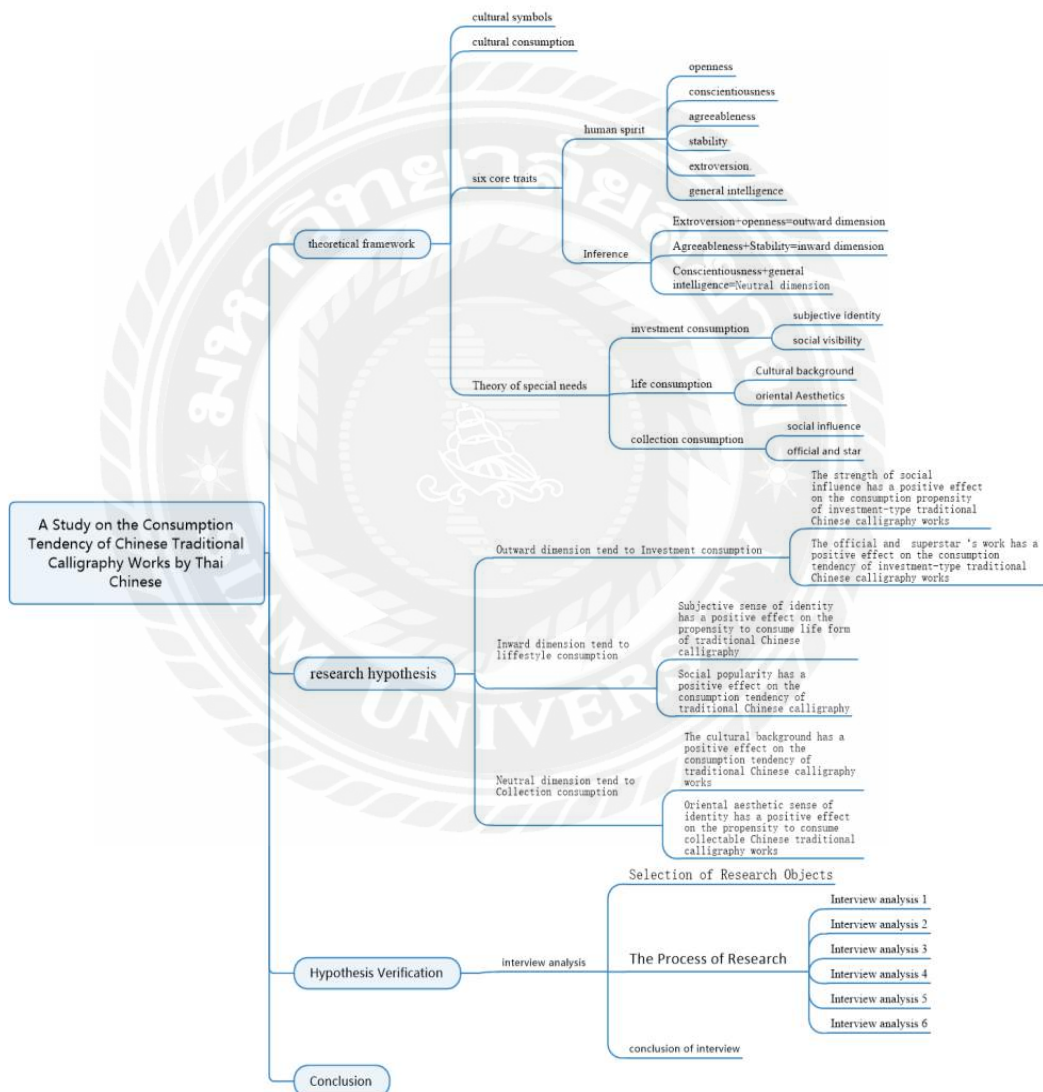


Figure 3.1 Nuclear Concept System

### 3.2 Research Hypothesis

From the psychological level, extroverted people love communication, showing a higher degree of activity, dominance and confidence. The Thai Chinese, people like social communication and actively invest in products with social influence, so that the market of cultural and artistic works can flourish. From the perspective of economy, the cultural value and artistic value of artworks can be measured and fully utilized because of the entry of these capitals. So, the extroversion dimension tends to be investment-oriented consumption.

1. The social influence of calligraphers has a positive effect on the consumption tendency of investment-oriented traditional Chinese calligraphy works. In ancient times, the art of Chinese calligraphy was always mastered by the government, elites and other people with great social influence. Due to this social background, people generally like to collect the works of calligraphers with great social influence, which is also the preference of the Thai Chinese. For calligraphy itself, it is a very esoteric form of traditional culture and art. Thousands of years of cultural accumulation has made its content and form quite colorful. Collecting the works of calligraphers with great social influence has become a long-term consumption habit.

In recent years to the social influence of the calligrapher's work is highly respected the country's major auction companies from overseas to collect more than 10,000 pieces of cultural relics. A number of famous works were returned, such as "Yan Shan Ming" by Mi fu (2002, Zhongmaoshengjia, RMB29.9 million), "Qianlong" by Song Huizong (RMB25.3 million) (2004 jiade, RMB 35.75 million), "ode to the master" (RMB22 million), and Huangtingjian (RMB436.8 million in 2010). These works are extremely expensive, and their cultural and artistic value is even greater. From the macro point of view, not to mention the economic value of these calligraphy works finally returned to the embrace of the motherland, for the study of the cultural significance of calligraphy is immeasurable. The transaction records we have obtained from overseas show that the strength of social influence has a positive effect on the consumption tendency of investment Chinese traditional calligraphy works.

2."Official calligraphy and star calligraphy" has a positive effect on the consumption tendency of investment-oriented traditional Chinese calligraphy works. Ancient calligraphers, such as Li si, Zhong you, Wangxizhi, Huaisu, Yanzhenqing, Song Huizong, sushi, etc., were either emperors or high-ranking officials at that time. At that time, the society, the people's learning opportunities are too few, the art of calligraphy cannot be generally inherited, the consumption of ink, paper and ink stone is not ordinary people can afford to consume things, there is no mass foundation to produce calligraphy masters, it is not easy to collect better calligraphy works. From the song dynasty, Chinese traditional calligraphy works began to be sold to Southeast Asia and other countries. It was also a historical habit for the Thai Chinese people to collect calligraphy works of Chinese dignitaries. After the liberation of China, with the development of The Times, the art of Chinese calligraphy has made great progress. With the prosperity of the peaceful people in the society, a large number of outstanding calligraphers indeed emerged from the folk, which also made the folk collection into a very prosperous era. However, the habit of collecting for thousands of years is hard to change, and the works of officials and stars have become people's habitual consumption tendency, leading the consumption market of calligraphy art. In modern society, a lot of calligraphers have emerged among the people, and calligraphy associations at all levels have been set up, which has led to a lot of changes in people's consumption motivation. Among them, the number of consumers in Thai Chinese for the purpose of learning and appreciating calligraphy has gradually increased. However, nowadays, popular calligraphers with frequent transactions generally have certain official positions or star status, which is the objective situation of the calligraphy art market at present.

For most people, the consumption of art is more practical and life consumption. There are few works of art on the market that can live forever, and if there are, they are probably expensive and not affordable. Therefore, another hypothesis of this study is that the introversion dimension tends to be lifestyle consumption.

3. Subjective identity has a positive effect on the consumption tendency of



life-type traditional Chinese calligraphy works. The consumption of traditional Chinese calligraphy works belongs to the consumption of culture and art, while the new consumption state of calligraphy works is a spiritual state and a comprehensive consumption process with aesthetic pleasure as the core. In this case, the consequent emergence of the preferred consumer is the natural outcome. If we use science to measure this consumption concept, we often have no way to define good or bad calligraphy works. Especially calligraphy works of art, which embodies the more is the philosophical level and aesthetic level, subjective identity have naturally become a standard, this standard is a kind of said not to come out feeling, a feeling of Oriental unique Zen, it is also the choice of human consciousness, such consumption motives in accordance with Freud's theory of the unconscious assumption, in the calligraphy of Thai Chinese people consumption tendency generally favor the influence of the subjective sense of identity.

4.The social popularity of calligraphy works has a positive effect on the consumption tendency of life-type traditional Chinese calligraphy works. Calligraphy became an important object of study in Japan and Korea, where there were no mature characters to express Chinese culture of Han and Tang Dynasties. Till today, calligraphy is still an iconic cultural symbol of Asia. Chinese calligraphy is the only art form of writing among the four ancient civilizations. Chinese calligraphy plays an important role in the cultural inheritance of China. Among China's traditional art exports, calligraphy is also the most famous, surpassing other art forms such as Peking Opera. Calligraphy is a very well-known art form, which has naturally become the primary choice for people in Thai Chinese to consume life-style art works.

Through the research on the consumption motivation of traditional Chinese calligraphy works, it is found that the market of calligraphy works in Thailand is not developed enough. The underdeveloped market for calligraphic works has dampened people's enthusiasm for the consumption of traditional Chinese calligraphic works for three main reasons:

First, Thailand's calligraphy art market is underdeveloped. In the art market of calligraphy and painting, the primary market refers to galleries and art fairs (including self-sale by artists and sales by dealers, etc.), which directly obtain works of art from artists, discover artists through agency or cooperative mechanism, and directly promote them to collectors for sale. The primary market in the calligraphy and painting art market, whose main function is for artists to get paid by selling their artistic creations, has maintained the creative power of calligraphy and painting artists and played a great role in promoting the further development of calligraphy and painting art. We here refer to the calligraphy art primary market, Thailand's calligraphy art works of the primary market is relatively few.

Second, Thailand's calligraphy art supporting market is underdeveloped, that is, supporting calligraphy art works secondary market. The secondary market is those auction companies through the way of collection of those already sold paintings and calligraphy works screening after the organization of art auction, the second sale, the main way of sale is the auction company held painting and calligraphy art auction. The secondary market of calligraphy plays a very important role. It can be regarded as the barometer of the art market and the leader of the art market. Calligraphy and painting art auction market generally have a certain selection criteria, and most of the lot is the work of artists who have passed away. As a result, it will naturally eliminate a batch of works of art with low artistic achievements and low social impact. It measures the value of works of art with time and public inspection with higher accuracy. Since the auction of calligraphy works of art is conducted in public under the eyes of the public, if the auction is good, it will have a very obvious focusing effect, great publicity effect; price reference for similar calligraphy works of art is a significant.

Third, Thailand is not enough to promote calligraphy works. The absence of artistic atmosphere of calligraphy is often reflected in the consumption promotion of various forms of calligraphy works. It is the small spillway of the art market, with it; the art market is lively, flowing up. The work of an artist, no matter how you love, if this artwork cannot circulate a second time, put in the home is a pile of waste paper,

waste, waste toy, bought much the home all blocked also can be bored. However, with the introduction of various calligraphy works of art, it is different, whether you sell or not, it has circulation channels there, you will have the desire to buy new art.

Because the consumption tendency of the Thai Chinese is greatly influenced by the Chinese cultural lineage, the habit of traditional customs cannot be changed in a short time, and this inherent Oriental aesthetic custom has been engraved into the bone and blood. Oriental aesthetics pays attention to the traditional and implicit beauty, which is also true of the Thais, which is the common standard of the Oriental. The third hypothesis of this paper is that the neutral dimension of the Thai Chinese people tends to be collectibles.

5.Cultural pedigree has a positive effect on the consumption tendency of collected traditional Chinese calligraphy works. When it comes to cultural descent, people's customs are often reflected in life. Baiyuling (2018), consumer psychology, mentioned that customs often include national customs, festival customs and traditional etiquette. Custom is a code of conduct with a certain degree of stability. Many customs have survived the changes of The Times, showing an obvious inheritance. Of course, as the society changes, so do the customs. Consumption custom is a kind of consumption custom formed by people in long-term consumption activities, and it is an important part of social custom. Chinese friends in Thailand, most people did not grow up in the local, long-term consumption habits must be inherited from the country, this habit is deeply rooted. In their long-term living habits, consumers in different countries and regions are deeply influenced by their ethnic cultures, which is the key factor determining their consumption tendency. The cultural heritage background covers a wide range, including people's diet, marriage and funeral, festivals, clothing, entertainment and consumption of material products and spiritual products. Consumption custom is a social activity as the center, customs, once formed, will be for a long period of time continually repeated, for example, in Chinese traditional culture is the most solemn festival in "Spring Festival", set off firecrackers, point lanterns, to stick couplets on the Spring Festival, eat dumplings, and other various activities formed his unique Spring Festival custom, the

embodiment of the cultural heritage background, to provide for these aspects, such as its effect on the Chinese propensity to consume is very large.

Only Chinese characters are still used in the three major writing systems in the world. From this aspect, it can be seen that the heritability of Chinese cultural bloodlines is very strong. Under such a strong cultural background, Chinese cultural symbols and calligraphy works have naturally become an art form that people have long been fond of and highly praised. In the past, it was said that "ritual, music, archery and imperial calligraphy" was the content that a gentleman must learn. To some extent, consumer motivation is subject to cultural traditions, and people with different cultural backgrounds will choose a lifestyle that suits them. Americans love to eat McDonald's, Swedish brand IKEA furniture must be the most used by swedes, sushi is a Japanese favorite, SouthKoreans love to drive modern cars, and calligraphy works are certainly the best developed in China. Of course, this is just an example. This may not always be the case, but in the Internet world, internationalization and nationalization often go hand in hand. The rich and colorful art works will bring about the integration of many customs, and the current consumption concept is also constantly being challenged. The Thai Chinese people, they have a strong consumption motivation for traditional Chinese calligraphy works, which is caused by their ethnic origin. Today, e-commerce platforms offer more opportunities for communication and the influence of cultural ancestry is broader and more rapid, which is beneficial to the collection of traditional Chinese calligraphy works.

