A Comparative Study of the Persuasive Techniques in Japanese and American TV Commercials in Relation to Selected Cultural Factors

Yukari Nishimura

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A COMPARATIVE STUDY OF THE PERSUASIVE TECHNIQUES
IN JAPANESE AND AMERICAN TV COMMERCIALS IN
RELATION TO SELECTED CULTURAL FACTORS

BY

YUKARI NISHIMURA

A thesis submitted in partial fulfillment
of the requirements for the degree
Master of Arts
Major in Speech
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1988
A COMPARATIVE STUDY OF THE PERSUASIVE TECHNIQUES
IN JAPANESE AND AMERICAN TV COMMERCIALS IN
RELATION TO SELECTED CULTURAL FACTORS

This thesis is approved as a creditable and
independent investigation by a candidate for the degree,
Master of Arts, and is acceptable for meeting the thesis
requirements for this degree. Acceptance of this thesis
does not imply that the conclusions reached by the
candidate are necessarily the conclusions of the major
department.

Judith Zivanovic
Thesis Adviser

Date

Judith Zivanovic
Major Adviser

Date
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Science and technology have brought the era of the so-called "global village." International trading has been expanding its volume. Communication among nations seems to be increasing in its frequency.

The relationship between the United States and Japan has frequently been discussed from various viewpoints. Economic relations, above all, have become more and more intertwined. Newspaper articles, one after another, concern Japan's rapidly-growing direct investment, expanded financial ties, and proliferating joint ventures. Also, major magazines appear to be featuring special articles on Japan more than ever before. This trend finally started to arouse Americans' awareness of the country in the Far East which has always kept its eyes on the United States since World War II. Many aspects of the two nations' relationships still receive little public attention, but the topic of economic conflict between Japanese and American businesses is often discussed among specialists and non-
specialists alike. In fact, a movie and TV program called *Gun-g-Ho* has been produced, which illustrates those cross-cultural communication gaps between American and Japanese co-workers at a Japanese automobile company's branch in the United States.

It takes only about nine hours to fly from Tokyo to the West Coast of the United States. It costs only about eighty cents per minute to call Japan from the United States during the discount rate hours. Cultural distance, however, remains vast. Communication gaps between the two cultures are felt deeply and loom as large as the Pacific Ocean.

Advertisers are facing the same problems of cross-cultural communication gaps. Nowadays so many of the same products can be purchased in both nations. Americans drive Japanese cars. Japanese eat at American fast food restaurants. Americans cook TV dinners with Japanese microwave ovens. Japanese women spend a fortune on American cosmetics. Therefore, advertisers increasingly encounter the problems of producing television advertisements to be broadcast in both nations. This requires the advertisers to consider the differences in social values, perceptions, and other factors stemming from the cultural context.

What makes the situation additionally difficult is the lack of cross-cultural communication study
concerning TV advertising. While the research regarding print media advertising has been rather advanced, there is much room to be explored in the field of international TV advertising, due to its short history.

Moreover, the impact of TV advertisement as been considered by many researchers to be much stronger than that of print media or radio. Today TV is almost inseparable from our daily life. Whether we are aware of it or not, subliminal learning occurs during TV commercials. Therefore, TV advertising is becoming the preference of international advertisers as the most effective way to reach the audience.

When close examination is taken, commercials are revealed to reflect values, taste, interests, and communication styles of the target audience. They are the product of the culture and the mirror of the society. The author, being exposed to TV advertisements in the United States and Japan, realized the importance of analyzing each country's TV commercials not only for the specific purpose of understanding the bases of the advertising, but also for a better understanding of each society and its people.

**Statement of Purpose**

The purpose of the current study is to determine the persuasive techniques involved in the TV
advertised currently broadcast in the United States and Japan and the relationships of these techniques to cultural factors. It will be for further studies to measure the effectiveness of these techniques. More specifically, the following questions are to be addressed:

1. What is the frequency of usage of selected persuasive techniques in Japanese and American TV advertisements?

The persuasive techniques to be examined were taken from:


The selected persuasive techniques are based on motivational appeal analysis. The motivational appeals to be examined are:

1. achievement and display
2. fighting and aggression
3. power, authority, and dominance
4. acquisition and saving
5. adventure and change
6. curiosity
7. fear
8. deference
9. pride
10. loyalty
11. tradition
12. sexual attraction
13. personal enjoyment
   a. luxury
   b. aesthetic enjoyment
   c. recreation
   d. relief from restraint
   e. pleasant sensation
   f. humor
14. sympathy and generosity
15. companionship and affiliation
16. imitation and conformity
17. independence and autonomy
18. creativity
19. endurance
20. defense
21. revulsion
22. reverence or worship.

Ehninger, et al. listed the above as representative ones among many possible others. They explain their selection of motivational appeals as the ones that many successful speakers, product advertisers, and other persuaders use to tap the motives for action possessed by individuals and groups.

2. What cultural factors may account for any differences in persuasive techniques used?
Those cultural factors were examined in the area of each motivational appeal described above.

Procedure

The literature of this study has been reviewed in the areas of speech and communication. The review of these areas was accomplished by examining the following sources:

Communication Monographs from 1975 through 1983.
Journalism Quarterly from 1956 through 1986.
Advertising Age from 1980 through 1986.
Master's Theses in the Arts and Social Sciences from 1977 through 1986.
After these sources were carefully surveyed, it was determined that no duplicate study exists concerning a comparative analysis of Japanese and American TV advertisements.

Some relevant literature was found as follows:


Kumatoridani analyzes linguistic characteristics of TV commercials of Japan and America as a type of discourse. He argues that American TV commercials introduce the central theme more objectively, straightforwardly, and argumentatively than Japanese commercials. Furthermore, he discusses information structure and concludes that American TV commercials regard the beginning as the more important element, while Japanese TV commercials place the emphasis at the end. Kumatoridani points out these differences in American and Japanese TV commercials in respect to sociocultural expectations about commercials, polite behavior in relation to discourse typology and a prominence enhancing force. He analyzed fifty award-winning TV commercials of 1979, 1980, and 1981 in Japan; and thirty-eight award-winning TV commercials of 1979, 1980, and 1981 in the United States. The current study, on the other hand,
does not particularly select award-winning commercials in either country. Instead, it focuses on the TV commercials of the same brand products broadcast in both nations because of the comparative nature of this study. Also it covers only the latest TV commercials for the purpose of describing the current trend in the use of motivational appeals in TV advertising.


This article studies relative levels of information content based on the type of magazine, the kind of information, the product presented, and the size of the advertisement. The authors discover that Japanese magazine advertisements were generally more informative than U.S. advertisements.


Nakamura concludes on the contrary, that Japanese magazine advertisements were less informative than U.S. magazine advertisements. The author also focuses on characteristics of the type of advertising information communicated and relationships between advertising
informativeness and other advertising factors such as product categories, amount of copy, and product origin.

None of the studies above discusses persuasive techniques involved in advertising, which the present study is to analyze, and the target media of both studies was not television, but magazine. However, these studies will be utilized in the present study in the explanation of the Japanese style of communication and advertiser's attitudes toward production of advertisements.


Cole points out that Japanese advertisements in general are characterized by their use of imagery and subtlety. The author also emphasizes that special attention should be paid to the difference of perceptions and the cultural context in international advertising. Cole discusses magazine and TV advertising in Japan only as one example of five nations' traditions and practices. The current study differs from her study on the points that it does not include any other nation's television advertising nor does it cover magazine advertising and it focuses on motivational appeals.
Design of Study

Japanese TV commercials were recorded for a total of approximately seven hours. The recording location was Takasago, Hyogo, Japan. The recording was done twice: during the week of August 10 to August 16, 1986, and from November 24 to December 5, 1986. Daily recording time was noon to 1:30 P.M. and 7:00 P.M. to 10:00 P.M.

As a counterpart, American TV commercials were recorded two hours every day from February 17 to February 22, 1987. The recording location was Brookings, South Dakota. Only TV commercials broadcast nationwide were selected in both cases, excluding local ones.

