

"McDonaldization" of Photography Service: Cross Cultural Reconstruction of Japanese Asakusi Kimono Experience by Chinese Assembly Line Appointment

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Abstract. With the revival of the global tourism boom and the rapid development of the integrated media wave, various social platforms have propelled the advocacy of visual imagery and dissemination to new heights, with “travel photography services” quietly evolving into a standard experience for contemporary young people during their journeys. These services not only satisfy young travelers’ desire to record and share travel moments but also reshape the way tourism consumption and cultural expression interact in the digital age. China’s photography service industry has gently become an efficient “assembly-line” operational model, which is exerting a subtle yet profound influence on Japan and other regions, thereby driving a global cross-cultural transformation. This paper adopts a comparative research methodology to conduct the study and draw corresponding conclusions. These findings are expected to offer profound implications and valuable insights for the subsequent development of China's photography service industry, as well as for the cross-cultural dissemination and global expansion of China's "assembly-line portrait photography" model.

Keywords: Assembly-Line, Photography Services, McDonaldization

1. Introduction

In Tokyo, Japan, the traditional kimono rental and photography services represented by "Asakusa kimono experience" are deeply loved by global tourists (especially young Chinese) because of their profound cultural heritage and unique exotic customs. At the same time, a novel "appointment shooting" mode originated from China and represented by "Beijing gege travel shooting" is showing strong cross-cultural vitality with its characteristics of high efficiency, assembly line and standardization. This model has not only triggered a boom in China, but also collided and blended with the original local photography services as tourists' footprints were exported overseas and penetrated into cultural landmarks such as Asakusa temple in Tokyo.

This paper will use the comparative research method to systematically compare the differences and correlations between the modes of China and Japan from the four dimensions of "McDonaldization's" efficiency, calculability, predictability and control.

2. Literature review

Based on the cross-cultural observation of the phenomenon of appointment shooting, this paper aims to construct a research framework integrating the theory of commercial globalization and "McDonaldization's" photography by integrating the existing literature. The existing research mainly presents three levels:

At the theoretical level, from professionalism to light professionalism puts forward the key theoretical paradigm of "light professionalism", which reveals the standardized and templated production mode formed by the technology empowerment of the Internet platform, which provides a micro level analysis tool for understanding the "assembly line auction" [1]. However, the theory fails to further reveal the larger systematic rational logic behind it, which is similar to the fast food industry. George Ritzer's "McDonaldization" theory, with its four core dimensions of efficiency, computability, predictability and control, provides a more explanatory sociological framework for analyzing the global diffusion of this model [2]. Exploring the interests of Chinese photography in the name of the group analyzes the composition of the current Chinese photography group in China [3]. Evolution and construction: a study of contemporary Chinese photography and Analysis on the marketing environment, market selection and marketing strategy of appointment "products" provides the historical context of the transformation of photography from artistic creation to mass consumption, and reveals the industry background of "McDonald's" [4,5].

At the practical level, the development status and path optimization of the auction industry in the "Internet+" era and other documents systematically analyzed the business model of the auction industry, and the characteristics de-scribed were highly consistent with the various dimensions of "McDonald's" [6]. The "flow code" behind the popularity of folk costume auction reveals its communication mechanism from the perspective of cultural consumption, but fails to deeply criticize the cultural homogenization consequences it brings, that is, "rational irrationality" [7].

In terms of reference system in Japan, KImono Experience and Photo Session in Osaka and Photography as a culture -- Random Talk on the current situation of Japanese photography present the cultural characteristics of tradition-al photography services, while The cultural lives of cameras and consumers in early twentieth-century Japan and other documents provide industrial data support, laying the foundation for comparing the market changes before and after the invasion of the "McDonald's" model [8-10].

However, there are obvious deficiencies in the existing research: most of the literature only unilaterally analyzes the travel photography service market in the region from the direction of China and Japan, and lacks the systematic research on the interaction of the photography modes of the two countries. For the relevant analysis of the current "production line appointment", the existing literature has not yet established a systematic theoretical framework related to the "McDonald's" model. Most of the data provided by the industry reports found are macro, lacking in-depth summary of public comments and in-depth academic criticism.