6.The sense of Oriental aesthetic identity has a positive effect on the consumption tendency of collected traditional Chinese calligraphy works. The consumption tendency is influenced by the local customs and habits of consumers. External environmental factors in Thailand inevitably affect the consumption tendency of people in Thailand. Both China and Thailand belong to the east and have similar aesthetic styles. Chinese friends in Thailand advocate the implicit beauty of the east. In these aspects, Chinese and Thai people share a common psychological identity. Specific customs and living environment will lay a deep imprint on people's consumption habits, and people will be constantly influenced by these tendencies,

which will have a positive effect on people's collection of calligraphy works. The art is interlinked and borderless. The close culture of China and Thailand makes people's sense of aesthetic identity more similar. Nowadays, everyone's economic conditions are rich, and there are more opportunities to go abroad. Both Chinese and Chinese Americans have unique Oriental artistic aesthetic foundation, which determines the demand tendency of this group to buy calligraphy works. With the promotion of traditional Chinese calligraphy works, there will be more opportunities to collect traditional Chinese calligraphy works. There is a large space for the development of traditional Chinese calligraphy works in the consumer market of Thailand.

Chinese calligraphy is pretty and intelligent "abstract art", is the ancient and long Oriental culture gave birth to a unique art form, in a land where growth of primitive simplicity, mysterious, full of charm of Chinese traditional calligraphy art, Oriental pursuit of the unity of the external and internal harmonious beauty, Oriental beauty not only shows in the outside, but hui in the medium. The ideogram of Chinese characters and its unique structure provide the prerequisite for the art of calligraphy. "Image" belongs to the core concept category of Oriental aesthetics. It originates from the Chinese classical aesthetics, and has a specific and profound embodiment in the aesthetic system of other Oriental nations. Calligraphy as an art, its beauty is the combination of Yin and Yang, rigid and soft, between the lines reveal a combination of movement and movement and unspeakable beauty. These unique aesthetic concepts of Oriental aesthetics play a crucial role in the collection of traditional Chinese calligraphy works by the Thai Chinese people, and this kind of influence is subtle. Such Oriental aesthetic identity will constantly affect the consumption tendency of the Thai Chinese people.

No.	Hypothesis	Sub-Hypothesis
1	Outward dimension tend to Investment consumption	The strength of social influence has a positive effect on the consumption propensity of investment-type traditional Chinese calligraphy works
		The official and superstar 's work has a positive effect on the consumption tendency of investment-type traditional Chinese calligraphy works
2	Inward dimension tend to lifestyle consumption	Subjective sense of identity has a positive effect on the propensity to consume life form of traditional Chinese calligraphy
		Social popularity has a positive effect on the consumption tendency of traditional Chinese calligraphy
3	Neutral dimension tend to Collection consumption	The cultural background has a positive effect on the consumption tendency of traditional Chinese calligraphy works
		Oriental aesthetic sense of identity has a positive effect on the propensity to consume collectable Chinese traditional calligraphy works

Table 3.1 Schematic diagram of research hypothesis

### 3.3 Research Methods

Calligraphy, as a typical representative of Chinese cultural symbols, is an artistic display of Chinese spirit and an important link for China to communicate with the world. Especially in China, Japan and South Korea as well as Southeast Asia, calligraphy has an active cultural exchange market, which is the key to transforming Chinese cultural symbols into soft power. The market dissemination of Chinese traditional calligraphy works not only influences how the world knows China, but also influences the realization of Chinese cultural soft power. This paper tries to observe and understand the consumption status of artworks of Thai Chinese from the perspective of their consumption motivation of calligraphy works. Research methods to solve these problems, first of all, through interviews, collecting, sorting and analyzing a large number of the Thai Chinese people's view and the related literature, meticulous understand Thai Chinese consumer motivation for Chinese calligraphy, calligraphy works the accurate Angle and the direction of consumer research, and adjust their own research methods, at the same time, through combing and studying of existing literature, to clarify the relevant knowledge.

This paper mainly uses interview analysis method for research and demonstration:

Interview analysis method is characterized by flexibility, accuracy and depth. Interview analysis method is divided into three types: face-to-face interview, telephone interview and online interview. Face-to-face interview is also called direct interview. It refers to the interview method in which the two sides of the interview conduct face-to-face communication to obtain information. It is one of the most commonly used methods of collecting data in interview surveys. Telephone interview is also called indirect interview. It is not a face-to-face communication between the two parties, but a tool (telephone) used by the interviewer to collect relevant information from the interviewees. Telephone interview can reduce the time and cost of personnel and improve the efficiency of the interview. Online interview is a way for interviewers and interviewees to communicate with words instead of words. With the popularity of the Internet, online interviews also began to appear in some cities, and online interviews, like telephone interviews, were indirect interviews. In this paper, face-to-face interviews are mainly adopted, with some telephone and online interviews.

According to the degree of interviewer's control over the interview, it is divided into structural interview, non-structural interview and semi-structural interview. I will use non-structured interview as the paper interview. The so-called non-structured interview is also known as freestyle interview. The non-structured interview does not establish complete questionnaires and detailed interview neither outlines in advance, nor does it stipulate standard interview procedures. Instead, interviewers talk to the interviewees according to a broad outline of the interview or a certain topic. This kind of interview is a relatively free and casual interview between the two sides of the interview. This kind of interview is flexible, which can flexibly change topics, change the way and order of questions and ask important clues according to the interviewer's needs. Therefore, this kind of interview collects in-depth and rich data.

Interview analysis method is widely used in educational investigation, psychological counseling, and more for personality and individual research. We use this method to investigate the motives of the consumption of calligraphy works of the Thai Chinese people. Since the objects of our investigation are quite different, the

samples of our investigation are few, and the investigation sites are not easy to access. Based on these conditions, I decided to use interview analysis method as the research method of this paper.

### **3.4 Selection and Selection of Research Objects**

Research object selection and screening, only appropriate, the process of research will be happy, can get the desired answer. If you have the misfortune to meet an "unqualified" research object, it is very painful thing, but for the research process, not only suffer from embarrassment cancer, but also have a relatively large sense of frustration.

Screening is especially important for finding the target research object. At first, when I was doing the screening, I had a very simple idea. I thought this was just to study the motivation of consumption. I just wanted to chat with a Chinese friend. However, when I really started to do this, I found that it was not as simple as I imagined. Specifically, I need to pay attention to the following problems:

#### **3.4.1 Define and refine research objects**

The accurate definition of research object can not only clarify the research type, but also help to determine the research method. This is actually an iterative process, with the depth of the previous subject, the research object will change. When designing research questions, one usually thinks about who can provide accurate information about the problem and whether these people need to be divided into groups to provide a more diverse perspective. At the same time, the research object can also be defined according to the relevant research literature of the research topic. Based on the conceptual framework of the study, a decision can be made to use specific indicators to distinguish the study objects, usually statistical indicators, geographical indicators or experience-related indicators. The disqualification of one index will bring about the mutual influence of other factors, and the relationship



between consumers, calligraphers and works is closely related to each other.

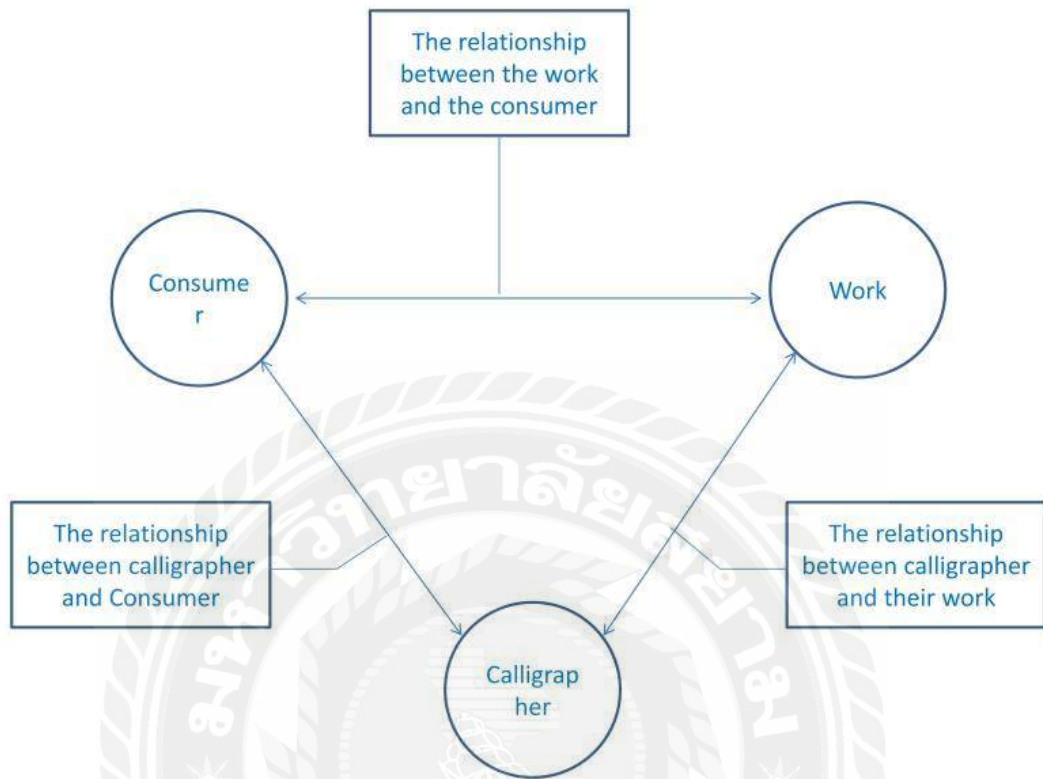


Figure 3.2 Relationship among calligraphers, consumers and works

### 3.4.2 Determine the number of participants

The number of people studied is generally based on the theoretical principle of saturation, which is a point at which the subsequent information is merely a repetition of the past. Because the purpose of the interview is to pursue the diversity of participants' experience, not to seek for a large number of participants who have had a certain kind of experience. For example, in understanding the purpose of visiting the museum, seven purposes have been identified for the first six times, and the following ones are all mentioned before. In view of the fact that no new purpose has been proposed by the interview user, the follow-up becomes redundant.

However, in practice, it is necessary to determine the number of interviewees in advance before the interview. Therefore, researchers are required to estimate carefully and have some flexibility. Generally, the appropriate range of interviewees can be given to experience the flexibility of the plan.

### **3.4.3 Define the research objectives**

(1) I need to find some specific research objects to provide research objectives for the interview.

(2) Based on the research of maximum diversity, the views and experiences of interview users should be diversified.

(3) Based on the research of homogeneity, interviewees should have commonality.

(4) Study typical cases. Interview subjects are typical in a certain context.

(5) Study special cases, and interview subjects have certain special experience.

### **3.5 Quality Assurance System**

In order to make our research subject as objective as possible and eliminate interference, we should ensure the quality of the paper with a fair, fair and open attitude when selecting research objects and screening. The research object of this paper is personnel from all walks of life in the circle of Thai Chinese people. They have no strong relationship with each other, and there is no utility to speak of in advance and afterwards. They are just interviews and surveys of social subjects, and

the research object is representative and authoritative. With that said, I would like to make the following two points, which are my focus:

**3.5.1 A sufficient trade-off was made between the homogeneity of the study objects (more conducive to the observation of differences) and representativeness (more conducive to the extrapolation of the study results).**

Research samples are generally difficult to obtain through random sampling, but "ideal" subjects are screened according to pre-designed selection criteria. Both the selected subjects and the recruited subjects have certain characteristics and cannot truly represent the study population. We can according to some known variables can be measured, such as gender, age, occupation, income level and so on, a comparative study between the sample and the overall difference, for some unknown factors, such as income disparity between different professions, can be increased by "multi-center" example research results can be extrapolated sex, namely, external validity. , on the other hand, we need a detailed record in the process of the research object to choose the exclusion rule out the cause and the number of those who can't participate in the number of the basic characteristics of the object of study and research, in this way, we can calculate a variety of reasons to be eliminate the percentage of people compare agreed to participate in research of the differences between people and people who do not agreed to participate in, and estimate the sample representativeness.

**3.5.2 In order to ensure the effect of the interview survey, I pay special attention to the requirement of whether enough researchers can be obtained and the sample effect can be guaranteed.**

When the exclusion criteria are strict, the homogeneity of research samples will be increased. Choosing a good example of compliance can provide enough information to answer the research questions. However, strict selection criteria will increase the difficulty of selecting research objects, which will lead to too few "qualified" research objects, thus affecting the progress of the investigation. Therefore, it is very important to grasp the scale.

Our research object is Thai Chinese and Chinese Americans who are interested in or potentially interested in traditional Chinese calligraphy works and have certain consumption ability. This is our research target. For native Thais and people from other countries, it's not on our list. Therefore, we must establish clear inclusion and exclusion criteria in advance to define the study objects and design the screening process of the study objects. Its significance lies in: first of all, it is clear which kind of people have strong consumption motivation, which can be included in the next step of key research, so as to do a good job in the foundation of follow-up research for in-depth research. Secondly, the selection of research objects should be practical and in-depth. If a certain type of calligraphy is not popular or very popular among the Chinese community in Thailand, you can enter the stage of careful analysis and find out the reasons for the popularity and the reasons for the unpopularity. You and one under the age of 30, for example, in the Thai young Chinese people talk about the traditional content of traditional calligraphy, their response is often such as "good" "ok" to cope with the language, because they focus on more fashion, the avant-garde art is the subject, most is a simple, direct and exciting story, often it is they are interested in, in the form of a similar trill small form of video content, fast and colorful. Such research results are my personal experience and the real feedback of the samples. The results may be biased and not absolutely accurate, but they are sufficient to explain some problems. Thirdly, clear inclusion and exclusion criteria of research objects can help peers verify the research results and guide their social practice application.