Although the months of recording in the two countries were different, problems were not anticipated due to the direction of this study.

At the next stage, the study compared the TV advertisements broadcast in both nations, on the same products of the same brand. It also referred to the TV advertisements on the same type of product but not the same brand products.

Definition of Terms

Advertisement: A sales message intended for delivery to the prospects or customers of a commercial film or individual seller by means of one or more of the various channels of communication or media, such as
newspapers, magazines, radio, television, direct mail, and outdoor advertising. In many contexts, the word "ad" is used. That is only a short form of "advertisement" which is very popularly used among people in the advertising business. In this study, the short form is avoided unless the quoted material utilizes the term and the author decides it more convenient or understandable to use in a certain context (Graham 1969, 4).

Advertiser: A person, firm or other organization in the role of originator or sponsor of an advertisement or advertising campaign. In this study, the term "client" means the same as "advertiser" (Baker 1984, 3).

Advertising: In a broad sense, it can have several definitions. Baker points out seven possible definitions:

1. the craft or science of creating and disseminating advertisements,

2. the business or profession servicing the crafts,

3. a social institution affecting the craft,

4. a force shaping the popular culture,

5. a factor in the economic theory of the firm,

6. an element in the marketing mix,

7. a source of information for consumers.

This study treats this term in the sense of Baker's definition No. 1. To define more accurately, it means
the non-personal communication of a sales message to actual or potential purchasers by a person or organization selling a product or service, delivered through a paid medium for the purpose of influencing the buying behavior of those purchasers (Baker 1984, 3).

Advertising Agency: An organization consisting of one or more persons, the function of which is to provide advertising, merchandising and other services and counsel relating to the sale of a client's goods or services, and whose compensation is generally derived from commissions rendered by the various media the facilities of which are purchased by the agency in behalf of the client. The major difference that distinguishes the agency from other service organizations, such as publicity or public relations firms, arises from the fact that the greater portion of the income of the agency is represented by commissions received not from the customer of the agency, called the "client," but from newspapers, magazines, radio and television stations, and other media from which the agency purchases space and time for the client (Graham 1969, 10-11).

Brand: A product--a good or service--with a set of characteristics which clearly and readily differentiates it from all other products (Baker 1984, 29).
Brand loyalty: For any one brand, the extent to which users of that brand repurchase it, and, in any one market, the extent of loyalty that obtains across the spread of brands (Baker, 1984, 29).

Client: What the advertising agency calls an advertiser whose advertising it handles. This study utilizes the term "advertiser," referring to "client" (Baker 1984, 42).

Commercial: The correct term for an individual television, radio, or cinema advertisement. In this study, advertisements on television are described either as "TV advertisements" or "TV commercials." The term "commercial" only is avoided to prevent any confusion with radio commercials and so forth (Baker 1984, 43).

Consumer: Ultimate user of economic goods and services (Baker 1984, 51).

Copy: The textual matter of any advertisement or any printed literature. The term is differentiated from other elements in an advertisement, such as illustration, trade-mark, and such (Graham 1969, 121).

Demographics: Demographic data used especially to identify consumer markets (American Heritage Dictionary 1985, 380).

International Advertising: Advertising which is run in foreign media, but which is planned, prepared, controlled, coordinated, directed, or influenced from outside the boundaries of the country in which it is run. Or advertisement which is run in international media (e.g., magazines or newspapers which have significant circulation in more than one country). International advertising includes activities that are related to decisions on messages, media, and budgets, and the organizational structures and policies used by advertisers and their agencies to plan and implement international advertising programs. This study prefers this term to other terms such as "foreign," "multinational," "transnational," "cross-cultural," or "intercultural" advertising as the definition given here is considered to cover all the above-mentioned terms (Miracle 1984, 135-36).

Localized advertising: An advertisement which is created for the local market, differentiated from any other advertisements of the same brand product created for other markets (Miracle 1984, 135-36).

Market: Any situation where buyers and sellers are in communication with one another without the need
for any specific physical location designated as a market, e.g. the market for money or shares. In a marketing context the term is also used to designate the demand for a specific product or a specific physical area such as the American market or the Japanese market (Baker 1984, 118).

Media: The means by which advertisements are brought to the attention of a target audience. This study regards this term as "advertising media" unless particularly mentioned to mean "media" in general (Baker 1984, 10).

Message: The contents of the communication in the advertisement sent from advertiser to the consumer. In this study, it refers to "advertising message" unless particularly mentioned to mean "message" in general (Baker 1984, 10).

Standardized advertising: To apply basically one or a few advertisements, consisting of the same advertising message, to many markets. The definition of this term is to be discussed more in detail in Chapter II. In some contexts, the term "global advertising" is utilized with the same meaning as "standardized advertising." This study regards it as the same concept but avoids the term "global advertising" to prevent confusion (Miracle 1984, 135-36).
Target audience: The consumer that the advertiser attempts to persuade to purchase the product or service advertised.

Methodology

After the data collection of TV advertisements in Japan and America, the following procedure was taken in order to answer the specific questions previously raised.

1. The literatures concerning media selection were examined.

2. The literature concerning international advertising was studied.

3. In order to determine the list of persuasive techniques to be utilized in the data analysis, the following literature has been used:


4. The criteria previously established were applied in the analysis of the recorded Japanese and American TV advertisements for frequency of usage.

5. In order to establish the criteria for cultural factors, the following comparative studies were utilized:


The last two books bear the title which includes only the name of Japan; however, they, like the other literature above, are comparative studies. As both Christopher and Reischauer are Americans, their points of discussion are naturally based on the cultural difference between Japan and the United States.

As to *Amerika jin no bunka to joshiki*, the authors include both Japanese and Americans. Therefore, the contents of this book are also a cross-cultural study for the purpose of introducing American culture and customs to the Japanese readers.

For those reasons, the four books were judged to be appropriate in referring to the cultural differences.

6. The cultural criteria were applied to account for any differences in frequency and type of persuasive techniques.
The study was then organized in the following chapters:

Chapter I explains the origin, justification, and methodology of this study.

Chapter II provides background on media selection and international advertising from previous studies.

Chapter III compares the persuasive techniques used in TV advertisements for the same brand, broadcast in both nations.

Chapter IV relates cultural factors resulting in differences of communication styles particular to each country to the characteristics of persuasive techniques.

Chapter V presents the conclusions for the questions previously raised and summaries of the study.

Possible Contributions

The possibility of standardized advertising has been debated by some researchers and practitioners, but the question still remains unanswered. Above all, comparative research of Japanese and American TV advertisements are amazingly few in number. This study, therefore, will contribute analysis of the present situation in TV advertising of Japan and the United States for advertising agencies and advertisers who deal with cross-cultural advertising. Advertising researchers will also find the information in the current study
useful when they attempt to measure the impact and
effectiveness of each persuasive technique.

Advertisements have a certain magnetism. The
word "advertising" originates from the word "advertis"
used in about the sixteenth and seventeenth centuries
with the meaning "pay attention to." This word further
originates from the French word "advertir" and its
original form was "avertir" meaning "to warn" or "to
advise." Its oldest form that we can locate is the Latin
word "advertere." "Ad" suggests movements and their
directions. "Vertere" means "to make the object turn."
"Advertere" together means "to make the object turn
toward" (Ymakawa and Ohshima 1986, 49). Certainly,
advertisements are supposed to turn people's heads to
them. Advertisement's main mission is to catch people's
eyes, to attract people's attention, and to persuade
people. It is a very positive type of communication.
This comparative study, therefore, hopes to inform those
in both nations who have no particular background or
scholarly knowledge of these phenomena, introducing one
important aspect to the cross-cultural communication gap.
CHAPTER II
BACKGROUND OF STUDY

This chapter intends to provide the background of TV advertising and international advertising before the analysis of the collected TV advertisements. The first part of the chapter discusses media selection of advertising in an effort to clarify the position of the selected medium in this study: television advertising among many other media.