3. Research findings

3.1. From the aspect of high efficiency

The efficiency of China's "assembly line auction" mode is very efficient. The process is very obvious. From online booking, to store standard make-up, fixed point fast shooting and the late stage of standardization, a seamless and mature appointment line has been formed. In addition, the time of the Chinese assembly line is compressed, which emphasizes "shooting in 30-60 minutes".

Although shooting in a short time greatly improves the efficiency, in some cases, it may also sacrifice the interaction time with customers, which will affect the personalized service and the shooting experience of customers. The division of labor is very clear in the Chinese production line appointment mode, which turns the shooting process into a huge film production factory. Photographers, makeup artists and graphic repairers perform their respective duties, just like workers on the production line. The efficiency of the Japanese traditional kimono dating mode is medium and low. Its experience orientation pays more attention to the cultural experience of the kimono itself, and the wearing process is rigorous and time-consuming. In addition, the communication cost of traditional kimono shooting in Japan is very high. Makeup artists and photographers will communicate personalized ideas with customers, and the shooting pace is slower. Generally, it takes half a day or even one day for consumers from appointment to shop makeup to the end of shooting. In addition, the traditional Japanese dating pose is more flexible, not a fixed template like the Chinese dating pose.

On the essential differences between the two, the Chinese model emphasizes efficient and standardized processes to meet the needs of fast-paced modern consumers and the market, especially the limited time of the tourism market. While the Japanese model emphasizes the deep combination of customers and culture, pays attention to personalized shooting experience and the transmission of traditional culture, and is suitable for consumers who pursue a sense of cultural immersion.

3.2. From the aspect of calculability

China's "assembly line auction" model is highly computable. Here, the author we define 'calculable' as the process of measuring and optimizing service quality through quantitative indicators (such as price, number of shots, user evaluation, etc.). China's assembly line auction model is outstanding in this regard. Through standardized processes and clear pricing models, consumers can intuitively perceive the service value and make rapid decisions. It focuses on quantitative marketing. Most of China's auction experience stores have a clear price of ¥ 699, including two sets of clothing and nine refined negatives. Even many auction experience stores will offer a low price of ¥ 199 for the full package of fuhuadao to attract customers. In terms of the quantification of the results, the core of consumer user evaluation of China's contracted auction centers on the keywords of "cost performance", "number of films produced" and "speed". China's "production line auction": attract customers based on data driven, that is, through quantitative indicators such as platform sales and praise, so as to achieve the purpose of customer drainage. The traditional Japanese kimono auction mode is less computable. It emphasizes "atmosphere", "uniqueness", "craftsman spirit" and "authentic experience". Prices usually only include services and basic photos. Personalized services require additional negotiation and are difficult to compare directly. User feedback is mostly focused on feelings that are difficult to quantify, such as "intimate service", "beautiful experience".

The Chinese model transforms services into a commodity that is easy to compare and quantify through a highly standardized and data-driven way, which reduces the decision threshold of consumers and meets the psychological needs of modern consumers in pursuit of efficiency and low cost. While the Japanese model pays more attention to the inheritance of traditional culture and personalized services. Although it faces challenges in the global consumption environment, it can still attract consumers who pursue an in-depth cultural experience and customized services.

3.3. From the aspect of calculability

The predictability of China's "assembly line auction" model is extremely high. The films all present a highly consistent "online celebrity aesthetic" (high saturation, large aperture, sweet posture), and customers can obtain almost the same service process and film effect in any chain brand store. Due to the standardized process, fixed shooting templates, strict quality control and other factors, the performance of the contracted films is relatively stable, and there are almost no complaints from customers due to dissatisfaction with the photos.

The predictability of the Japanese traditional kimono dating mode is low. The photographer's personal artistic style has a great influence, and the film may be made in different styles such as Japanese style, small and fresh, retro, documentary or aestheticism. Each shooting is an independent creation, and the results are accidental and unique. Consumers are more likely to "book a photographer's creation time" than "buy a certain product".