## 4. THE PROCESS OF RESEARCH

### 4.1 Description of Interviewees

Table 4.1 Background introduction of interview analysts

Mr. A	Calligrapher, President of economic association	Chinese nationality
Mr. B	Liu tai lawyer, company partner	Chinese nationality
Ms. C.	Entrepreneur, university teacher	The Thai nationality
Mr. D	President and professor of Thai chamber of commerce	Chinese nationality
Mr. E	Thai entrepreneur	The Thai nationality
Mr. F	Senior executives at Chinese state-owned enterprises	Chinese nationality
Ms. G	Corporate director, Thailand	Chinese nationality
Mr. H.	Mobile phone sales manager	Chinese nationality
Ms. I	International school teacher	Chinese nationality
Mr. J	Assistant director	The Thai nationality

### 4.2 Verification of Interview Process

Q1: the social influence of calligraphers has a positive effect on the consumption tendency of investment-oriented traditional Chinese calligraphy works

A: the social influence of calligraphers is very important. As the saying goes, "good wine needs no root. "In ancient China, calligraphers were usually high-ranking officials and dignitaries. However, the strength of artists is a prerequisite, which requires painstaking practice to achieve certain attainments. I used to know a calligrapher who had a great social influence and was a well-known figure in society. Once I went to ask him to write, the result goes back to see, it is to have a wrong character, afterwards I thought, fame sometimes is not proportional to the strength. However, since then, I worked very hard to learn and practice calligraphy, which laid a solid foundation for my future calligraphy skills. Everything is not plain sailing, it depends on whether we are seeking first bitter then sweet, or first sweet then bitter. Later, more and more people came to ask for my calligraphy works. This incident made me further realize that as long as we are willing to pay, we will surely gain something. Social influence is certainly important for calligraphers, but we should be able to train hard, in fact, this is the most important thing. When Chinese in Thailand invest in traditional Chinese calligraphy, they often come to me. For most calligraphers, their social influence is directly proportional to their strength. Therefore, we can say that the social influence of a calligrapher has a positive effect on the consumption tendency of investing in traditional Chinese calligraphy works. The popularity of this influential calligrapher in society has not diminished. Therefore, I hope that calligraphers who have real social influence must work harder to return our recognition and respect. I also hope that through my own efforts, I can constantly promote the love of traditional Chinese calligraphy and art works . The development of calligraphy depends on our joint efforts to create, I will also strive to create more good works to return to you.

B: our fees as lawyers also vary from name to name. The fees of famous lawyers are very high. Some of them are calculated on a minute-by-minute basis. In my opinion, a well-known calligrapher will have a higher investment value in his works. After all, he is a master. There is no doubt that social influence is also an important part of value. I have also collected works by some of today's top calligraphers. I have also collected works by some of today's lesser-known calligraphers. It is true that there are some lesser known calligraphers whose works are also very good, but most of them are known calligraphers whose works are better than others. Therefore, the

famous calligrapher of this "famous" word is not for nothing, their works are expensive is reasonable. In the future, I still tend to collect the works of famous calligraphers, which is the same with our law profession. If you are a famous lawyer, he charges by the minute or by the hour, which is also very expensive. Fame is also to be included in the cost, not just come, are the results of struggle. Therefore, the value of the works written by such calligraphers should be recognized, and so should our lawyers' fees. I often live in Thailand, and I find that the collection of traditional Chinese calligraphers is still in favor of influential calligraphers, preferring the works of well-known calligraphers to the works of other less well-known calligraphers.

C: I prefer a lesser known but competent calligrapher. The investment value will be even greater. I don't like to collect the works of calligraphers who are particularly famous, because the fame is so great that sometimes the fame is not enough! There is another reason, is a famous calligrapher itself has big enough, his popularity set the price of his calligraphy works of art is also high, the essence of its investment value is limited, so I also more hope a lot of investment is a kind of future appreciation space middle-aged and young calligrapher, their word is very good, the future development of space is very big, such investment appreciation space will be bigger. Of course, there is indeed a part of the so-called great calligrapher in the society, in fact the level is not high, but I think it should be a minority, I prefer to invest in less well-known, but strong calligrapher, this is my consistent view. As for what kind of calligraphers others are willing to invest in, that's someone else's problem. Hehe, I think Chinese in Thailand's investment in traditional Chinese calligraphy works, most of them prefer to collect such calligraphers who are not well-known but have strength. After all, everyone's economic strength is limited, and this kind of calligraphers belong to luxury after all. Therefore, it is a wise choice to invest in such calligraphers when they have strength but their value is not very high.

D: we are not engaged in the art of calligraphy, so we don't usually invest in the works of calligraphers with little social influence. For those of us in Thailand, we have fewer opportunities to participate in fairs or exhibitions than in China, so we prefer to collect works of calligraphers with great social influence. Popularity is the principle

by which we measure works, and the works of well-known calligraphers are more secure to us. I seldom collect this kind of calligraphy works at ordinary times. After all, it is expensive and belongs to luxury goods. However, if There is an exhibition in the Bangkok Cultural Center or some friends come to do the exhibition, I will collect some works of famous people. As for other works of calligraphy that are not so famous, I usually don't collect much.

E: social influence is very important, otherwise people don't know you how to invest, and influence is too small to be realistic. Because I know fewer calligraphers, so it is difficult to invest in some of the less famous works of calligraphers, after all, I do not know them, I am not a person in the circle, do not dare to buy, usually take part in such activities are less. So I also tend to invest in the works of calligraphers who have great social influence.

F: this is a natural thing. You have a great influence and many people collect your works. However, if you want to learn something, it is convenient and practical. If I have the opportunity to meet the great calligraphers, their work is often very good, so I would generally consider collection. But usually such as the child to learn calligraphy, I generally will consider some relatively strong calligrapher, at the same time the fame is not particularly big, so I will save a lot of money ah, after all, the big calligrapher or price is very high, like our ordinary people or not so much money.

G: personally, I like the style of Wangxizhi's work very much. His influence is so great that everyone is learning from him. I do not know why, is particularly like two king's style of work, may be they are too famous. Once I saw on the Internet for a copy of the works of Wang xizhi, I bought it at the time, I like the Chinese calligraphy, but because in a foreign country for a long time, engaged in education work is very busy, no chance to go to the home of calligraphy exhibition, and relatively few abroad, so I will consider to buy on the net works of some of the web celebrity calligrapher and moderate price.



H: I think more people will buy modern calligraphy works. It combines the characteristics of The Times. Few ordinary people really know the art of calligraphy. I like more modern calligraphy works, but it doesn't matter to me whether I am a master or not. I like avant-garde and fashionable things. Personally, I think to sell calligraphy works at a good price, there must be a successful business model. Of course, I prefer iPhone to calligraphy.

I: my family ancestral a word, is the work of Liuyong, do not know if it is true, organism identification, if it is valuable, after all, Liuyong is prime minister. Perhaps because Of my youth, I rarely buy calligraphy. All my calligraphy works are sent by my friends, and I will read them and take part in some calligraphy activities when I have the chance, but I seldom buy them.

J: this issue of influence is really very important. If you look at the calligraphy works of today's movie and TV stars, the artistic value of their works may not be too high, but if people like them, many people will invest and collect their works. I have in my hand two famous calligraphy works of great stars in movies. They are very famous. Some people don't agree, but Personally I like it. In my opinion, since many people invest and collect their works, their works still have a strong market value. Therefore, if I have the opportunity, I will go to see their works and collect them. For example, some famous Chinese calligraphers such as Tang guoqiang and Zhang tieling are very good.

Interview analysis: it is generally believed that influential calligraphers are more popular and tend to collect such works. The main difference is that it is better to invest in calligraphers with great social influence, or it is better to invest in calligraphers with great strength but not great influence; Second, traditional Chinese calligraphy or modern Chinese calligraphy is more popular. There is what kind of business promotion model sales effect will be better.

Q2: official calligraphy and running hand have a positive effect on the consumption tendency of investment-oriented traditional Chinese calligraphy works

A: this is A fact that cannot be denied. In ancient China, emperors and ministers loved calligraphy very much. The imperial examination system determined that students had to practice good calligraphy. People like Li Si and Su dongpo in ancient times were both great officials and calligraphers. Their artistic level was very high, which amazed me. I would never miss their works if I had a chance.

B: personally, I don't like the calligraphy works written by government officials or celebrities. I usually have low artistic attainments. I prefer to collect the works of competent calligraphers. I think strength is very important, in today's society, a lot of people just go through the motions, but actually do not write calligraphy, I generally do not collect the works of such stars.

C: I like all good works, no matter whether they are officials or not. I only collect calligraphy works in the style I like. As I said before, I like erwang's calligraphy works, but I also like web celebrity's copy works. As long as your writing is really good, I will appreciate it or invest in it.

D: I pay more attention to the investment in the famous ancient calligraphy works. These works are usually official works. I am not an expert. Personally, I think the calligraphy environment in foreign countries is not as good as that in China, and the consumption motivation will be restrained to a certain extent. I am not an expert, so I choose the works of celebrities recommended by friends, and it doesn't matter whether they are stars or not.

E: I don't care about official or star books. I prefer modern calligraphic works. They are beautiful to hang in the office and a little cheaper. For businessmen, cost performance is very important. If the price performance is high, I will like the

calligraphy works. If you can also buy calligraphy by famous stars, it is also a good thing to make friends with them. Resources are very important.

F: I like good calligraphy works, the works of calligraphers with high calligraphy attentions, and the official calligraphy star books. It is better to have a certain investment value. Investing in these works will give you face and you can also expand your contacts and kill two birds with one stone. Sometimes I visit calligraphy exhibitions, but rarely. The main reason is that I am busy with work. If I have time, I will pay more attention to the news of calligraphy art, because I also have a heart for art.

G: I usually buy calligraphy works are more familiar with the friends of the work, as for whether it is official, running hand. I do not care. Sometimes I visit calligraphy exhibitions, but rarely. The main reason is that I am busy with work. If I have time, I will pay more attention to the news of calligraphy art, because I also have a heart for art.

H: official books and star books are much better. Famous people's calligraphy is rare and elegant. They can also be given as gifts when expanding their business. When participating in the commercial performance, we invited the star calligraphers, the real strength of the great calligraphers for us is not important, can bring customer flow is important.

I: I like calligraphy. Whether it is official calligraphy or star calligraphy is ok. Of course, it is better if it is. However, I heard that many stars are not good at writing. Calligraphy requires a high artistic level. It is better to collect the works of calligraphers if possible.

J: I like to invest in the calligraphy of stars. We often have contact with many stars, and their works are easy to give away. Many people want them and think that

the characters of stars are famous. I don't care what others think, but I don't think it would be a loss to invest in their calligraphy works. After all, their fame is so great that I will collect their works whenever I have a chance.

Interview analysis: the general consensus is that we prefer official books and star books, feel that there is face, investment value, but also can be used to send people to expand business. The main difference lies in whether the official calligraphy, running hand calligraphy artistic attainment is deep, some people think that such calligraphy works often art level is limited, while some people think that these calligraphy works artistic attainment is often high.

Q3: subjective identity has a positive effect on the consumption tendency of Chinese traditional calligraphy works

A: the charm of traditional Chinese calligraphy works is from ancient times to the present. Emperors and generals, without exception, have a special preference for calligraphy works. People's subjective preference for traditional Chinese calligraphy works has not changed. Many fans like my works. My family has to receive people who want calligraphy works every day. I generally meet their requirements.

B: the art of calligraphy dates back to ancient times. Although the modern society develops rapidly in science and technology, it does not hinder our favor of traditional Chinese calligraphy works. I like the art of traditional Chinese calligraphy. The development history of calligraphy is always the development history of a country, which has a sense of history. Especially when holding the calligraphy works written by someone long ago, it has a special feeling of passing through and touching the history. That kind of recognition is from the inside out.

C: in contemporary society, there are many fashionable works of art. However, the cultural connotation of traditional Chinese calligraphy works is very deep and

unforgettable. I still like this art form. I also often meet big artists, and chat with them, will benefit a lot, unforgettable, I hope to participate in more calligraphy activities, that will feel very comfortable.

D: behind the calligraphy works are the Chinese characters. We like the traditional Chinese calligraphy works, but actually we like the Chinese culture. I often collect the traditional Chinese calligraphy works. Some of my calligrapher friends will give me works, and I will frame them and hang them in my company or at home. These works will bring me a sense of intimacy.

E: I don't know much about traditional Chinese calligraphy. I think it is very mysterious. I prefer scientific and technological products. Usually less attention, hope to understand some later, after all, is the quintessence of China.

F: I can also write calligraphy in my spare time. I have also let my children learn it. My consumption motivation for traditional Chinese calligraphy works is usually for learning. Maybe I am a little older. I like things with history. I like calligraphy from the bottom of my heart. Last time I went back to play badminton, a Chinese friend gave me a pair of Chinese characters, which I enjoyed for a long time. This is the charm of calligraphy.

G: our company is an educational institution, and we also hang traditional Chinese calligraphy works. We prefer calligraphy works with educational significance. I still appreciate the charm of calligraphy art, which has good taste and cultural value. Last year was the anniversary of the establishment of our company. My friend sent me a calligraphy work. I was very happy.

H: our industry is always dealing with technology products. I don't know much about traditional Chinese calligraphy works, but I just like them. But I prefer apple phones and Huawei phones. Perhaps usually too busy, I always think calligraphy

should be old things, now still do not have the energy to consider calligraphy art, I am still running for life, do not care about these.

I: I usually pay much attention to cosmetics and scientific and technological products. I don't know much about traditional Chinese calligraphy works, so I seldom buy them. But my parents like them. One of my classmates is a calligraphy teacher. Last time I asked him to write for my parents. My parents were very happy and liked it.

J: I work as a translator, and I get to know a lot of Chinese actors. We often need traditional Chinese calligraphy works as props for our films, and we also invite calligraphers to write our works. I prefer modern calligraphy works. I don't understand traditional Chinese calligraphy. I like calligraphy with distinct personalities, which can be in line with The Times.

Interview analysis: the consensus is that subjective identity affects consumption tendency. The main difference is that some people agree with the traditional Chinese calligraphy works, some people agree with the modern calligraphy works, while a few people like the fashionable technology products.