The second part of this chapter introduces three strategies in today's international advertising. The central issue of this discussion is the relationship of advertising and culture. This is hoped to provide a better understanding of Chapter III, which focuses on Japan and the United States, providing general information about multi-national or cross-cultural advertising.

Media Selection

When the world "advertising media" is mentioned, there might be an immediate association with newspaper, magazine, radio, television, and outdoor billboard. However, there are many other kinds of media utilized for
advertising. It is useful to examine the range of media and the reasons why television can be the most efficient medium to reach the international audience.

Yamakawa and Ohshima list various media utilized for advertising.

1. POP (Point-of-Purchase) advertising

While the advertisements utilizing mass media inform the market of the brand and its product/service, this POP advertising is designed to persuade the buyer on the point of purchasing to purchase the specific product/service. Examples of this are the display shelf, three-dimensional display, or actual size photograph of the spokesperson appearing in the advertisement of other media, such as TV or magazine. They are in most cases constructed to stand.

2. Transportation advertising

Advertisements found in any kind of transportation and its related places, such as train, subway, taxi, or airport. This is a very efficient way of targeting a certain demographic in a certain location and condition. For instance, the advertisers of a discount furniture shop would be more successful in placing their advertisement in the subway than advertising in the magazines placed in the airplane. Also to soft drink companies, the subway is an indispensable "medium." Subways are, in many locations,
not pleasant transportation. Especially crowded subways make the passengers dehydrated and put them in the best condition to consider the purchase of soft drinks.

3. Inserts

The printed advertisements inserted in the newspaper or magazine.

4. Bills

The advertisements directly handed out to the passersby in the vicinity of station or busy streets.

5. Premium

This refers to the free gift as to purchase advertised product service. The advantage of this type is promoting the image of the company as well as increasing the product familiarity.

6. Outdoor advertisement

This is the oldest advertising method. This medium includes neon signs. This works well where people are car-oriented like the United States. And it works better where the traffic becomes heavy enough to give the drivers time to pay attention to the advertisements.

7. Direct mail

This refers to the advertisements mailed directly to the household.

8. Package design

Package design can be a very important factor in persuading the market to make actual purchasing
behavior. This is the same function as that of POP advertising. This also has the advantage to print the names of the related products.

9. Shopping bag

When people carry around the shopping bag with advertisements on, it is exposed to many other people's eyes. In most cases, it has only the name of the shop. It has a fairly good effect of public exposure as people tend to carry them several more times due to their convenience.

10. Calendar

Advertisers print their company's names or brand name of the products on the calendar to give away to customers. Its exposure effect last one year round.

11. Event promotion

This includes participation in exhibition, trade fair, etc., as well as sponsoring various kinds of events, such as tennis tournaments or music concerts. This is also effective to reach the targeted audience as a certain kind of demographic gathers for the specific event.

12. Promotion video or film

This has become a very popular method to advertise music records.

13. Belt on the book
It is usually attached to hard cover books with the copy to advertise the book or other books related to the book or written by the same author.

14. Advertisement in the Yellow pages

This should not be neglected for those who are looking in the Yellow pages have an urgent need to purchase (Yamakawa and Ohshima 1986, 49-77).

Yamakawa and Ohshima mentioned many other types than the above-mentioned, but these types illustrate how much advertisement we are exposed to in everyday life.

Local advertisers tend to depend more on the above-mentioned advertising than mass media mainly for financial reasons and the convenience of targeting specialized demographics. This study chose broadcast media as the research target because the range of the target audience is nation-wide and it is expected to disclose more relevant factors regarding the cultural differences between Japan and the United States rather than to the demographical differences such as income, sex, or age.

It may be beneficial at this point to review the previous literature about media selection among print media, radio, and television.

Grass and Wallace found six television commercials almost twice as effective as six matched magazine advertisements in teaching the message from the
advertisers. They attribute the result of their experiment to the self-selective characteristics of TV viewing and print reading which regulate the amount of attention a person pays to advertising carried within each medium. Grass and Wallace explain thus:

In a practical sense, this may mean that the average magazine reader when confronted with an advertisement for a product which he does not expect to buy or use will simply go on to the next page without reading the ad, whereas his counterpart who is watching a TV show and who is confronted with a commercial for a similar product will pay some attention to the commercial and in the process learn a portion of the advertiser's message. TV is likely to be a wiser investment of advertising dollars than print (Grass and Wallace 1974, 22).

Bogart, on the other hand, insists on the diversity of the situation:

It all depends. It depends on the product, on the marketing target, on the budget available . . . on the copy and creative approach (Bogart 1986, 134).

However, actually his view does not conflict with that of Grass and Wallace when the situation of international television advertising is concerned. He describes three great advantages that television has for the advertiser:

1. Of all the media, it comes closest to interpersonal communication.
2. It generates huge audiences at the same moment in time.
3. It permits the advertiser to encounter the consumer in a relaxed frame of mind, ready for whatever light entertainment the magic box will bring him, eyes and ears simultaneously engaged (Bogart 1986, 134).
The second is especially important and indispensable in international advertising. International advertisers usually do not have the advantage of brand loyalty when introducing their product or service to other countries. Therefore, it is necessary to capture the attention of the largest possible audience in a short period. Today 98 percent of U.S. adults watch TV for an average of three hours and eighteen minutes on a given day (Bogart 1986, 124).

As a counterpart in Japan, according to the "Annual Report on Audience Ratings for 1984" by Video Research, the length of TV viewing time of weekdays per capita per day was three hours and forty-eight minutes. No other media can create the equivalent amount of audience in the same amount of time (Dentsu Japan Marketing/Advertising Yearbook 1985/86, 12).

Grass and Wallace's third advantage of television advertising has been attracting many researchers since the 1950s. A market researcher, James Vicary claimed that the exposure of "EAT POPCORN" on a theatre screen dramatically increased popcorn sales even though the words were flashed so quickly that the viewers were unaware that the message appeared (Saegart 1979, 55).

Also, Hawkins reported that subliminal presentation of the word "COKE" produced significantly
greater thirst ratings by subjects than a nonsense syllable control (Saegart 1979, 55).

Bogart describes TV as an "intrusive" medium:

This reflects the psychological truth that learning takes place as a result of attentive arousal to information and the need to respond to it, whether or not the individual intends to learn (Bogart 1986, 135).

Therefore, whether the viewer intends to receive the message in the advertisement or not, learning from the message can occur.

Bogart also points out another benefit of selecting TV as an advertising medium:

Television has the unique capacity to create vicariously the illusion of personal experience, of "being there." Millions of people who watched the funeral of President Kennedy or the first moon landing were bound together in a sense of common participation in a momentous event and in a universally shared emotion (Bogart 1986, 164).

This is the most obvious difference of TV from any other media. TV has both an audio and visual capacity of presentation, while radio and print media possess only one. Also differing from the photography of print media, TV can create a sense of three dimension more vigorously, with movement. The TV advertisements for food and drinks especially depend on this effect. For instance, pizzas look more mouth-watering when the mozzarella cheese is demonstrated to be melted and to stretch like a thin thread with steam coming out than when any still photograph attempts to show them.
Also stereo broadcasting is becoming more and more popular, and the number of television sets with the stereo sound function is accordingly increasing.

Bogart describes another advantage of television as an advertising medium. Memory can be divided into two kinds--pictorial and linguistic. Bogart explains the former may be almost limitless, but the latter is definitely not. He draws the example of remembering faces and names. Faces are more easily recognized than names recalled in most cases (Bogart 1986, 165). Also Bogart lists six tasks that the memorability of an advertisement accomplishes:

1. initial awareness of the product
2. a reminder of a product
3. a source of information about a product
4. an argument on behalf of a product
5. a stimulus to create an emotional climate auspicious to a product
6. a means of establishing an aura or image of a product (Bogart 1986, 165).

Especially for international advertising, the first step, introducing a product to a new or unfamiliar audience, is very crucial. For this task, TV can present the product very vividly with visual and audio aid to implant the awareness and its image in the mind of the audience. The same can be true of No. 5 and No. 6. Non-verbal communication aspects, such as pictorial or sound stimuli, often do a better job than thousands of words.
Thus, TV has many advantages over any other media to reach a huge audience in a short period of time.