With regard to the cultural impact of the two, the Chinese model has brought global aesthetic homogeneity and weakened the regional characteristics of tourism photography. In order to cater to the Chinese tourist market, Japanese local practitioners also began to imitate this "predictable" style, resulting in a squeeze on the diversity of local photography styles.

3.4. From the aspect of control

In this study, the author defines 'control' as the standardized management of the shooting process, creative process and employee behavior. The mode with high degree of control tends to minimize uncertainty and personalized intervention through fixed processes, standardized services and preset parameters. China's "production line appointment" mode is highly controlled. It uses preset camera parameters and fixed image modification filters/templates to ensure uniform film formation. And he has a fixed shooting line and a template posture library, which strictly limits the improvisation of photographers and customers. Its appointment system (appointment, drawing revision template) minimizes the dependence on the creativity and experience of individual employees.

The control of the traditional Japanese kimono shooting mode is low. It highly depends on the photographer's on-site guidance, on-site judgment and interaction with customers. His basic process is flexible, allowing and adjusting according to site conditions and customer needs. The professional skills of kimono wearers (rather than standardized process) are the core guarantee of service quality, reflecting the value of a craftsman. The 'craftsman spirit' in the Japanese model emphasizes the focus and excellence of every detail. Photographers and kimono wearers are not only completing tasks, but also participating in artistic creation. This low control mode enables each customer to enjoy a unique service experience by improving the professionalism and personal ability of practitioners.

In the Chinese model, control has shifted from individual practitioners (photographers) to the system and business model behind it. In the Japanese model, control and creativity are still largely in the hands of service providers.

3.5. Summary

There are intergenerational differences in the degree of McDonald's between the two modes. China's "production line auction" is the product of a high degree of "McDonald's", while Japan's traditional model is closer to the personalized service format in the "pre McDonald's" era. With its absolute advantages in high efficiency, high computability and high predictability, the Chinese model has

reduced the dimension of the Japanese traditional model in the globalized consumer market and achieved rapid cross-cultural business penetration. In the face of market competition, some Japanese local practitioners began to take the initiative to absorb and imitate some elements of the Chinese model, such as launching the "fast shooting package", providing the "number of refined photos" guarantee, and learning the "online celebrity" shooting angle. This has led to stratification within the asakushi auction market in Japan: at one end, there are stores that adhere to the traditional model, at the other end, there are fully "McDonald's" service providers, and in the middle, there is a mixture of two logical transition forms. This evolution just proves that "McDonald's" as a powerful business logic, its assimilation ability and the power to reshape the market.

4. Conclusion

This study shows that under the background of the vigorous development of streaming media, the rapid development of China's "assembly line appointment" and its subtle impact on Japan. By studying the existing literature, the author summarizes the development path of China's photography service industry and Japan's service industry, as well as the formation process and specific forms of "assembly line appointment", which also fills the blank of no horizontal comparison between the two.

As a powerful cross-cultural commercial vector, China's "Beijing gege" type production line auction mode is profoundly reshaping the global market for Japanese asakushi kimono auction. But the core of this cross-cultural penetration is the highly standardized business assembly line model, rather than the specific culture itself. This process reveals the liquidity and adaptability of business models in the context of the Internet and globalization. Its essence is the impact and transformation of the consumption culture of "efficiency first" and "standardized aesthetics" on the local and traditional cultural experience field. This reshaping has a dual impact: on the one hand, it meets the deterministic demand of a large number of tourists for "punch in" photography and activates the market; On the other hand, it also leads to the homogenization of aesthetics. We need to be vigilant against the "hollowing out" of traditional culture under the logic of consumerism, and seek a sustainable balance between commercial benefits and cultural authenticity. In the future, asakushi kimono auction market is likely to form a more diversified but more layered ecology under the continuous tension of globalization and locality. For practitioners and researchers, understanding this cross-cultural penetration driven by business models is an important window for insight into the future trend of global tourism consumption.

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