Q4: the social popularity of calligraphy works has a positive effect on the consumption tendency of life-type traditional Chinese calligraphy works

A: at present, there are relatively few primary and secondary sales channels for traditional Chinese calligraphy works in Thailand. I do cultural and economic exchanges in Asia, and often go to Japan and South Korea, and also go to Thailand for exchanges and visits. The market of calligraphy works in Thailand needs to be developed. However, Thailand is quite good compared to other countries in southeast Asia, and many of my friends have collected my works. Now everyone's living standard is better, it is not a new thing to collect a little calligraphy art works, Chinese

in Thailand consumption level of traditional Chinese calligraphy works has been improved in recent years, especially in the home decoration, many also like to hang a calligraphy.

B: I saw the works of her highness Princess Sirindhorn auctioned in China. The value is not low and the influence is very great. However, I seldom see auctions in Thailand, and the calligraphy art market in Thailand is still underdeveloped. The so-called "underdeveloped" is a relative concept, I believe that with the passage of time, the Thai calligraphy art market will develop, I have confidence in the Thai market, with the increase of everyone's understanding of calligraphy art, will soon usher in the prosperity of the calligraphy art market! When I was studying abroad in Thailand, I visited the Calligraphy exhibition in The Chinese Culture Center in Bangkok occasionally, hoping to have more opportunities to learn the art of calligraphy in the future.

C: I like traditional Chinese calligraphy very much. I also like to appreciate and learn the art of calligraphy. Sometimes I want to buy it. However, in Thailand, there are few traditional Chinese painting and calligraphy institutes, so we can only go to China to buy them when we have the opportunity. Last time a student from my university brought me a calligraphy work, it was my birthday, it was the best birthday present I received, I really appreciate that classmate.

D: personally, I like Mr. Qi gong's calligraphy works very much. I once collected one. I like calligraphy works very much, but there are not many for sale in Thailand. I also have a piece of Mr. Qigong's work hanging in my home. I really like it. But I haven't studied calligraphy very much, and I hope I'll have a chance to study it.

E: there are Bangkok Chinese cultural center and Xuan Pu academy in Thailand, but I don't know about other places. These places teach calligraphy art, and those who like it can learn it. Personally, I don't know much about calligraphy. Sometimes I

accompany my friends to visit, and I also learned a little. My company now hangs a calligraphy work, which my friends bought for me.

F: it is true that there are few recommendation meetings and auctions of traditional Chinese calligraphy works here in Bangkok. We all come back to China to visit and study. Sometimes I will collect my favorite calligraphy, but there are few opportunities for me to collect calligraphy abroad. My handwriting is really not very good, and I really need to practice my handwriting well.

G: Thai people like calligraphy more than western oil paintings. I once wanted to mount a traditional Chinese calligraphy work, but there are very few such mounting shops in Bangkok. Now our classroom hangs the calligraphy work or USES the oil painting method to mount, has the opportunity to return to take the domestic mount, so hangs will be more beautiful.

H: sometimes we have mobile phone promotion activities, and we want to invite a calligrapher to write, but it is quite difficult. There are not many calligraphers living in Thailand, we all invite them from China. The last time we had a commercial activity, I bought ink for a long time, and sold very few places, finally let the calligrapher bring his own ink.

I: I have bought ink, but I have searched several shopping malls, but I have not found any. There are not many places in Thailand that sell calligraphy utensils. Now there are many Chinese people selling writing brushes in the shopping malls of Thailand, but the types of writing brushes are not complete. It is better to bring them from China. The quality of domestic writing brush, paper and inkstone is still good, and the price is cheaper than here.

J: my director gave me a calligraphy work. I went to China to mount it. It's hard to find a place to mount it here. I am from Thailand, but my friends are all Chinese.



Now I am always in charge of the business of docking with China. I buy all the pens and ink from the cast.

Interview analysis: everyone knows something about the popularity of traditional Chinese calligraphy, which is a positive impetus to the consumption motivation of calligraphy works. It is widely believed that the market for calligraphy works in Thailand is not yet developed enough, which to some extent inhibits the consumption of traditional Chinese calligraphy works. The main difference is that some people think that the art of calligraphy is less people, so it cannot develop; some people think it is the reason that more people like western oil paintings. Some people think that the market is underdeveloped because there are fewer people in need.

Q5: cultural background has a positive effect on the consumption tendency of collected traditional Chinese calligraphy works

A: thousands of years of cultural traditions have been engraved into the bone and blood. This is just like the culture of Chinese people using chopsticks. They are not used to knives and forks. Cultural background determines the way we think, the east has the characteristics of the Oriental, be fond of Oriental pedigree peculiar art collection is also understandable, my fans, most is also from China, Japan and South Korea, of course, the Chinese certainly the most, but the Japanese also like my calligraphy, lecture, they also asked me to go to Tokyo in the evolution of the Japanese words are of Chinese cursive script.

B: although we are not an art family, we still like to hang calligraphy works in our family, and we like to paste Spring Festival couplets during the Spring Festival, which becomes very natural. I will collect traditional Chinese calligraphy works when I have the opportunity. I went to the south to find that their ancestral temples would hang calligraphy works of art, it seems that this is the standard match, without calligraphy, it seems that ancestral temples have lost the taste of the past, which may

be the reason of blood. Now I want my son to learn calligraphy and inherit the excellent art of Chinese culture left by our ancestors.

C: I've been living in Thailand for many years, and I've built a business here, so I have a lot of Thai habits. But if I have a chance to go to a calligraphy exhibition and enjoy my ancestors' works, I would be very happy to collect some traditional Chinese calligraphy works. In the streets of Thailand, from time to time, you can see horizontal tablets written in Chinese with exquisite calligraphy, which shows how profound the influence of traditional Chinese calligraphy and art works on people is. It is deeply rooted in people's blood, and he will never forget that he is A Chinese wherever he goes.

D: I am Chinese, so I like the art of Chinese calligraphy. So do my parents. I was influenced by them. Wherever I go, I will never forget the Chinese blood in my veins. Even though I have been in Thailand for so many years, I still want to see more Chinese things, especially the traditional Chinese calligraphy and art works. I would like to collect them if I have the chance. Now, many of my Thai friends also collect calligraphy works of art, are influenced by me.

E: the plaques and certificates of our company are all made in the traditional Chinese calligraphy style. I don't think I have thought of using this because I think it should be used. Recently, I made a friend who is a calligrapher. His handwriting is very good, and I will ask him to write a piece of calligraphy for me when I have the chance. This kind of memorial is very meaningful.

F: our staff in the branch office in Thailand will hold a calligraphy competition to cultivate people's love for the traditional culture of our country. We have held this competition for many years. It is a very popular form of leisure life. Next year, I will organize such a competition, which is very meaningful. We have both learned cultural knowledge and cultivated artistic sentiment. It is a very good activity.

G: I once received a gift of traditional Chinese calligraphy. I was very happy at that time. There were few opportunities for me to meet Chinese people in Thailand. Sometimes I also receive various gifts from others, but my favorite gift is calligraphy. Maybe I am a teacher because I like culture and Chinese culture, which is a kind of feeling. I can't tell why.

H: our mobile phone design style is often combined with the content of traditional Chinese cultural symbols. Although you are in a foreign country, you are more familiar with our own traditional culture, and you also like to eat Chinese food. However, I don't like traditional calligraphy, and think modern calligraphy is very cool. I like things with a fast pace. The calligraphy seems to be a little slow, but I like the cursive script in calligraphy. It feels rhythmic and enjoyable.

I: I am a Chinese teacher. I often talk about traditional Chinese culture to children abroad. Calligraphy is a must because I teach them how to write Chinese characters. If some children don't like the traditional Chinese calligraphy, I will patiently explain to them the origin of calligraphy and the funny stories of calligraphers. I just hope that the children abroad will not forget our culture.

J: I don't know how to write calligraphy, but the crew often needs it. I think Chinese directors like to use big red lanterns and calligraphy couplets most. I will go to China for business trip recently. I will also bring back some traditional Chinese art works, especially calligraphy works, which are needed by our crew. I also like them.

Interview analysis: people's love for calligraphy works can reach a consensus. The role of cultural background is still very strong. The main difference is that some people prefer traditional Chinese calligraphy while others prefer modern calligraphy. In fact, both traditional calligraphy works and modern calligraphy works belong to the category of traditional Chinese calligraphy art. On the whole, it shows that everyone

loves calligraphy works of art. From this point of view, there is not much disagreement among us.

Q6: the identification of Oriental aesthetics has a positive effect on the consumption tendency of collected traditional Chinese calligraphy works

A: China, Japan and South Korea share many languages in Asia and Thailand is also in the circle of influence of Chinese characters. Therefore, I think the unique aesthetic tendency of Oriental people should also be recognized by the Thai people, while the Oriental beauty embodied in Chinese traditional calligraphy works should also be welcomed by the Thai people. The aesthetic of Oriental aesthetics is popular in China and in many places in Thailand, perhaps because of globalization. I have been to Thailand several times, and I find that people's aesthetic standards are very similar. For example, many Chinese plaques on the streets of Thailand are written with Chinese brush, and the handwriting is exquisite.

B: Japanese aesthetics have a great influence on Thailand. For example, Japanese cars are much more special in Thailand. And Japan is greatly influenced by Chinese culture of Han and Tang Dynasties, so Chinese in Thailand naturally like traditional Chinese calligraphy works, and there are also many Chinese in Thailand those who love calligraphy and collect calligraphy works. Westerners believe that calligraphy is even said to have originated in Japan, which shows the degree of aesthetic convergence in the East. However, one question is that Chinese calligraphy has not gone abroad completely. When will Chinese calligraphy become as popular as English? That is the real strength of traditional Chinese calligraphy.

C: the implicit beauty of Oriental women and the gentle and gentle way of an Oriental gentleman. These Oriental cultural connotations are also mainstream in Thailand. In Thailand, Chinese friends like to collect traditional Chinese calligraphy works. Some of my Chinese in Thailand friends studied calligraphy at Suanpo

Academy in Thailand, while others practiced Zen Buddhism at Thai Buddhist Temple. In a word, their love for traditional Chinese calligraphy and artistic works is moving. Some of them are Of Chinese descent, some are directly Thai, and in the end it is the common aesthetic of the East that makes people love the art of calligraphy.

D: I think this aesthetic idea is very attractive, but Thailand is heavily influenced by western ideas. Oil paintings are more popular here than calligraphy works. Although I like traditional Chinese calligraphy and art works very much, I have to compromise more because they are restricted by the market. Some of my friends say Thailand is a cultural desert. I don't agree with that. Thais have strong aesthetic values, and it is believed that in the near future, the consumption tendency of Thai people to buy and learn traditional Chinese calligraphy will not be a problem.

E: I like calligraphy works of Oriental beauty and oil paintings of western beauty. Personally, I prefer to collect oil paintings. Oil paintings are still more popular in Thailand. Maybe because I have been abroad for a long time, I have lost some of my appreciation for traditional Chinese calligraphy and art works. I have calligraphy and art works hanging in my home, but there are more oil paintings.

F: we Chinese in Thailand like calligraphy very much. I write it occasionally. It is the unique beauty of our Oriental art. At present, I am still too busy, but my daughter has started to practice calligraphy. I hope she can continue to study calligraphy hard and increase her Oriental aesthetic thinking. After all, this is the traditional Chinese calligraphy art and the quintessence of China.

G: I am an educator myself. There are many artistic standards to be learned in Oriental art, such as the beauty of Yin and Yang. Recently we also considered opening a calligraphy class, which is popular among Thai Chinese and some of the higher end of the population in Thailand. Maybe the reason why I have received more traditional education since I was a child is that I especially like things of traditional Chinese

culture. In front of calligraphy and art works, I have no resistance, is like to appreciate, every chance I will collect, maybe I am a typical Oriental woman!

H: I am going to let my child learn calligraphy. This Oriental art is very advanced and I like it very much. It is difficult for Chinese children in Thailand to learn calligraphy. Now my children are still young, but I have a plan. I hope my daughter can play piano, chess, calligraphy and painting, which may be the standard in the past, but I think it's good.

I: I have a wide range of hobbies, especially those related to traditional Chinese culture. I have learned to play the Chinese zither. I usually go dancing with my friends and occasionally practice calligraphy, but this does not affect my love for traditional Chinese calligraphy works of art. Now I am young, I still need to work, when I have time I must practice calligraphy. Come to think of it, I really want to practice calligraphy. Maybe my boyfriend will like it too.

J: my mother came to Thailand twenty years ago. She also practiced calligraphy in her spare time. She also invited a Chinese calligraphy teacher to study calligraphy at home. Although it is not easy to get a calligraphy teacher in Thailand, my mother likes traditional Chinese calligraphy very much. Whenever there is a calligraphy exhibition in the Chinese Culture Center in Bangkok, she will try to have a look. Now that she is not well, I think of helping her find a calligraphy teacher to come home. The old man is old, but his heart is still there.

Interview analysis: the consensus reached by all is that the sense of identity of Oriental aesthetics has a profound impact on people's aesthetic perception. The main difference is whether or not to collect traditional Chinese calligraphy works. Some people prefer to collect western oil paintings. Faced with such a dilemma, many Chinese in Thailand still choose to overcome difficulties to collect calligraphy, invest in calligraphy, or even invite teachers to their homes to learn calligraphy, which is

typical of the influence of Oriental aesthetic identity. The sense of Oriental aesthetic identity has a positive effect on the consumption tendency of Traditional Chinese calligraphy works of Chinese in Thailand, which is in the blood and bone of the people, and the fundamental reason why people love traditional Chinese calligraphy art. Oil painting is a Western art, but there are also works with Oriental themes. Generally speaking, it has some appeal to the East. It is a little fresh, chic, bright color, precise modeling. However, in the eyes of easterners, it is always foreign. Our Oriental aesthetic habits make it impossible for us to change our love of traditional Chinese calligraphy and artistic works, which has been a natural habit for thousands of years.