**Standardization and Localization**

The purpose of this study is to compare the persuasive techniques utilized in American and Japanese TV commercials. This means the author chose this topic under the presupposition that there is some difference between the two. Therefore, it would help grasping the position of the specific significance of the topic in the whole picture first to view the current situation of international advertising before focusing on the two nations selected in this study.

The notion of standardized advertisements is rather a new concept. There was no necessity to advertise multi-nationally until the late 1970s. The literature regarding standardized advertisement can certainly be found in the late 1960s, such as W. S. Dunn (1967); J. K. Ryans and J. H. Donnelly (1969); A. C. Fatt (1967); however, there are very few. Also, very few companies or advertising agencies were sufficiently large to consider the topic so urgent. Their capacity was hardly big enough to handle international advertising.

Now there are quite a few international advertisers, yet the endless debate about standardization or localization continues. Those international
advertisers and their advertising agencies, therefore, have no better choice than the trial and error method. Research in cross-cultural advertising is often described as in its embryonic stage (Hornik and Rubinow 1981, 10). Cudlipp describes the short history of standardized advertising:

U.S.-based international, worldwide advertising with only slight adjustments for local use tended to be limited to corporate image, hotel and only a little product-line advertising (Cudlipp 1984, 6).

According to the theory of standardized advertising, an advertisement can be standardized because all the human beings the world over share the same basic needs and motivations. Kaynak and Mitchell describe the bases of such theory:

1. political boundaries do not circumscribe psychological or emotional attitudes;
2. planning, probing, and testing will become more effective and thus be regarded with greater objectivity;
3. the speed of product innovation and simultaneous introduction increases the need for a global theme;
4. a successful theme in one nation may work equally well elsewhere;
5. cost-control effectiveness will be increased;
6. the future increased use of international television increases the effectiveness of a global theme (Kaynak and Mitchell 1981, 26).

In support of the standardized theory, Jeffrey Franklin, Vice President of Marketing for McDonald's Systems Europe in Frankfurt expresses his viewpoints as:

McDonald's presents the same image everywhere. Products such as cars, perfumes, wines and beers,
Detergents and other household products are relatively easy to sell to consumers in Sweden or Spain because they are things linked to everyday consumer matters; while tastes in clothes and foods are more colored by nationality, consumers everywhere buy things such as detergents based on how well they clean (Resener 1987, G.A.10).

Although McDonald's sells foods, hamburgers can be sold as "American food" without making adjustment for the taste of local consumers. As there are many competitors selling basically the same hamburgers, selling the image of the company seems to be more emphasized.

About the image in question, Ian Miller, the Chicago-based Ogilvy and Mather world wide management supervisor, presents his policy:

You can have a global image if you take a simple point of view. . . . Successful international advertising isn't the kind that is translated word for word from country to country. You translate the idea (Brock 1987, G.A.4).

Ogilvy and Mather service Nutra Sweet in other countries and are not required to use the existing campaigns designed for the U.S., there may, in fact, be a good reason for using something different. Ian Miller adds:

My procedure is to go into each country and say, "This worked for the launch in the U.S. Prove why it's not appropriate for your market before we run what you want to run" (Brock 1987, G.A.4).
Advertisers favoring the localization theory, on the other hand, emphasize the differences in culture and various local conditions such as geography, weather, economy, politics, and linguistic environment. Therefore, in their theory, advertisements have to be custom-made to meet the needs of each market.

Contrary to the limited number of success stories of standardized advertising, there appear to be an infinite number of examples to prove the necessity of localized advertising. Moreover, Julie Skur Hill and Joseph M. Winski demonstrate examples in which cultural differences prevented American advertisers' standardization approach from succeeding with foreign markets.

Kellogg Co. first approached the Brazilian market in 1962, but, at that time, cereal was for Brazilians a dry snack like potato chips are to Americans. Furthermore, many Brazilians did not eat breakfast at all. Therefore, their advertisement's main task had to be informing the proper way to eat cereal, with cold milk in the morning--planting the idea of breakfast in Brazilians' minds (Hill and Winski 1987, 22).

Procter and Gamble experienced the same difficulties resulting from cultural difference when they introduced Pampers, disposable diapers, in 1977 to the
Japanese market. The sale initially increased, but then its growth slowed. Cincinnati headquarters believed in the theory "a baby is a baby" everywhere. The company tried to sell the same diaper to Japanese mothers that it sold to American mothers. They were overlooking the Japanese life-style. Japanese housewives do their laundry daily, not weekly like American housewives. So Japanese mothers were using the disposables only at night. That was the reason the sale slowed.

On the other hand, a Japanese competitor, Moony, was learning a lesson from the Pampers case. They came out with a diaper which had some reusable parts. It appealed to the thrifty Japanese mothers. Procter and Gamble's market share, early on was as high as 90 percent, eventually this fell to under 10 percent. Procter and Gamble introduced New Pampers in April 1987, which is a smaller, thinner diaper more suited to Japanese babies. It is reported that their market share is gaining once again (Hill and Winski 1987, 36).

The company had another painful lesson to learn. Procter and Gamble introduced liquid detergent, Vizir to the European market in the early 1980s only to face a failure. European washing machines were not designed to accept liquid detergent. After the company recognized that and started selling Vizir with a reusable dispensing
ball that sits atop the wash-load, sales improved (Hill and Winski 1987, 36).

Such lessons motivated the company to adjust the smell of Camay, the flavor of Crest, the formula of Head and Shoulders shampoo to the local consumers' tastes.

In addition to the difference in life style, the sense of values could be an even more serious problem to advertisers. General Mills once tried to capture the English market with its breakfast cereal. Its package showed a freckled, red-haired, crew-cut, grinning kid saying, "See kids, it's great!" There could not have been a more American promotional strategy (Ricks, Arpan, and Fu 1974, 49). The British family proved not as child-centered as the U.S. Joseph T. Plummer conducted a survey on life styles of many different nations. The survey included the sense of value toward children. Seventy-one percent of Americans agreed on the statement, "My children are the most important thing in my life," but only 57 percent of English people agreed (Plummer 1977, 10). Therefore, the package had little appeal to the more formal and aristocratic ideal of the child upheld by the English.

Regarding the difference in the sense of value, Green, Cunningham, and Cunningham conducted research with college students from four different nations: United States, France, India, and Brazil. It was to determine
the extent to which foreign consumers and U.S. consumers use the same criteria to evaluate two common consumer products, soft drinks and tooth paste. The subjects from these four nations were asked to rate the importance of several attributes for each of the products along a five point scale which ranged from "Unimportant" to "Extremely Important." The results showed that the U.S. samples put more emphasis on the more subjective and less functional product attributes than that of France and India. The Brazilian sample appeared even more concerned with the subjective attributes than the U.S. sample. Therefore, Green, Cunningham, and Cunningham summarize thus:

These findings suggest that advertising messages used in France, Brazil, and India should not contain the same appeals which are employed in the United States if the advertisers are concerned with communicating the most important attributes considered to be important in each particular market (Green, Cunningham, and Cunningham 1975, 28).

As previously described, localized advertising adjusts to each market which differs from any others. Still, both standardized and localized advertising has advantages and disadvantages. Localized advertising has much evidence to prove its efficacy; however, standardized advertising is cost-efficient compared to localized advertising. Kaynak and Mitchell explain this aspect of standardization as follows:

The most important one is cost savings by offering the same basic promotional copies in several markets.
with possible variations in functional and/or media features (Kaynak and Mitchell 1981, 25).

After all, advertising agencies sell the invisible product "idea." When they can save on production cost of advertisements, the rest of the fee paid from the advertiser to the agency all becomes the profit of the agency. Production cost consists of an endless number of items, such as the fee to the Creative Director, Art Director, Media Director, copywriters, painters, photographers, model agency, travel and accommodation expense in the case of location shooting. The actual figure of the cost and each portion varies case by case, but it is obvious that the standardization approach can save a lot.