### **4.3 Summaries**

Calligraphy art the social awareness of the life of the traditional Chinese calligraphy to the positive role of propensity to consume must be, how the consumption of the calligraphy into a positive fashion, raise the awareness of calligraphy is the key, and become numerous people to follow and willing to consumption behavior, that is to say, how to let you prefer painting and calligraphy works of art. This question is exactly in line with our hypothesis, but we make this question more specific to the investment tendency of Thai people in Chinese calligraphy works. The statement in our paper is that favored consumption affects the consumption tendency of Thai Chinese towards Traditional Chinese calligraphy works. So the demand curve will move in the direction of increasing market revenue. What is consumer fashion? Or what is consumer preference? Fashion is one of the social forms. It combines with its own style with special proportion. The charm of change is the same as the charm of following similarity and consistency. That is to say, some people carry out painting and calligraphy consumption, and then lead many imitators. When "jeans" become fashionable, how many imitators are brought. When it becomes a consumption fashion to give traditional Chinese calligraphy works as gifts, it will certainly bring people's consumption habit of favoring calligraphy works of art, and this tendency of consumption structure needs to be cultivated. People's habit of giving gifts is deeply rooted, which is consistent at all times and at home and abroad, with

different ways and means. In order to make the Chinese in Thailand more interested in the consumption of calligraphy and art works, it is necessary to cultivate the consumer market of Traditional Chinese calligraphy and art works in Chinese in Thailand, which includes the cultivation of primary and secondary markets and various promotion events, not just in the simple business link.

It is very important to stimulate the consumption motivation of calligraphy and art works in Chinese in Thailand, break the habitual consumption structure and cultivate a mature calligraphy and painting market. There are many Chinese in Thailand in the overseas market, and their cultural background determines their love for traditional Chinese calligraphy works. With the internationalization of traditional Chinese calligraphy and art works and the optimization of foreign trade structure, the development of the calligraphy and art works market of Chinese in Thailand is an inevitable result. However, the development of the art market cannot be separated from the intervention of capital, and only with the intervention of a large amount of capital can the popularity of calligraphy works flourish unprecedentedly. Capital will promote the real prosperity of the calligraphy art market. Chinese in Thailand, the consumption tendency of calligraphy and art works market still depends on the intervention of a large amount of capital, otherwise it will affect the consumption tendency of art works. From the perspective of world economic history, it can be found that the art industry must be closely combined with financial capital in order to grow and develop. At present, the calligraphic art market in Thailand is not very developed, and the lack of market development level restrains the consumption of calligraphic art works of Thai people, which is a natural result and needs a large amount of funds to cultivate. Using the huge expansion tension of capital, let the scale of the art market expand and integrate into the general pattern of world economic development. Once everyone gains a lot from the art investment, it will usher in the prosperity of the painting and calligraphy art market. When art collections become the norm, a large amount of capital will be guaranteed to enter the art market, and the motivation to consume calligraphy works will be generated continuously. According to a large number of economic statistics, German statistician Engel proposed the "Engel's Law". The main content is: the less a family's income is, the more it will spend on food; The less developed a country's economy, the lower the average income



of its citizens. Engel's coefficient = food expenditure ÷ total expenditure. That is to say, when the income of ordinary people is not large, the money in their pockets will not be used for cultural products, such as the consumption of painting and calligraphy products. Only when they have extra money, will they consider their spiritual needs. Some scholars pointed out that: "According to the law of economic development, when the per capita GDP is 1,500 US dollars and Engel's coefficient is 44%, urban and rural cultural consumption (including art, self-education, children's education and other consumption) should account for 18% of personal consumption, the total amount should be RMB1.090 billion. When per capita GDP reaches \$1,600, the Engel coefficient is 33%. Cultural consumption should account for 20% of personal consumption, and the total consumption will be RMB201 billion. According to the national Bureau of Statistics, in 2001, China's per capita GDP reached 1000 US dollars, but the actual total cultural consumption in 2004 was only RMB 344 billion. In 2005, the per capita GDP reached \$1700, and the actual consumption is only RMB418.6 billion this example, though just as an example of cultural consumption is low, but in turn, Chinese food has many don't have to spending money pocket, to 2018 pocket can be used for painting and calligraphy of the Chinese people spending more money. Due to regional differences, people in the developed eastern regions have much more money in their pockets than those in the underdeveloped western regions. Therefore, the painting and calligraphy market has a very broad development space in big cities and the eastern coastal areas. From the National Bureau of Statistics published in recent years, China's per capita consumer spending and a table and the growth rate of per capita disposable income and table as you can see, everyone's income and spending a lot of leeway, according to the "Engel's law" can judge it can be used in the calligraphy art consumption have a lot of, but we will produce the calligraphy art the consumption motives. From a cultural point of view, more of this kind of capital intervention, it is also a matter of great merit. The reason is very simple. With the intervention of these capital, the cultural value and artistic value of artworks have been preserved and fully utilized. The backflow of contemporary art treasures has made art rare resources newly developed and utilized. It has taken back a number of famous works, such as Mi Fu's YanShan Ming (2002, Zhong MaoSheng Jia, RMB29.9 million, Huizong's Painting of Rare Birds (RMB25.3 million), Qianlong's The Qinding Buccal Stone Lanting Tapestry Tapestry (2004,RMB 35.75 million), The Ode to a Master (RMB22 million), And Huang tingjian's Pillar Inscription (2010,

RMB436.8 million). The price of Huang tingjian's "The Pillar of The Pillar" is extremely high, but so is its cultural value. From a macro point of view, not to mention that it has finally returned to the embrace of the motherland, for the study of the history of calligraphy, Huang tingjian's works of style stages its significance is immeasurable. Otheris Mr Zhao Li said: "this part of the public collection, on the one hand, on the historic constitute a support for a long time, the market price of the masterpieces by famous writers, on the other hand, because of the characteristic of the public collection can often be permanently retained, so can through the shrinking market turnover masterpieces by famous writers, objectively caused the historical art the scarcity of resources. So as to further push up the market price of this part of works, "a huge sum ofRMB 60 million will be auctioned back to art treasures, which cannot be done by general collectors. Therefore, the intervention of art capital and state capital is of great significance culturally and economically.

Summarizing the history of world economic development, it can be seen that any industry cannot develop without the combination of financial capital, and art is no exception. In western developed countries, as early as the middle of the 20th century, there appeared the fusion of financial capital, collection and art investment. The financial capital was integrated into the art investment market with hundreds of billions of dollars, which is the main reason for the booming development of the western culture and art investment market. The integration of finance, collection and art investment has become the main driving force of the art market in developed countries, and Banks, as enterprises, are deeply involved in the field of art investment and collection in various ways. The art market from the collection market to investment market is a rule, as early as the mid-1970s, British railway pensionfund (BritishRailPensionfund) to invest more than 100 million in the art market, became the earliest example of art fund operation. The fund has invested in a collection of 2,400 works of art, including works from China and even Africa. During the operation period from 1987 to 1999, the average rate of return of the Fund was 11.3% per annum. Spurred on by these successes, some bankers and Wall Street investors teamed up with senior experts from major overseas auction houses to launch at least six new funds in 2005. This shows that capital's involvement in the art market is the key point to foster the prosperity and development of the calligraphy art market in the Thai

culture and art market. Capital intervention builds a platform for the emergence of young artists and activates individual narrative modes for avant-garde artists. Capital intervention has a huge impact on artists. It not only stimulates the creative impulse of artists, but also tempts them to change the way of narrative: kitsch, even pretentious and empty. But from a positive point of view, the positive role is obvious, it will fundamentally improve the popularity of calligraphy works of art market, so as to fully stimulate the prosperity of calligraphy art market. For example, the promotion of art by the commercial capital of the United States is positive and successful, and the artists they promote are basically uncontroversial, because there are experts and professional art scholars to take the pulse. The Cologne International Art Fair in Germany, for example, is dedicated to young artists with big bonuses. Money used in such places creates a stage for young artists to display their talents. South Korea's art bank system is also designed for the creative activities of young painters. Such capital intervention is very beneficial to the cultivation and development of the culture and art market atmosphere, and similar methods are also worthy of reference in the art market of Thailand.

From the perspective of consumption motivation, official letters and star books have a positive effect on the consumption tendency of investing in traditional Chinese calligraphy works. The motivation for calligraphy consumption, to use the more straightforward phrase of author Jeffrey Miller, is comparison and ostentation, and people often do not attach much importance to the strength of the artists themselves. Calligraphers' social influence promotes the consumption motive, and they often choose calligraphers with great social influence in order to keep up with the jest and show off. On this point, it is obvious in the behavior of buying calligraphy of senior officials and famous stars, and the psychology of comparing and showing off in the consumption of calligraphy art works also exists in the consumption of collectible art works. The psychology of comparison has existed in ancient Chinese collections. By appreciating and appreciating antiquities, scholastics flaunt their ideal personality and form a competitive atmosphere. In recent years, the trend of comparison in the art market is more prosperous. The reason is related to the cultural accomplishment of the newly affluent group. Economic affluence does not immediately promote the improvement of cultural taste. Some new rich people who do not understand art are

keen on the sense of vanity and sense of achievement brought by "arty and elegant". Seeing that others have collected a better item, they want to have a better one and compare with others. This kind of psychology makes the price of art auction market appear artificially high to a certain extent. Show off psychology and compare psychology to have a bit similar, it is to show oneself, but compare psychology to have the object that compare, and show off is reflected more for a kind "lest not know" high-profile posture. In terms of collectible art consumption, collectors in traditional society mostly adopt the attitude of "collecting and keeping secret", and the process of consumption is usually low-key. At present, the art auction industry still keeps the habit of "anonymous transaction". China's "Auction Law" clearly stipulates that auction companies have the obligation to keep confidential the identities of buyers and sellers, and the identities of parties involved in many "sky-high" artworks have been unknown to the public. But on auction of large cultural relic artwork, the buyer that also has a lot of high price is not afraid others knows his consumption behavior, lest others do not know even. In the 1960 s, cashing in Japan to become the biggest buyers of western art auction, among them many collectors are very likes to show off, another impressionist works to create a world auction record, in the international art market made a very irrational consumption impression, irrational is mean to show off the results. Calligraphy art works are treasures of Chinese culture. Some of these works are extremely expensive. They are not only measurable by money, but also the embodiment of the spiritual value of Chinese culture and the coordinate system in the process of Chinese calligraphy commercialization. Can be seen from these behaviors in the Chinese culture symbol calligraphy wide space of market, also saw a lot of people's consumption is problematic, but overall is positive effect, here a lot of works of art must be good, such purchase motive also promoted the development of the market, the traditional Chinese calligraphy works of art to clinch a deal that Chinese calligraphy a flourishing art market.

The sense of identity of Oriental aesthetics has a positive effect on the consumption tendency of collectible Chinese traditional calligraphy works. Chinese in Thailand belong to the Oriental aesthetic habits, which will constantly influence the consumption and motivation of calligraphy and art works in Chinese in Thailand. Although the art market of calligraphy works of Chinese in Thailand is not yet

developed, the main problem lies in the insufficient industrialization degree of calligraphy works and the insufficient capital intervention of the primary and secondary markets. But in the future, it is believed that with the continuous efforts of The Chinese in Thailand, Chinese calligraphy will surely create a brilliant market in Thailand. As long as we have a healthy and sustainable attitude, take the calligrapher's artistic attainments as the guidance, appreciate more and collect more, we will surely make the calligraphy work consumption market of Chinese in Thailand get a benign development. An analysis of the calligraphy consumption in Thailand in the middle of the Qing Dynasty from the perspective of the creators and consumers of calligraphy consumption reveals that the calligraphy consumption in Thailand in the middle of the Qing Dynasty was deeply influenced by the sense of Oriental aesthetic identity and inspired the contemporary calligraphy consumption. The development of Chinese calligraphy consumption has a long history. From the Wei, Jin and Southern and Northern Dynasties, the system gradually became complete in the Sui and Tang Dynasties, and even calligraphy works were exported to Southeast Asia in the Song Dynasty. Calligraphy consumption with the change of social values, calligraphy works also began to have the signs of commercialization. After the middle Ming Dynasty, the good development of the consumption of calligraphy and art works has been recognized by many Collectors in Southeast Asia, which also indicates the consistent tendency of the Oriental aesthetic identity. In my comparative study on the consumer culture and market of Chinese and Thai calligraphy and art works, I found that the communication between the Thai and Chinese people has a history of thousands of years. The economic and cultural exchanges between the two peoples are very close, and the cultural, artistic, sports and educational exchanges between the two countries are ubiquitous. Economic activity between the two countries has become more frequent and trade volume has increased gradually every year. In the relationship between China and Southeast Asia, The relationship between China and Thailand occupies an important position. China and Thailand attach great importance to their good-neighborly relations of friendship and cooperation. In the economic and trade exchanges between China and Thailand, there is both competition and cooperation, but more cooperation and win-win results have been achieved through cooperation. Therefore, the development prospects of China-Thailand economic and trade relations are bright. According to historical records, as early as the Han and Tang dynasties, China and Thailand had friendly exchanges. Chinese in Thailand is more, for a long

time, with the Thai people contact each other, fruit trade in China and occupies an important position in international trade between the two countries, with the establishment of the China - asean free trade area and the area along the policy background, the development of culture art industry communication is the new growth point of economic development model, China and Thailand trade trends, from the traditional agricultural products, electronic machinery products cultural transition of the products is China and Thailand trade structure upgrade and optimization of the objective requirements. Under such a development trend, the problem of restraining consumption tendency in some undeveloped areas of the Thai calligraphy and art market will also be solved. Foreign spread Chinese culture symbol in the calligraphy art is a very a very broad market, in the external transmission, to actively develop, effective use of symbols of Chinese culture, make good use of rich resources of calligraphy art in China, and transformed into cultural strength, improve the level of China and Thailand international economic market development, create a positive, cooperative and prosperous economic image. China has an image of a civilized, modern, just and responsible political power, a peaceful and friendly military, and a cultural image of rich cultural heritage, innovative development and inclusiveness. China wants to show the world a friendly, harmonious and developing China. The convergence of Oriental aesthetics between China and Thailand is inevitable, and the calligraphic art market of China and Thailand will surely develop and expand.