While the hot discussion continues, a third school of thought on this issue has come into the picture. This takes the neutral position between the other two extremes. Various researchers have categorized what did not quite fit into the other two theories into this third school; therefore, its definition includes a great diversity depending upon the researcher. However, certain emphasis can be observed. Green, Cunningham, and Cunningham explain the third school from the most common viewpoint as follows:

A third school of thought on the standardization issue states that the appropriateness of this approach to advertising will vary across product
categories and will depend upon several product-related and environmental factors (Green, Cunningham, and Cunningham 1975, 26).

In brief, the third school takes a "case-by-case" policy. For instance, researchers regard it as the "third school" when the advertisement basically takes the standardization approach but some details are localized according to the custom or local environment.

Coca-Cola's "General Assembly" campaign created by McCann-Erickson Worldwide would be a very good example of this neutral or harmonized advertising strategy. This commercial shows a thousand children singing the praises of Coke. Each McCann office was allowed to edit the film to include close-ups of a youngster selected in the local area. McCann says there are at least twenty-one different versions. McCann expresses their attitude thus:

You can't sit in an ivory tower in New York, London, or Detroit and dictate advertising and then ship it. It has to start from the field (Hill and Winski 1987, 22).

Another successful advertiser who was engaged in this strategy is Eastman Kodak Company. J. Walter Tompson Company handled this account for international advertising. Local offices in forty-two countries adapted the main theme to their own conditions and ran the advertisement in late 1986 and early 1987. Earnest Emerling, International Account Director for Kodak at J.
Walter Tompsoon, New York, explains the success of this advertisement

This new approach worked well because it was flexible enough to meet local considerations including restrictions on imported advertising and variations on local tastes and preferences. You can't have one commercial worldwide (Hill and Winski 1987, 22).

In a strict sense, almost all the advertisements created for the internationally-advertised products have to fall into this third category. The use of the native language in the advertisement might be considered a variation. Unless the advertisement consists of same copies in the same language, same music, and same visual factors, they are not categorized as "standardized."

This issue, therefore, should be discussed with the notion of continuum. It is not a matter of yes or no. It is a matter of its degree. The only thing which is certain at this stage is that standardized advertising is getting more attention from researchers, advertisers, and advertising agencies than ever before because of today's minute-by-minute technological innovations. The concept of standardized advertising is based on advanced communication technology in the modern world.

Advertising Age describes this in its special article on standardized and localized advertising as follows:

Global marketing proponents say modern communication and travel have so shrunk the globe, consumer wants have been homogenized and cultural differences rendered insignificant (Hill and Winski 1987, 22).
Cudlipp points out the success of cable television and satellite transmissions as the important examples of advanced communication (Cudlipp 1984, 7).

Cudlipp adds print media as a supporting new media. Man magazines and newspapers have been developed internationally. Not only the original issue in the language is sold everywhere in the world, but also a local version is increasing in popularity which is translated into the local language and includes advertisements by the local advertisers adjusting to the local readers' needs (Cudlipp 1984, 7).

There is one more supporting factor of global marketing. Bigger advertising agencies are expanding their capacity even more, acquiring smaller agencies one after another or conducting joint ventures with other large agencies. Recently the list of the ten largest agencies in the world has been so restless that even people in the advertising field have to make an effort to catch up with the latest listing and new names appearing. It is a popular notion that only five or six mega-agencies will exist internationally by the year 2000 (Cudlipp 1984, 7). Apart from judging it good or bad, the capacity of the international advertising agency to handle international accounts is certainly becoming larger.
According to Armand de Malherbe of Ted Bates France, who is the president of the Brussels-based European Association of Advertising Agencies, the markets in Europe are being more and more synchronized.

We used to talk about pan-European marketing and advertising only as a theory. . . . Now thanks to things such as satellite TV transmissions to all of Europe, national borders are disappearing and advertisers are beginning to treat Europe as one market (Resener 1987, G.A.6).

In addition to technological innovation, Europe has another factor to make local markets similar to each other.

As European consumers travel more often to foreign countries, it has become increasingly important for a product to look the same on the shelf in London or Paris (Resener 1987, G.A.6).

Paul Brown, managing director of Bass Riley reasons:

Brands that grew up in different countries are often perceived as different characters (Resener 1987, G.A.6).

Therefore, advertisements in Europe for multi-nationally-sold products are becoming more visual and recognizable and understandable by a wide audience. In other words, more emphasis is put on the non-verbal communication aspect of the advertisement. This trend is only observed in limited areas with special conditions to promote standardized advertising, but if we suppose that there would be increasing numbers of standardized advertisements in the future, the advertisements would be more likely to follow in the footsteps of European advertising.
The debate about the efficiency of standardized, neutral or localized advertising will continue until the market situation and accessible technology changes drastically. At this stage of the modernization of the world-wide communications and marketing, all kinds of theoretical arguments precede the actual records and results as we have seen in this chapter.

Summary

This chapter provided the background of TV advertising and international advertising. The first part of the chapter introduced fourteen advertising media other than mass media. This showed how much advertisement we are exposed to in everyday life. Then it shifted to the comparison of television and other mass media as advertising media. This justified the author's choice of television advertising as a research target, demonstrating six advantages of television advertising. Those were (1) the greater attention paid by the audience due to the self-selective characteristics of TV viewing compared to print reading; (2) the closest characteristics to interpersonal communication; (3) large size of audience; (4) effect of subliminal learning in a relaxed situation; (5) vigorous presentation due to audio and visual capacity; (6) extensive memorability due to
pictorial capacity compared to limited linguistic memorability.

Three theories of international advertising were introduced: standardization, localization, and neutral. Each theory has its advantages. Currently there is no agreement among researchers on which theory is more efficient than the other.
CHAPTER III
ANALYSIS OF THE COLLECTED DATA OF TV COMMERCIALS IN JAPAN AND U.S.A.

This chapter intends to investigate what persuasive techniques are utilized in the collected TV commercials of the United States and Japan. First, it will explain what persuasive techniques have been chosen in this study for the purpose of analyzing the collected data. Secondly, it will list the definitions of the selected persuasive techniques. After the analysis criteria are established, the collected Japanese and American TV commercials of the same brand product will be reviewed to reveal what persuasive techniques are involved.

Persuasion

Before discussing persuasive techniques, the definition of "persuasion" should be provided. We are exposed to persuasion in our daily life more than we think. Persuasion occurs in various forms of language. When the source or persuader desires to make the receiver or persuadee close the door, the person can express the desire in an infinite number of ways. He or she can be
very direct and command, "Close the door." He or she can vary the degree of politeness from "Close the door, will you?" to "Would you mind closing the door?" These examples represent the type of persuasion which obviously delivers the intent of the persuader to the persuadee.

There is another type of persuasion which does not deliver any clear intent of the persuader. That is, persuasion can occur only on the side of persuadee. One can overhear someone in the room say, "Oh, it's freezing in here!" Receiving this message, the receiver can sense that the source might want him or her to close the door. In this case, it is possible that the source had the intent that the receiver should get the message, without making the desire obvious. But it is also possible that the source had no intent at all to persuade the receiver to close the door. Bettinghaus draws the example as follows:

You might overhear someone saying to another, "That movie is one of the best I've ever seen. It is an absolute must." Although the message was not intended for you, you might well decide to see the movie as a result of hearing a remark not meant for you (Bettinghaus, 1980, 4).

In the above-mentioned case, it should be considered that there was no intent on the side of the source to convince the receiver of the movie's quality. This is a gray area between a communication situation and a persuasive communication situation. Bettinghaus does not take this
gray area into the frame of persuasive communication situation. Therefore, his definition of persuasion is as follows:

To be labeled as persuasive, a communication situation must involve a conscious attempt by one individual to change the attitudes, beliefs, or behavior of another individual or group of individuals through the transmission of some message (Bettinghaus, 1980, 4).