For the consumption market of traditional Chinese calligraphy works, Thailand's market is the leading among Southeast Asian countries. Calligraphy is a cultural symbol of the Chinese nation. The investment enthusiasm of Chinese people in Thailand for traditional Chinese calligraphy works is touching, and the consumption motivation of appreciation and inheritance is respectable. Modern science and technology rapid development, the colorful art form of products, traditional Chinese calligraphy art has to be able to get the favor of Chinese in Thailand friends, this is the charm of Chinese traditional calligraphy art, is the power of the cultural heritage, is the identity of Oriental aesthetics, the calligrapher of social influence. However, we should see that there is still a lot of room for the development of Thai calligraphy art market. With the continuous cultural and economic exchanges between China and Thailand, it is believed that the market of Chinese traditional calligraphy art works

will boom rapidly in Thailand. It is worth mentioning that her Royal Highness Sirindhorn loves the traditional Chinese calligraphy very much and has been promoting the cultural and economic exchanges between China and Thailand. A country's civilization and economic prosperity need the cultural bearing of calligraphy and art works. The upgrading of commodity trade structure from traditional agricultural products and electronic and mechanical products to cultural products is an inevitable way to upgrade and optimize the trade structure between China and Thailand. Under the guidance of the global development concept of "One Belt And One Road", and with the joint efforts of the governments of China and Thailand, the cultural industry revival of both countries will surely usher in a more brilliant future.



## 5. CONCLUSION

### 5.1 Research Conclusions

The commercialization of traditional Chinese calligraphy works is a new growth point of economy. It is green, environmentally friendly, civilized and elegant, and has a strong communication advantage. The consumption tendency of Chinese calligraphy works of Thai. Chinese has laid a solid foundation for China's cultural industry to enter the international stage. Chinese calligraphy is the art of Chinese character culture symbol carrier, calligraphy industry is put forward, make the calligraphy art found own position in the commercial market, let every calligrapher to find their own place in the business market, the internationalization of traditional Chinese calligraphy to make Chinese products to sea business structure more perfect. In ancient times, there was no name of calligrapher. After the tang and song dynasties, this art was gradually professionalized. In modern times, the professional path of calligraphers was opened, and a large number of professional calligraphers emerged. Such an artistic atmosphere enabled calligraphy works to have a market, especially some famous traditional Chinese calligraphy works in history, which were endowed with high artistic value and commercial value. After the Qing dynasty, the calligraphy art style of "black bright square light" was favored by the market and even the royal family. The favored consumption recognized by subjective people once became the standard for everyone to collect calligraphy works in the market. The development of the calligraphy art industry is the direction of the national cultural development strategy, and has its corresponding social responsibility and cultural mission. It leads the prosperity of the calligraphy art industry in the way of government funding, and gradually forms the unique operation mode of the calligraphy industry in accordance with the rules of commercial activities.

Thailand and other Southeast Asian countries are promoting Confucius institutes and other traditional Chinese cultural industry institutions. Such promotion will



promote the prosperity of Chinese cultural symbols and calligraphy art market, which is bound to change the art collection habits of overseas markets. The Thai Chinese, people's consumption motivation for Chinese traditional cultural calligraphy works is influenced in an invisible way. It is a great span of consumption tendency from life-type consumption motivation to investment and collection consumption motivation. The past consumption motives in Thai Chinese people generally are home decor or practical give priority to, with the deepening of the cognition of calligraphy, calligraphy of the Thai Chinese friends some people started to hold ", and the calligraphy as an art to invest in stock, even though the auction collection of ancient Chinese calligraphy treasures, and this is the Chinese calligraphy leap of propensity to consume.

Calligraphy is a unique cultural symbol of the Chinese nation. In the increasingly prosperous consumer culture, the social popularity of calligraphy art is relatively high, and it has been deeply loved by the Thai Chinese people. However, it should also be noted that Thailand is not very mature in the commercial operation of calligraphy supplies, ink, paper and ink stone, and there are not many primary and secondary markets for calligraphy art, which will suppress the consumption motivation for calligraphy art of Thai people. When people say "culture", they usually refer to two fields. The second is lifestyle. Cultural commodities are the convenient way to communicate these two fields. The two cultures are not only different from each other, but also related to each other. There is no doubt that the Thai Chinese people are enthusiastic about the consumption of calligraphy works. The common aesthetic and cultural background of Oriental people is the root of people's love for calligraphy works. Subjectively, they agree with the traditional Chinese calligraphy works. It is believed that with the promotion of traditional Chinese calligraphy works to the sea, it will be more convenient for the Thai Chinese people to invest and collect calligraphy works.

Calligraphy works are the quintessence of Chinese classics, and the appreciation and inheritance of calligraphy works by the Chinese in Thailand are respected. Some of them decorated the calligraphy plaque, hanging high above the ancestral hall, so

that the family members with the same family name to worship, this is the role of the cultural background of Chinese descent, such consumption tendency will have a more profound impact on the consumption philosophy of the Thai Chinese people, ancestral is the traditional virtue of the Chinese nation.

When a calligraphy work is played in the hands of a calligrapher, it presents more of an aesthetic state of art, while when it is transferred to the hands of consumers; it sometimes highlights the demand for favor. In the past, in a self-sufficient economy, this kind of circulation was mostly a direct exchange between the calligrapher and the consumer. In today's commodity economy, such exchanges are commonplace in a pluralistic society. The idea of the calligraphy industry is to let calligraphy lovers find their preferred way of life in the commercial culture, and to let each calligrapher realize his value in the commodity society. This is the sustainable development model of traditional Chinese calligraphy works.

In the commercial culture, there is still a lot of room for the development of calligraphy works. Chinese calligraphy should be more prosperous. The Oriental beauty of calligraphy is unique. Nowadays, what people often see in their daily life are Coca-Cola, NBA, English letters and so on. It can be said that the tide of mechanization is sweeping across many corners. English is elegantly entrenched on the stationery of college students and primary school students. WTO, GDP, CPI and CCTV frequently appear in documents of all sizes and various media. As early as the 1970s, Herbert A. Miller, an American sociologist, said: "the ability of American multinational companies to successfully deliver goods around the world is generating the global capitalist culture of the United States. "Bit by bit, our culture is lost as we satisfy the dazzling pleasure of the world's commercial culture, the vanity of keeping pace with the world. In the face of the west's "perfect" combination of business and culture and the ease with which it markets the world, Chinese calligraphy has to break through. The first step in the development of the calligraphy industry is to curb the current situation dominated by letter packaging in the commercial culture and create the fashion of Chinese calligraphy culture. It is hard to imagine whether the next generation, growing up in the context of English letters, will still have an affinity for

Chinese calligraphy, and can still face the cultural resonance of calligraphy. Chinese characters disappear in daily life, will there still be calligraphy? Will there still be a calligraphy industry? The development of the calligraphy industry is not only related to the economic strength of the Chinese nation, but also to the dignity of the Chinese nation. We should not hide in the corner of the mentality of the survivors crying, but should stand out, in the tide of business culture, do the brave, do the king.

From Confucius's "according to benevolence, swim in art " to Han Yu's "writings are for conveying truth " and Zhu Xi's "Integration of culture and Taoism ", our culture and art have been bearing considerable political tasks and social responsibilities. In the era of commodity economy, "material to carry Tao" has become a variant form of "text to carry Tao", which is extremely effective and covert and has been skillfully manipulated by western countries. Commodity itself is not culture, but the energy contained in the commercial culture formed by it is huge. John Storley, a famous British cultural theorist, pointed out to the point that "the success of the American capitalist economy has been consolidated by the operation of ideology, that is, through the provision of daily necessities, the effective destruction of native culture and the imperceptibly imposed American social methods on the local population."

In today's all-pervasive commercial culture, in the context of the strong entry of foreign culture, to promote the development of the calligraphy industry, we must stand on the height of China's cultural strategic layout to examine, in order to revive the cultural sense of historical mission and promote the national spirit of responsibility, to complete the task. We don't want to dominate the world, but we can't be drowned out. Some say that our task is not to preserve the past, but to save the hope of the past. The courage to bear this hope should be the consciousness of every calligrapher.

In the process of promoting the calligraphy industry, the role of the government should not be underestimated. In the society based on Confucian culture, official will and hobby often become the weathervane of public life. In the eastern Jin dynasty, Wang family, Yu family and Xie family, the actual masters of the sima regime, had a

good discussion on calligraphy. After the Sui and tang dynasties, the use of calligraphy became a direct push for the continued development of calligraphy. Therefore, the development of contemporary calligraphy industry, the internationalization of calligraphy works, and the promotion of the government is crucial. Our government, especially the local government, should learn from this. In the pioneering period of the calligraphy industry, appropriate funding, such as calligraphy and painting auction companies, calligraphy creation, calligraphy collection, gallery layout and marketing planning, will generate considerable social benefits.

Calligraphy is the core of Chinese culture. As far as calligraphy itself is concerned, it emphasizes artistic value, while commercial activities focus on commercial value. Consumers of calligraphy are a special group, among which there are some experts who know the trade and recognize the goods, but most of them determine their value through the price of calligraphy. For mass consumers, value comes first, "you get what you pay for". The price setting of calligraphy can of course be learned from auction companies, but those are often the best, running into hundreds of thousands of millions, the general public can only look at the word sigh, if only these high-end "rich man's game", then the calligraphy market is lonely. The position of these calligraphers in the calligraphy industry is determined by the price, but in the current realistic environment, relying on their individual work, it is difficult to achieve. Therefore this part of the book should be our government attention and support the group. It is true that the calligraphy industry is led by the elite, but the real development of calligraphy art cannot be achieved without ignoring the backbone of the calligraphy industry. The government can clearly inform the public consumers of the commercial value of each bookseller through collection, purchase and other market-oriented operations.

From the overall development trend, calligraphy, like other arts and arts, will inevitably evolve into a consumer culture, which will be produced, exchanged and consumed in the form of commodities. In the process of running the calligraphy industry, we have to consider how to get huge profits. Advertising, capital, customers,

prices, fashion and cultural elements constitute the basic characteristics of commercial culture. The development of calligraphy industry can only be prosperous if it follows the law of commodity operation. In the process of building a calligraphy market, it is particularly important to occupy the following three positions: first, the bedrooms and halls characterized by modern architecture; second, campus culture; third, commercial packaging represented by clothing. In modern economics, special attention is paid to the transformation of cultural capital, economic capital and social capital. The layout as a national cultural strategy and the government's active subsidy can obtain huge social capital for the calligraphy industry, which can be quickly converted into economic capital, but without the infusion of cultural capital, its vitality is bound to be short-lived. Cultural capital needs long-term accumulation and inheritance, which completely depends on cultural edification and education, among which family background is the strongest.

Unfortunately, we overlooked the potential power of architecture for the calligraphy industry. Walter Gropius, founder of the famous Bauhaus institute in Germany, pointed out that "the aesthetics of new buildings are suited to our material and psychological requirements." In order to meet the aesthetic needs of the new building, its interior decoration also changes accordingly. During the Ming and Qing dynasties, large and spacious houses created a good environment for the creation of large and giant scroll calligraphy, which promoted the prosperity of calligraphy creation and the unprecedented development of the calligraphy industry, such as Zhang Ruitu, Wang Duo, Yang Shoujing famous Japanese people. Now in the process of urbanization across the country, with the eradication of zigzag buildings, the rise of commercial housing, the physical space displayed by calligraphy is seriously squeezed; the most typical is one of the important carriers of calligraphy - couplets, disappeared overnight without a trace. It is undeniable that the appearance of modern architecture is an inevitable requirement of social development and one of the symbols of modern life that Chinese people dream of. The alternation of old and new buildings also implies the alternation of old and new aesthetic concepts. Although the modern aesthetic consciousness is not so clear or completely correct to most people, in their subconscious, the old-fashioned calligraphy looks like an antique, which is not suitable for modern life. Calligraphy receded from daily view. Although the tall and

beautiful exhibition hall provides a good display platform for calligraphy, but how many ordinary consumers will walk in to have a look?

However, it is comforting to know that the internal demand of the public for culture has not calmed down. A group of Beijing calligraphers represented by Wang Yong made a beneficial attempt to adapt the form of calligraphy to modern architecture. In front of the new things, in each of the uncomfortable situation, there are new opportunities. A return to the past is out of the question. Contemporary calligraphers must make new contributions to the cause of calligraphy in this transformation, which is also the inevitable requirement of the calligraphy industry. Modern architecture contains huge opportunities for calligraphy.

Whether the Chinese character culture can get the right to speak in the field of consumption culture is the key to the success or failure of the calligraphy industry. "Clothes are divided into three colors and food into nine". Clothing is a symbol of social dignity and a pioneer of fashion. "Clothes socialize our bodies, transforming them from Lear's 'poor forks' into cultural beings. Our clothes make up our appearance; 'clothing packaging' makes us social beings." Throughout today's Chinese society, people are almost all confirmed by English clothes, and this consumer culture has created wave after wave of fashion, which has been affirmed in the form of art. The business culture represented by the alphabet costume sailed into our cities and villages like aircraft carriers. Imagine if we, especially the young men and women and the upper classes, took off the clothes with letters from our bodies, we might end up with nothing but our naked bodies. This is a dangerous cultural metaphor, which clearly tells us that the artistic character of Chinese culture has collapsed in the consumer culture.

Looking back, Thailand has always maintained a close relationship with China. The open attitude of economy and culture makes traditional Chinese calligraphy works shine in Thailand. The common Oriental aesthetic also makes the cultural and artistic exchanges between China and Thailand smoother. We see a lot of Chinese

calligraphers come to Thailand to do calligraphy works exhibition, do calligraphy art exchange, a lot of people in Thailand to the Chinese traditional calligraphy works of investment and collection enthusiasm, even some Thai also like to collect Chinese calligraphy works. The path of the internationalization of calligraphy art is bright, and the future is tortuous. However, as long as everyone has full confidence to do things well in the present and believe that the future of the Thai market for traditional Chinese calligraphy works is infinite, Thailand's investment in traditional Chinese calligraphy works will become an important economic growth point for the commercial development of Thailand. The industrial and economic structures of China and Thailand need to be optimized and upgraded. Traditional Chinese calligraphy works will definitely play a positive role in promoting the cultural and economic exchanges between China and Thailand.