**Persuasive Techniques**

Quite a lot of literature discusses the persuasive techniques of advertising. There are roughly two categories. One explains persuasive techniques as presentational methods, and the other takes the psychological approach to persuasion.

Representing the former case, Hooper White presents ten methods of electronic expression of ideas to be used in TV commercials:

1. The stand-up presenter: the simplest use of an actor.

2. The personality testimonial: A well-known personality recommends the product or service. This is the use of association, believability, and relevance of the personality.

3. Slice-of-life: This method consists of three stages. (1) A problem is dramatically established, (2) The product is introduced to solve the problem, (3) The problem is solved with the purchase and use of the product.

4. "Real people" reactions and opinions: This is similar to hearing the recommendation from a neighbor. This technique can be divided into two types: The hidden camera or microphone technique, and the open camera or microphone technique.
5. Animation: This technique has the advantages of exaggeration and humor as well as graphic demonstration when the product or function of the product is difficult to explain or impossible to be actually demonstrated.

6. Music first: This has the effect of making words memorable. This is the use of the theory "people don't hum the announcer."

7. Picture first: This depends on non-verbal communication, using emotional pictures with the aid of music in many cases.

8. Demonstration and comparison: This is a very popular technique in the United States, however, many advertisers have begun to avoid this method as it gives the impression of competition too much.

9. Bisociation: This term was coined by Arthur Koestler, meaning the combination of unrelated factors. This can be irony or euphemism.

10. Illustration (or dramatization) of a slogan with sight and sound: In a few seconds at the close of the commercial, the slogan can remind the viewer of the entire sales message (White, 1981, 17-35).

White explains that the method becomes more complex as the number of listings grows. So No. 1 is the simplest, and No. 10 is the most complex. Although they are very much interwoven with the psychological approach to persuasion, the classification focuses on how to present the idea or message in advertising.

The side of psychological approach was selected for this study because it was anticipated to be more relevant than the presentational methods to cultural factors.
The current study utilizes motivational analysis because all other analysis methods were found broadly overlapping with presentational methods, and many of them do not clarify the basis of selection. On the other hand, motivational appeal analysis is clear in its selection basis because the items selected are all motivations that cause persuasion, and they do not overlap with presentational method analysis. Ehninger et al. list the following motivational appeals as representative ones among many possible others:

1. achievement and display
2. fighting and aggression
3. power, authority, and dominance
4. acquisition and saving
5. adventure and change
6. curiosity
7. fear
8. deference
9. pride
10. loyalty
11. tradition
12. sexual attraction
13. personal enjoyment
   a. luxury
   b. aesthetic enjoyment
   c. recreation
   d. relief from restraint
   e. pleasant sensation
   f. humor
14. sympathy and generosity
15. companionship and affiliation
16. imitation and conformity
17. independence and autonomy
18. creativity
19. endurance
20. defense
21. revulsion
22. reverence or worship (Ehninger et al. 1986, 111).

The list is based on Abraham H. Maslow's motive needs. Those are Physiological Needs, Safety Needs, Belongingness and Love Needs, Esteem Needs, and Self-Actualization. The use of motivational appeals create those motive needs within an audience. A motivational appeal is either (1) a visualization of some desire and a method for satisfying it, or (2) an assertion that some entity, idea, or course of action can be or ought to be linked with an impulse-to-human-action. Ehninger et al. explain their selection of motivational appeals represented above as the ones that many successful speakers, product advertisers, and other persuaders use to tap the motives for action possessed by individuals and groups (Ehninger et al., 107-108).

The definitions of each motivational appeal as a persuasive technique are as follows:
1. Achievement and display: This type of appeal depends on people's interest in making a mark, in developing or actualizing themselves. The use of this appeal is seen in the examples such as, "The successful businessperson knows . . .," "To make maximum use of your talents, act today to . . ." 

2. Fighting and aggression: This appeal to our natural biological urge to fight for our own rights and territory. This can be translated into appeals to personal and social competition. For example, this appeal mentions "how to get ahead of the crowd" or "how to beat your competition to the punch."

3. Power, authority, and dominance: This type of appeal is very closely associated with the appeal to fighting and aggression described above. However, the major difference is that this appeal moves beyond "mere winning" to "control." Ehninger et al. draw the example of the energy policy that President Jimmy Carter called "the moral equivalent of war." He was urging us to control our energy appetites. This appeal depends upon the willingness of an individual to see oneself as somehow "larger" or more potent than one now is.

4. Acquisition and saving: This is an appeal to the desire to gain something and save it as a personal belonging. Ehninger et al. included three other rewards as the result of acquisition than mere materialistic
reward, which are social, spiritual, and personal. The example of the usage of social reward is "Become one of the selected few . . ." Spiritual reward can be seen such as in "Many are called, few are chosen . . .," and the example of personal reward is "This is your chance of a lifetime!"

5. Adventure and change: This is the desire for the search for release or risk. As they are potentials for danger, they tend to work only when individuals are all but ready to commit themselves to some change.

6. Curiosity: Ehninger et al. do not present a clear distinction of this appeal from appeal to adventure and change, however, this current study defines this appeal as the desire to know about anything. To make a clear distinction from the appeal to adventure and change, it is regarded as the appeal to curiosity when the message does not elicit any dangerous nor risky association. Ehninger et al. mention that this appeal works best for educated audiences, to people whose basic survival needs are satisfied and who thus can afford the time and security to be curious.

7. Fear: This is an appeal to a broad range of fears of failure, of death, of inadequacy, of another's triumph. And this is one of the most discussed motivational appeals in much literature concerning persuasive techniques.
8. Deference: Deference is the use of testimony as a form of supporting material. For the successful use of this appeal, consideration should be given to whom the audience are most likely to defer. Testimony is defined here as that message from some identifiable person or institution who recommends the advertised product. The person or institution for deference can be divided into three types: (1) an ordinary person, but who is willing to prove the quality of the product or service advertised, disclosing his/her own experience, (2) an expert or qualified person for adequate judgment, (3) celebrity. The source credibility becomes an important issue here. The source credibility increases as the benefit which the source obtains by recommending the product or service decreases or remains the same. Therefore, some ordinary person has been frequently used in commercials as an individual who has no gain or no loss in the relation to the sale of the product or service.

The use of celebrity can be included into the testimonial type when the image or the celebrity and the product or service advertised are closely associated. When a beautiful, elegant, well-known actress says, "I use this perfume," she should be more persuasive than a football player or professional wrestler. This is partly the use of image transfer, but is also the use of the
deference because famous actresses would be anticipated as more experienced and more sensitive in selecting perfume than football players, wrestlers, or any other kind of people who are very likely associated with the masculine image.

9. Pride: This appeals to a sense of one's own his or her group's worth to arouse the drive of collective or individual achievement. Ehninger et al. provide some examples: "Be proud of America," as the combination of loyalty and pride; "Be all that you can be in the Army," as the combination of adventure and pride. The appeal to pride can be combined with many other appeals, too.

10. Loyalty: This appeals to the sense of celebrating one's membership in groups, such as friends, family and organizations, or in societies, such as states, geographical regions, and one's country. This appeal to loyalty is used little in an attempt to change fundamental beliefs, values, and actions. Rather, it appeals to those who already believe and habitually do act in "correct" ways. There is also loyalty to a certain brand.

11. Tradition: This appeal is very much related to loyalty. But it operates psychologically in a different way. The appeal to tradition produces a direct identification between an individual and the institution
or person being called up, while the appeal to loyalty asks the individual to attach himself/herself to another person or institution.

12. Sexual attraction: The appeal to sexual attraction means to contain some element which is sexually stimulating for the ordinary recipient of the advertisement. Brembeck and Howell explain that the sex drive is second in strength only to hunger and thirst as a basic drive. Ehninger et al. describe the use of this appeal in advertising that "Sex sells" is a truism on Madison Avenue. But they also point out that the recent trend:

over the last decade, as our masculine and feminine consciousness have been raised, we have come to reject most objectionably blatant appeals to libidinous appetites; the days when Noxema could advertise its shaving cream with "Take it off ... take it all off ..." are gone. In most ads these days, the appeal to sexual attraction is approached verbally only in indirect ways ("When you want to look your best, use ..."). Advertising agencies usually let pictures offer the sexual images directly, enforcing them with indirect verbal enticements (Ehninger et al. 1986, 113).

Andren et al. present the same view of this appeal:

This is a well-known and almost classical form of non-rational influence. But the method is coarse and unsophisticated, and we can hypothesize that such methods are less common in advertising today (Andren et al. 1978, 98).

13. Personal enjoyment:

a. luxury: This appeals to the search for something enjoyed as an addition to the ordinary
necessities and comforts of life or indulgence in the pleasures afforded by such things.

b. aesthetic enjoyment: This is an appeal to the sense or love of beauty. And this is frequently used in the techniques to catch the eye. Ugly or grotesque visual stimuli could be an eye-catcher; however, aesthetic stimuli are preferred in advertising. Andren et al. discuss the advantage of this technique thus:

The eye-catchers have a special function to induce us to ignore the real effects of consumption of the product and instead connect smoking with freshness, nature, and health (Andren et al. 1978, 92).

c. recreation: This is an appeal to the desire for a pastime sport, exercise as a means to refresh one's body and mind.

d. relief from restraint: This is an appeal to the desire for an ease or comfort caused by the removal of pain, distress, etc.

e. pleasant sensation: This appeal is defined in the current study to include any instinctive or biological drives which the other five categories of personal enjoyment do not include. The examples are the appeal to satisfaction of hunger, thirst, love, or temperature regulation.
f. humor: It is an appeal to the desire for a comical quality causing amusement. There is an abundance of literature which discusses the effectiveness of the use of humor in advertising.

14. Sympathy and generosity: This is an appeal to the search for social self, such as giving support for others, and self-sacrifice.

15. Companionship and affiliation: This appeal works on the desire for belongingness and social approval and the desire to be with others. A psychologist, Abraham H. Maslow saw the desire to belong as the most important human need once physiological and safety needs are fulfilled.

16. Imitation and conformity: This appeal is based on our drive for similarity with others or harmony or accord. It is a psychological pressure to be "one of the crowd."

17. Independence and autonomy: This appeal, in contrast with conformity, makes use of the desire to be separated as an individual from a reference group. Ehninger et al. demonstrate some typical usages of this appeal: "Know yourself," "Be yourself," "Stand on your own feet."

18. Creativity: This appeal is based on a sense of individual abilities and talents. For instance, "Become a gourmet by following step-by-step recipes" is
appealing to one's sense of creativity. Ehninger et al. add that this appeal will not be strong enough in persuasibility until combined with other motivational appeals.

19. Endurance: This is an appeal to one's sensitivity toward temporality. It is generally common notion that people have relatively short span of earthly existence. In other words, this is an appeal to one's present state, such as "You only go around once, so live life to its fullest now." This depends upon one's fear of an uncertain future.

20. Defense: This is an appeal to one's fundamental safety needs. An appeal to common or mutual defense is socially acceptable way to raise a fighting spirit in people publicly.

21. Revulsion: This is an appeal to one's sudden and strong feeling of pleasures or disgust. Ehninger et al. paraphrase it as to attract people by depicting verbally the aesthetic pleasures they'll enjoy in acquiring or doing something or by visualizing in strong images objects of disgust or loathing. Utilizing this motivation, a boomerang effect may occur, as it turns the audience away when the image of a disgusting object is projected too strongly. As this overlaps with other motivations such as pleasant sensation or fear, it is scored as this motivation of revulsion only when the
TV commercial assigns a dominant portion to the depicting part.

22. Reverence or worship: This is an appeal to one's religious belief system.

**Analysis of the Collected Data**

The collected TV commercials of the same-brand products are listed alphabetically below:

- Budweiser (beer)
- Coca Cola (soft drink)
- Contac (cold medicine)
- Finesse (hair conditioner)
- Gillette (shaver)
- Honda (car)
- Isuzu (car)
- Kellogg (cereal)
- Kodak (photo film)
- Mazda (car)
- McDonald (fast food restaurant)
- Toyota (car)
- Snuggle (fabric softener)

As previously discussed in the first part of this chapter, the analysis method based on motivational appeals is to be utilized. The process of analyzing the collected data consists of three parts.
First, the points of judgment and the attributed motivational appeals in each commercial are to be listed. An explanation is given as to why those appeals are attributed when some other interpretations are possible in that context. The full text of each TV commercial is placed in the Appendix.

Second, the number of each appeal is counted. Each individual message is counted when the same or similar messages appear frequently for the reason that the repetition of the same message is considered to increase its impact. For instance, TV commercial A mentions in its copy, "This works better than product B!" This is stated once in the beginning, the lettering states the same message, and the voice-over repeats the same message at the end of the commercial. This case will be judged to score "fighting and aggression" as three uses.

Lastly, after the comparison of each brand by country, the total number of appeals in each commercial will be added and the comparison of each country will be demonstrated.
<table>
<thead>
<tr>
<th>Points of Judgment</th>
<th>Motivational appeals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quick change of the scenes</td>
<td>curiosity</td>
</tr>
<tr>
<td>Automatic power headlights</td>
<td>luxury</td>
</tr>
<tr>
<td>Sport car</td>
<td>luxury</td>
</tr>
<tr>
<td>Slim body of female in a golden dress</td>
<td>sexual attraction</td>
</tr>
<tr>
<td>Good-looking male turns to the camera</td>
<td>sexual attraction</td>
</tr>
<tr>
<td>Spinning a volleyball on his point finger</td>
<td>recreation</td>
</tr>
<tr>
<td>Male No. 4's gesture of &quot;Come over here.&quot;</td>
<td>companionship and affiliation</td>
</tr>
<tr>
<td>An old open car with a couple of men aboard</td>
<td>recreation</td>
</tr>
<tr>
<td>Pizza delivery</td>
<td>recreation</td>
</tr>
<tr>
<td>Young people walking on the beach</td>
<td>recreation</td>
</tr>
<tr>
<td>A group of people playing volleyball on the beach</td>
<td>recreation</td>
</tr>
<tr>
<td>Taking a bottle of Budweiser out of chunks of ice</td>
<td>recreation</td>
</tr>
<tr>
<td>The close-up of the girl wearing a straw hat</td>
<td>sexual attraction</td>
</tr>
<tr>
<td>A couple talking happily in the living room</td>
<td>companionship and affiliation</td>
</tr>
<tr>
<td>King of beers</td>
<td>pride</td>
</tr>
</tbody>
</table>
Quick change of the scenes captures the attention of the audience. Eye-catching effect is to be classified as an appeal to curiosity in this study.

An old open car with a couple of men aboard was judged to appeal more to the motivation for recreation than for companionship and affiliation in this case because the scene is a long-distance shot and does not particularly emphasize the human relationship or interaction. Instead, the scene was considered to show one process of going to the beach for recreation.

Also the scene of pizza delivery was judged as an appeal to recreational motivation because pizza delivery is very often associated with a party in American culture especially among the generation of high school and college students.

Taking a bottle of Budweiser out of chunks of ice is again associated with a party or any kind of outdoor meetings. Cooling beers in the ice at least will not elicit the association of a luxurious dinner nor a formal party.