## **5.2 Research Deficiencies and Prospects**

### **5.2.1 Insufficient**

Because this is a master's thesis, limited by the length, some places are not easy to expand, especially involving some ancient texts, there is no way to expand in the thesis. This paper mainly studies the consumption tendency of Chinese traditional cultural calligraphy works, which involves the relationship between culture, art and economy. It cannot be completely explained. After all, this is a paper on the management of industrial and commercial enterprises. In addition, our analysis of the research methods involved in the interview, due to the time span is large, I was two years ago began to collect data, some views may now looks a little small problems, but in order to objectively present the interview, I would not change, some individuals may view will have change, but does not affect the overall results, also please understanding.

### **5.2.2 Outlook**

Let Chinese calligraphy enter the world mainstream culture as soon as possible, and make the consumption market of Traditional Chinese calligraphy and art works more prosperous for Chinese in Thailand, which is the need of the balanced and equal exchange of eastern and Western cultural values. Our current calligraphy art is still dominated by Asia and East Asia. Western Europeans and Americans do not understand Chinese calligraphy, nor can they really interpret Chinese painting. To give you an example, the most famous Chinese painting and calligraphy theorist in the West, Gao juhan, including experts of Chinese descent like Fang Wen, had the mainstream view that Chinese painting stopped after the Tang and the Five Dynasties, that Chinese painting declined from the Song Dynasty, and that it was all a reiteration of the ancients and the theory of inadequacy. Because on the level of their knowledge, the Chinese painting art from the Song Dynasty into the cultural painting of the essential significance do not understand. They lack recognition of the development of Chinese painting from the appearance of the world before tang and five dynasties to the inner heart of artists after Song and Yuan Dynasties. Institute such western theorists constrained by its cultural environment, impossible to build a profound Chinese culture foundation, he did not know how Chinese painters from form to form in the process of artistic language characteristics, do not know how Chinese painters learn calligraphy, learn poetry artistic conception to describe inner artistic endeavors. China since Ming and qing dynasty painters such as Dong qichang, over, often have "copy Gao kegong", "copy Ni yunlin", or "copy Zhao zhiqian" fostered numerous eminent people like Wu changshuo,"and so on to over the" TiKuan understanding to copy with the same, the meaning of the artistic style in subtle and profound differences in orientation can't see clearly, so that have a big misunderstanding "the same" of Chinese painting. Without calligraphy, he could not understand the brush and ink in Chinese painting. Ignoring the ability to write, he naturally could not understand the secret purport of painting and calligraphy. This is not strange, the row between the mountains, such as across the sea. Chinese calligraphers like me have difficulty in accurately understanding and recognizing the subtle differences between Mozart's symphonies and Beethoven's, or between Beethoven's untitled compositions. So they thought Chinese painting was declining after the Song Dynasty. When they truly understood the freehand brushwork and formal characteristics of calligraphy, and accurately understood the theory of Chinese painting and the world of painting, they believed that they might correct the conclusion that Chinese painting had declined



after the Fifth Dynasty of the Tang Dynasty.

How to write the world painting history and world art history of non-Western centralism? This task now falls to the Chinese historically. In the Chinese pavilion at the British Museum there is only one piece of calligraphy, a scroll by Liu shian, while Chinese jade, ceramics and bronzes fill the room because they are easier to understand. Chinese calligraphy is the pearl in the crown of traditional Chinese art. They are not completely unaware of it, but they can never really understand it. Their current understanding of calligraphy is still limited to "modern calligraphy", which is a bit like the western modern abstract painting pattern. When they wrote the history of world art, it was not possible for them to take calligraphy as part of the mainstream of world art. Perhaps they treated calligraphy as a folk art only.

In 1998, the Chinese Calligraphy Association organized a "Paris Exhibition of Modern Chinese Calligraphy". At the invitation of President Chirac to President Jiang Zemin, the exhibition went to Sorbonne University in Paris to hold a large-scale exhibition. Is the 20th century modern Chinese calligraphy exhibition, rather than the exhibition of ancient artifacts, it has important contemporary cultural significance. Twenty years ago, the Japanese held an exhibition of Japanese calligraphy in that exhibition hall. Although the exhibition of Chinese calligraphy 20 years later was "late", the modern Chinese calligraphy culture of the Chinese people has finally arrived in the art capital of the world! The exhibition was a sensation, and President Chirac visited it, but it was only a case of cultural exchange, far from the mainstream culture of the West or the world. Not only have a large number of contemporary Chinese literary works been translated into English, German and French, but also very few Chinese calligraphy works have been translated into English, German and French. Professor Leder Hou of The University of Heidelberg in Germany once translated Mifu's Hai Yue Famous Sayings and Sun Guoting's Book Composition in German, and Mr. Xiong Bingming wrote The Theoretical System of Ancient Chinese Calligraphy, but a large number of Chinese calligraphy theories and works have not been paid attention to by western scholars and the public. So Now When I go abroad, when I go to Britain, I try to talk to mainstream art theorists. For example, when I

went to England, I met Professor Li Zhi Su of Oxford University, who is the chief critic of Chinese art in the West. I taught him calligraphy when I met him. When he recently rewrote his old book history of Chinese Art, he added calligraphy to his book, and I provided him with the plates and illustrations.

China still needs to make great efforts to make calligraphy, the most representative Chinese culture, the mainstream of world culture. Not only do we have the atomic bomb, we have the modern industrial system, we have the famous "Made in China", but the cultural soft power will play a greater role in conquering people's hearts. If we want to rise peacefully today, only by enhancing the power of culture can we move unimpeded in the world. You use warships and artillery to go, you are aggression, but culture is exchange, dissemination, peace and complementarity. This is our country and I would like to mention the importance of online media in establishing an independent evaluation system for the art of calligraphy. Because the network calligraphy media are generally non-institutional media, plus the public wear vest online, calligraphy criticism although miscellaneous, but it is basically not by the power of the meaning of dry, unless a forum owner too much consideration and the mainstream community interests and lose some objectivity. It will play a great role in promoting the independent art evaluation system.

The pressing task of development in the new century. Now China has gradually become the world's great power. Its GDP has surpassed that of Britain, ranking the fourth in the world. This year, China may surpass Germany and become the third. When Americans make money in China, the first item is culture, the second item is finance, and the third item is other industrial products. However, the quantity and quality of cultural products exported by China are quite different. In this regard, I would like to commend the leadership of Lin Yi. Lin Shu has not only taken on a new look of the city, but also has been persisting in the annual "Book Holy Cultural Festival" for the past seven years, vigorously developing the cultural industry, and establishing more than 100 cultural investment projects. This is very commendable. We need the joint efforts of many calligraphers and the whole society to make Chinese culture a powerful influence on the world and make calligraphy a mainstream

component of world culture.

China and Thailand have a broad market for calligraphy and artistic works, and the pursuit of artistic value in the calligraphy market is often much higher than other categories of art. As long as the calligraphy and artistic works market is well cultivated, it will vigorously promote the great development of the art market. The important feature of calligraphy art market is that it has entered the state of consumption, which is a new important feature of Chinese calligraphy market at present. And pure Chinese calligraphy and gift function the difference is that Chinese calligraphy new state is a kind of spirit consumption, consumption is the aesthetic pleasure as the core of the comprehensive process of consumption, the rise of the new consumption patterns will greatly boost and improve China and Thailand pattern of calligraphy art in the development of the market, will promote the coordinated development of related cultural industry at the same time, become a national and regional levels of economic growth.

China and Thailand calligraphy art market between the two countries have been under development for a long time, at the same time of have a certain market foundation, also gathered a certain market scale, but to do bigger and stronger China and calligraphy art market, from the recent, as soon as possible is to promote the pace of the market capitalization of calligraphy, the long run is to vigorously develop the capital market, Chinese art from beginning to end and both China and Thailand to the calligraphy art market construction as the core content of system construction to grasp, this is China and Thailand bilateral calligraphy never norms to regulate the market is an important driving force of development. A market without the intervention of capital market has no future in the process of modern economic development. Without the establishment and development of Chinese art capital market, it is difficult to see the bright future of Chinese painting and calligraphy market.

With the continuous development of the vision of Chinese and Thai art, the size of calligraphy art market in China and Thailand is growing rapidly. According to

incomplete statistics, it has reached hundreds of millions of magnitude. The growing market scale urgently needs the guidance and support of systematic research and theoretical analysis. The establishment of a systematic theoretical research system of art market with Chinese and Thai characteristics and its practice and promotion on this basis are extremely urgent. At present, institutions engaged in art market promotion have formed a very large system, but in the face of such a large and dynamic calligraphy art market, there is not yet a professional research institution. Some insightful people have realized that the Chinese and Thai calligraphy and art market urgently needs to change the situation of the study of straggly and brave soldiers and set up specialized research institutions with high-end research ability and integration ability. As a new contemporary market, Chinese art market not only needs advanced ideas and policy system, but also needs various aspects and multi-level personnel training mechanism. Some important issues in the development of Chinese and Thai calligraphy art works market, such as the construction of the credit mechanism, the development of the capital market system and the construction of the market system, are in urgent need of theoretical participation and support. This practical and urgent need also calls for the establishment of specialized research institutions and the formation of research capabilities. Currently, especially about China and Chinese calligraphy art market system research, policy and criticism of the theory of research, make the development of Chinese calligraphy art market gradually get rid of the theory lags behind the practice of the present situation for a long time, a group of researchers have formed considerable research ability and the level of research team, a series of research achievements and direct support and to promote the development of calligraphy art market of China and Thailand. The construction of talents, theoretical research and research institutions in the calligraphy art market of China and Thailand will become an important force to promote the construction of the calligraphy art market.

In order to fully develop the consumption of traditional Chinese calligraphy works by Chinese in Thailand, I have a few thoughts:

1. Make full use of information technology, integrate resources, develop

calligraphy education of Chinese in Thailand, and build a new calligraphy art market.

The development of calligraphy should keep pace with The Times. If you dare not keep pace with The Times, how can you surpass them? Today's information age can create conditions for calligraphy learning that are ten million times better than those of the ancients, so that we can have a broader vision, integrate the ancient and modern, and blend the Chinese and the Western. We can make full use of network resources, and then from philosophy, aesthetics, religion, psychology, market economy and other aspects to promote the calligraphy education market in an all-round way, increase all kinds of capital investment, rearrange, recombine, rebuild and develop new calligraphy art works market.

## 2. Promote calligraphy works to Chinese in Thailand through media networks.

I think we can make full use of the Internet media to promote the art of calligraphy to the public. For example, we can make calligraphy learning videos, explain the techniques and methods of appreciating calligraphy in TV programs, and make full use of the Internet to contact the majority of calligraphy lovers and build a platform for calligraphy communication... In this way, calligraphy can be used as a carrier to improve the public's aesthetic standards and appreciation level. Calligraphy art should not be confined to a small circle of communication, to resonate with the masses, from classic works, the accumulation of material, rich artistic roots, to learn from the masses, feel their life and aesthetic temperament and interest, combine personal artistic creation with the time development, to really drive the calligraphy art market prosperity.

## 3. Make full use of the artistic value of calligraphy and apply the artistic value of calligraphy to the products of the new era.

Calligraphy, as a unique art, has readability and appreciation. In the writing process, the artistic imagination and artistic creativity are brought into play, and the appreciators perceive the beauty with the help of the calligraphers' Chinese characters. Outstanding writers, with their profound and skillful writing skills and unique spatial modeling abilities, represent a world of artistic conception for us. Therefore, when we

study, we should fully appreciate the artistic conception of calligraphy. When we usually make works, such as: web design, making videos... We should make full use of the cultural charm shown in calligraphy, or directly use calligraphy works to enrich our works. In this way, new products can be combined with the development of traditional culture.

Calligraphy in today's development, should not only become a minority of people's interest, narcissistic, but should be done to taste. Let no matter have calligraphy common sense and creation experience, the appreciator can appreciate aesthetic feeling from it, obtain enjoyment. In addition, learning calligraphy requires a creative spirit, and we should be good at finding development points and practical inheritance of culture from the rich cultural deposits of The Times. As the representative of Chinese traditional culture, calligraphy has condensed the thoughts and spirits of countless literati and poets, which can completely ignite the consumption enthusiasm of Chinese people in Thailand.

The integration of Chinese calligraphy culture industry economy into the globalization is a epochal proposition with historic significance. In today's network globalization and economic integration, Chinese calligraphy art works will certainly take a new attitude to the world, into Thailand, into the hearts of Thai Chinese friends. It is believed that in the near future, along with the prosperity of the calligraphy and painting market in Thailand, the Chinese in Thailand and local friends in Thailand will be able to better understand and understand the beauty of Chinese calligraphy, so that more friends will invest in and collect traditional Chinese calligraphy works. At present, the development of Chinese calligraphy culture industry in Thailand is good. The Thai people Ann and external environment, the unique advantage and economic, will make Chinese calligraphy art market is thriving in Thailand, the future will not only make more Chinese friends like Thailand, also can let more love Thailand's friends like Chinese culture, so that the traditional Chinese calligraphy works really in Thailand. But we also want to see, the feasibility of Chinese calligraphy culture industry economic globalization strategy is not a simple thing, you can do, is not going to be in a planned and step to complete, this is by Chinese friends abroad and

the joint efforts of the people, the traditional Chinese calligraphy culture industry of Thailand depends on Chinese in Thailand friend's support and the deep affection to the development of better. We have reason to believe that under the background of one family of China and Thailand, the Chinese cultural symbol -- calligraphy works will surely prosper in Thailand, and the consumption motivation of Chinese traditional calligraphy works will also be stronger in Thailand. Let's wish the cultural industry economic development of China and Thailand a new level.



## REFERENCE

- An Zhanran, Zhu Tingjun, Yu Qian, Guo Penghui (2015).The Orientation of International Business Master's Degree and Innovation of Training Mechanism. *Accounting Research*,11:77-80。
- Bing Zheng (2013).Chinese Cultural Image and Cultural Symbol Facing the 21st Century -- theoretical Thinking on Building a Strong Socialist Culture.*Social science front*, 03:12-16.
- Bai Yuling (2018).Consumer Psychology. *Beijing: People's Posts and Telecommunications Press*,08:22-24.
- Baudrillard (1970).*Consumer Society*. China Social Sciences Press.
- Chen Biqiong (2010).Consumer Behavior. *Chongqing: Chongqing University Press*,06:30-33.
- Chen Hong, Deng Xinming, Fan Shuai, Hou Jundong, Wu Jinfeng (2010).International Business Marketing. *Wuhan: Wuhan University Press*,03:11-12.
- Chen Xuwei (2018).A Study on the Consumption of Calligraphy in Yangzhou in the middle Qing Dynasty. *Master of arts. Hunan Normal University, Changsha, China*,06:91-92.
- Cheng Tingjing (2017).A study on Chinese Cultural Symbols and Features in Foreign Communication.*Master of journalism and communication. Graduate school of Southwest University, Chongqing*,09:31-33.
- Guo Dali and Wangyanan (1965).The Wealth of Nations. *Beijing: Commercial Press*,03:66-68.
- Gan Yang (1985) Human Theory. *Shanghai: Shanghai Translation Publishing House*,06:71-73.
- Han Shuanglin and Ma Xiuyan (1993).A Dictionary of Securities Investment.*Harbin: Heilongjiang People's Publishing House*,11:108.



- Huang Hong (2000).Paper-cut Art. *Wuhan: Wuhan University Press*,13:80-81.
- Jiang Lin (2002).Consumer Psychology and Behavior. *Beijing: Renmin University of China Press*.03:15-17.
- Ji Meiyun (2010).Content Analysis - media Information Quantization Research Skills. *Tsinghua University Press*,03:66.
- Lin Chen, zhang Yingmin, Chen Weiqi (2011).Ego and ID.*Shanghai: Shanghai Translation Publishing House*,06:109-111.
- Liu Shu and Ma Ying (2013).Analysis of Consumer Cehavior.*Beijing: Peking University Press*,11:30-31.
- Lian Shusheng (2005) Primitive Culture.*Guilin: Guangxi Normal University Press*, 06:11-12.
- Li Wentong (2010).Consumer Psychology and Behavior. *Zhengzhou: Henan People's Publishing House*,03:69-70.
- Liu Wanzhao, Zhao Man, Chen Erdong (2018).Consumer Behavior.*Beijing: China Economic Press*,16:44-45.
- Meng Xiangfei (2016).China's National Image and Cultural Symbol Dissemination.*Beijing: Wuzhou Communication Press*,09:77-78.
- Ma Chili (1996).Consumer Psychology. *Chengdu: Southwest Communicate University Press*,04:87-89.
- Qin Kaifeng (2019).Study on Cultural Consumption in Song Dynasty. *Beijing: Commercial Press*,07:103-104.
- Su Jian (2017).The Primitive Man in the Supermarket. *Hangzhou: Zhejiang People's Publishing House*.06:107-108.
- Sun Yingchun (2008).Introduction to Cross-cultural Communication. *Beijing: Peking University Press*.11:66-67.
- Tang Mingjie (2018).Symbol Empire.*Beijing: Renmin University of China Press*.14:109-110.

- Tang Chaoyi (2011).Study on the Operation and Management of Chinese Painting and Calligraphy Market.*Doctorate in management. Business School, Central South University, Changsha, China*,05:77-78.
- Wang Ruoyi (2013).Research on New Media Communication of Calligraphy.*Master of arts. Fujian Normal University, Fuzhou, China*,09:120-121.
- Zhuang Xiaozheng, Sun Haishao, Liang Jiyao, Sun Jun, Wang Tingting (2018).Analysis of Consumer Behavior.*Beijing: China Light Industry Press*,12:97-98.
- Zheng Xiuli (2013).Beijing Opera. *Jilin: Jilin Publishing Group*,11:105-106.
- Zheng Meifang (2010).A Comparative Study on Consumer Culture and Market in China and Thailand.*Master of business administration.Dalian University of Technology*,22:178-179.

## APPENDIX : INTERVIEW NOTES

In this chapter, I will give you a detailed introduction of my interview process. I hope the interview content can be of some value to you. The following is the transcript of the interview between me and Mr. A, President of an economic development association:

Me: hello, Mr. A! You are a calligrapher, a Sinologist, and the President of the economic development association. The topic I want to discuss with you today is about the consumption tendency of traditional Chinese calligraphy works by the Chinese in Thailand. What do you think is the reason for Chinese friends in Thailand to buy traditional Chinese calligraphy works?

Mr. A: the French philosopher and calligrapher Xiong Bingming once believed that "Chinese calligraphy is the core of Chinese culture". Mr. Han yutao, a famous book critic, used this sentence as an excuse in his book "Chinese calligraphy". China is the world's four ancient civilizations, the only script can also become a living fossil, known today is the oracle bone inscriptions. Cuneiform, created by the ancient sumerians, is an ancient written language, and the country has been extinct for 5,500 years. The writing and culture of ancient Egypt are also gone, dating back 5,000 years. In addition, the Sanskrit of ancient India is only recognizable to very few people. Look at our oracle bones. They are still in use, even after 3500 years. Mountain, water, sun, moon and today's written words are basically similar, this is what a magical thing. Our vice President Wang Qishan once said, "Chinese characters are the continuity of Chinese culture. Ancient Greek has not been recorded. Our characters are ideographic characters, so they will continue to grow and flourish. The country's civilization needs the bearing and inheritance of characters. The status of Chinese civilization in world history has been among the best for most of the time." We can feel from vice chairman Wang Qishan 's words that our civilization is very strong, calligraphy is a cultural symbol of China, is the artistic expression of writing, but every Chinese children, will be very familiar with the form of calligraphy works, this is the identity of blood to

culture. The cultural treasures of our nation, such as calligraphy, Peking Opera, traditional Chinese medicine, Chinese cuisine and so on, have a profound and far-reaching impact on Chinese people and are bound to be loved by the Chinese. Chinese people have the habit of adopting ancestral roots and reclaiming their ancestors. Many ancestral temples and plaques must be written in traditional calligraphy, which is a typical identification of cultural lineage. The hieroglyphics of the Chinese nation is identified by generations of Chinese people to protect the writing Calligraphy, carry forward the text, important role for the development of the text, text no other three major ancient civilization developed a kind of art form, Calligraphy, Calligraphy and dying, Calligraphy culture of Chinese characters developed a swell, thrives after thousands of years still exist. Chinese calligraphy is the only art form of writing among the four ancient civilizations. Chinese calligraphy plays an important role in the cultural inheritance of China. Such cultural and artistic charm is the source of our Chinese cultural confidence, it is difficult not to like it, I think this must be the fundamental motivation for buying calligraphy works Thai Chinese

Me: thank you very much. How do you see the influence of favored consumption on the motivation of calligraphy consumption? And what kind of influence will the favorable consumption have on Chinese buying calligraphy works in Thailand?

A: the Chinese people pay attention to the nature of the tao, the anything first is to have A first impression, if there is love, will only consider the next step, the natural affection, most would consider buying, this is the foundation of the preferred type of consumption, I think this is also buy lots of other art aesthetic and consumption common basis. The international consumption of calligraphy is just like that. Human nature is common. As long as calligraphy keeps its unique charm, it will never worry about the market. Chinese calligraphy culture and art has a long history, extensive and profound, especially when watching the scene, the impact is very strong, it suddenly jump, ups and downs, like watching Su Dongpo's calligraphy, chairman MAO's calligraphy, it is such a feeling; Suddenly, it would be melodious, elegant and free, like the preface of LAN ting by Wang Xizhi, the sage of calligraphy. The feeling of transcendence and flight would be on the paper, and the appeal would be very strong.

The story behind the calligraphy works is actually more interesting, is not to say, endless, this is the charm of culture and art, this feeling will often favor the works become the object of everyone's favorite, so do not choose other goods. This feeling of calligraphy is hard to resist, as anyone who knows the art of calligraphy knows. Chinese friends often in Thailand are also understands the calligraphy art, Thailand and China's distance from us very close to many of my Chinese friend to Thailand to travel, do business, "China and Thailand members" culture has a long history, they tend to favor the calligraphy of fondle admiringly, often also collect our calligraphy. Speaking of which, one thing is worth mentioning, is this year on September 29, just after the national medal of the People's Republic of China and national honorary title awarded ceremony, his royal highness Princess Mahachakrisirindhorn of Thailand won has made an outstanding contribution to china-Thailand relations of medal of "friendship", it makes China-Thailand relations more intimate. Her royal highness is very fond of Chinese calligraphy. Since she was very young, she has been very fond of Chinese calligraphy as an artistic expression unique to China, which is different from any other art form. Therefore, she worked hard to learn Chinese and practice calligraphy. Princess Sirindhorn also took the initiative to promote Chinese language teaching in China, which played an important role in developing China-Thailand relations. Under the influence of the princess, an unprecedented "Chinese fever" arose in Thailand, which also laid a solid foundation for the development of calligraphy works in Thailand.

Me: yes, I studied in Thailand and also communicated with Chinese friends. I found that people have a strong sense of traditional Chinese calligraphy and have a special liking for Chinese calligraphy. The identification of Oriental aesthetics has influenced the consumption and motivation of calligraphy among the Chinese in Thailand. What influence do you think such external environment has on the consumption motivation of calligraphy works among the Chinese in Thailand?

A: it certainly has an impact. Calligraphy is a symbol of Chinese culture. Wang Yuechuan, a professor of Chinese literature at Peking University and a famous calligrapher, once proposed that the first meaning of the word "shu" in calligraphy is

Chinese characters and the second meaning "shu" is writing. First of all, calligraphy is an art of language and characters. Without language and characters, it is difficult to understand the works of calligraphy and even more difficult to generate consumption motivation. In particular, many of the words used in calligraphy are written in ancient Chinese characters. Our Chinese friends in Thailand generally know a lot about the ancient Chinese characters. Among the southeast Asian countries, Thailand has a good recognition of the art of calligraphy, and there are also many Chinese friends. The identification of Oriental aesthetics has influenced the consumption and motivation of calligraphy among Thai people. Chinese friends in Thailand love calligraphy works, and the atmosphere of investing in and collecting calligraphy works is relatively good. Personally, I am very optimistic about the calligraphy and painting market in Thailand.

I: you are right. Art knows no borders. The key is to communicate more. However, I have also seen that some of my friends who's Chinese in Thailand are obsessed with "official calligraphy and star calligraphy". These calligraphers have great social influence. They believe that only these calligraphy works are valuable and blindly follow the trend of collecting.

A: it has something to do with our historical habits. In Chinese history, emperors, ministers and scholars attached great importance to Chinese calligraphy and incorporated it into the examination system. In all dynasties of China, calligraphy was a stepping stone to the entrance of scholars, scholars and scholars. It should be said that calligraphy occupies a very high position in Chinese history. In this way, people who master calligraphy skills can only be officials and nobles, whose social influence is very big. Therefore, the consumption motivation of "pursuing officials and stars" is mainly based on this historical background. After the liberation, however, great changes have taken place in people's status, along with the progress of the society, the development of democracy, the calligraphy art is no longer a rich nobleman's monopoly, folk calligrapher, that if we are still in calligraphy, untimely, will miss a lot of real calligraphy boutique!

In recent years, as the Chinese people have become rich, the unhealthy tendencies have also begun to corrode the calligraphy field. Many officials or celebrities have taken the opportunity to hype themselves and raise their calligraphy embellishment fees, thus gaining fame and wealth. In fact, some of them are not even good at calligraphy, but only good at writing. If we take such works as the main collection standards, will fall into the error, but also to the calligraphy art market cast a layer of haze, such a simple and brutal consumer motivation must not. I have also seen some Chinese friends in Thailand have such consumption imagination, but only a few of them have such motivation. They should appreciate more and collect more real works of Kung Fu calligraphy.

Me: ok. Last question, I heard that people in Thailand are somewhat indifferent to the consumption motivation of traditional Chinese calligraphy works. Some Thai friends told me that Thailand is a cultural desert, and it is difficult for calligraphy works to develop deeply in Thailand. What do you think of this problem?

A: the underdevelopment of the market for calligraphy works will depress the consumption tendency. That's the main problem. Now I'm President of the economic development association, and I see the calligraphy market really booming in Japan or Korea. Recently in Japan, Mr. Wu Huan, a famous Hong Kong writer, calligrapher and Hong Kong representative to the National People's Congress, officially opened the museum of Japanese art, setting a precedent for the art exchange between China and Japan. His works have been well received by Japanese prime minister shinzo Abe and his wife. Art critic and scholar Wangluxiang's Sudoku art exhibition was also held at the Osaka cochlear museum to promote cultural exchanges between China and Japan. Said to South Korea, a few years ago we Beijing art academy, and South Korea committeeman of a line of people had pen communication, their calligraphy works of art market development is also very good, in recent years, and South Korea LG group hospital institutions such as collection of our academy of calligraphy, and invited us in Seoul, South Korea and local calligraphers, entrepreneurs face to face. Compared with Japan and South Korea, the market of calligraphy works in Thailand is a little weak, mainly due to the characteristics of the phonetic characters in Thai. Unlike Japanese

and Korean, Thai has the habit of using Chinese characters, so it is easier to accept calligraphy works, and the development of art works market will be better. As we can see, the "international exchange exhibition of Chinese traditional calligraphy and painting memory works" held by Thailand at the Chinese cultural center in Bangkok at the beginning of this year is very good. Thailand has one advantage: Thais are friendly and friendly. The two countries share a deep affinity with each other. Judging by the award of the order of friendship to her royal highness princess Sirindhorn from President Xi Jinping, Thailand and China have a very close relationship. Thailand's calligraphy art market in the future will be very promising, princess royal for the love of traditional Chinese calligraphy art will also promote the prosperity of the Thai calligraphy art market.