The close-up of the girl wearing a straw hat does not seem, taken alone, as suggestion of sexual attraction, however, this particular model was judged to have the facial expression intentionally to give sexual attraction.
TABLE 2

BUDWEISER, JAPAN

<table>
<thead>
<tr>
<th>Points of Judgment</th>
<th>Motivational Appeals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Country Western music</td>
<td>curiosity</td>
</tr>
<tr>
<td>The scene of a prairie</td>
<td>curiosity; relief from restraint</td>
</tr>
<tr>
<td>Sport jacket on the shoulder</td>
<td>relief from restraint</td>
</tr>
<tr>
<td>Male drinking beer</td>
<td>relief from restraint</td>
</tr>
<tr>
<td>Horses running on the prairie</td>
<td>relief from restraint</td>
</tr>
<tr>
<td>Male drinking beer, 2nd time</td>
<td>relief from restraint</td>
</tr>
<tr>
<td>The scene of the prairie</td>
<td>relief from restraint</td>
</tr>
<tr>
<td>Horses running on the prairie, 2nd time</td>
<td>relief from restraint</td>
</tr>
<tr>
<td>Male drinking beer, 3rd time</td>
<td>relief from restraint</td>
</tr>
<tr>
<td>The harder your work, the better the beer tastes</td>
<td>achievement and display</td>
</tr>
<tr>
<td>King of beers</td>
<td>pride</td>
</tr>
</tbody>
</table>

Country western music to a Japanese audience is something unfamiliar. The only access to this type of music will be the Cowboy Western movies. Those movies brought from America were temporarily popular about twenty to twenty-five years ago in Japan but not any more. No Country Western radio station exists in Japan.
Therefore, in this case, Country Western music was decided to appeal to the Japanese audience's curiosity.

The scene of a prairie is also very rare in Japan. It is generally mountainous everywhere and overpopulated. The wide open space shown here is judged to give the Japanese audience a sense of wonder, leading to their curiosity "Where in the world is this?" Also it should create the refreshing and breath-taking sensation in the contrast of their tight living space.

The sport jacket on the shoulder and the man's action of drinking beer in this commercial create a relaxed atmosphere. Therefore, these two actions were attributed to the appeal of relief from restraint.

The sight of horses running on the prairie was judged to appeal also to the relief from restraint because the filming speed is slow motion. It does not create exciting, strenuous racing feelings.
### TABLE 3

#### TOTAL BUDWEISER APPEALS

<table>
<thead>
<tr>
<th>Motivational appeals</th>
<th>U.S.A.</th>
<th>Japan</th>
</tr>
</thead>
<tbody>
<tr>
<td>achievement and display</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>curiosity</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>pride</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>sexual attraction</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>luxury</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>recreation</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>relief from restraint</td>
<td></td>
<td>8</td>
</tr>
<tr>
<td>companionship and affiliation</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Points of Judgment</td>
<td>Motivational Appeals</td>
<td></td>
</tr>
<tr>
<td>------------------------------------------------</td>
<td>------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>The setting of smoky, huge auditorium</td>
<td>curiosity</td>
<td></td>
</tr>
<tr>
<td>Reunion</td>
<td>imitation and conformity</td>
<td></td>
</tr>
<tr>
<td>Better and newer than Pepsi</td>
<td>fighting and aggression</td>
<td></td>
</tr>
<tr>
<td>Charismatic figure of Max Headroom</td>
<td>power, authority, dominance</td>
<td></td>
</tr>
<tr>
<td>Comical characteristics of Max</td>
<td>humor</td>
<td></td>
</tr>
<tr>
<td>Computer graphic appearance of Max</td>
<td>curiosity</td>
<td></td>
</tr>
<tr>
<td>The crowd of teenagers</td>
<td>companionship and affiliation</td>
<td></td>
</tr>
<tr>
<td></td>
<td>imitation and conformity</td>
<td></td>
</tr>
<tr>
<td>P word</td>
<td>humor</td>
<td></td>
</tr>
<tr>
<td>You said the P word!</td>
<td>fighting and aggression</td>
<td></td>
</tr>
<tr>
<td>Who's drinking Pepsi?</td>
<td>imitation and conformity</td>
<td></td>
</tr>
<tr>
<td>Catch the wave</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The scene is a crowd of teenagers with occasional focuses on a couple or individual smiling or laughing. This was judged to appeal to the motivation for the security in a group. And this is classified in this study as motivations for both companionship/affiliation and imitation/conformity. The statement by Max Headroom,
"You said the P word!" and "Who's drinking Pepsi?" are interpreted as the attitude of ostracizing people who do not follow the majority. The idea of "P word" is humorous; just as a "4-letter word," it suggests an unpleasant reaction from the public. This implies an attitude of despising and ostracizing the individual who mentions the "P word." So does the question of "Who's drinking the Pepsi?" It is a suggestion of conformity to a group who does not drink Pepsi or does not even mention the name. The copy "Catch the wave" also prompts the act of following the main stream. Therefore, these three factors are all categorized as appeals to "fighting and aggression" and "imitation and conformity."
<table>
<thead>
<tr>
<th>Points of Judgment</th>
<th>Motivational Appeals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beach and blue sky</td>
<td>recreation</td>
</tr>
<tr>
<td>Mysterious shining light</td>
<td>curiosity</td>
</tr>
<tr>
<td>Sport car</td>
<td>luxury</td>
</tr>
<tr>
<td>Pointer Sisters</td>
<td>curiosity</td>
</tr>
<tr>
<td>Just for the fun of it</td>
<td>pleasant sensation</td>
</tr>
<tr>
<td>A male with a well-built body</td>
<td>sexual attraction</td>
</tr>
<tr>
<td>A female with blonde hair and suntanned skin</td>
<td>sexual attraction</td>
</tr>
<tr>
<td>Penguins in waiter's suit</td>
<td>humor</td>
</tr>
<tr>
<td>One calorie</td>
<td>achievement and display</td>
</tr>
<tr>
<td>Many small parachutes coming down from the sky</td>
<td>curiosity</td>
</tr>
<tr>
<td>Two girls with long hair</td>
<td>sexual attraction</td>
</tr>
<tr>
<td>Mermaids</td>
<td>curiosity</td>
</tr>
<tr>
<td>Huge can of Diet Coke coming out of the water</td>
<td>curiosity</td>
</tr>
<tr>
<td>A young female drinking Coke</td>
<td>sexual attraction</td>
</tr>
<tr>
<td>Just for the satisfaction</td>
<td>achievement and display</td>
</tr>
<tr>
<td>Last phrase in the song &quot;Just for the fun of it!&quot;</td>
<td>pleasant sensation</td>
</tr>
<tr>
<td>The letter &quot;One calorie&quot;</td>
<td>achievement and display</td>
</tr>
</tbody>
</table>
The usage of the Pointer Sisters as celebrities is categorized as an attention-catcher. As was practiced previously, this is categorized as an appeal to curiosity.

The factor of "one calorie" is rather positioned as achievement than power, authority, or dominance. Power, authority, dominance was previously defined with the term "control." In this case, the advertiser's intention is not to persuade the audience to control their desire for the higher-calorie drink and to be content with just "one-calorie drink." It is to emphasize the easy achievement of cutting down on the calorie intake for the audience on a diet. Therefore, the statement of "one calorie" was judged to appeal to the motivation for achievement. The same analysis was applied to the statement of "Just for the satisfaction."
### TABLE 6

**COCA COLA, JAPAN I**

<table>
<thead>
<tr>
<th>Points of Judgment</th>
<th>Motivational Appeals</th>
</tr>
</thead>
<tbody>
<tr>
<td>A young male diving into a swimming pool</td>
<td>pleasant sensation</td>
</tr>
<tr>
<td>A chunk of ice falling into the glass</td>
<td>pleasant sensation</td>
</tr>
<tr>
<td>Synchronized swimming</td>
<td>curiosity/recreation</td>
</tr>
<tr>
<td>A group of young males drinking Coke</td>
<td>companionship and affiliation</td>
</tr>
<tr>
<td>Legs are shown popping out of the water</td>
<td>sexual attraction</td>
</tr>
<tr>
<td>A western-looking girl smiling</td>
<td>sexual attraction</td>
</tr>
<tr>
<td>Song &quot;Sawayaka...&quot; (refreshing)</td>
<td>pleasant sensation</td>
</tr>
<tr>
<td>A young male swimming, filmed under the water</td>
<td>pleasant sensation</td>
</tr>
<tr>
<td>Bottle top pops up</td>
<td>pleasant sensation</td>
</tr>
</tbody>
</table>

The scene of a young male diving into a swimming pool is a distant shot and does not emphasize his appearance or anything which could be interpreted as sexual attraction. He dives from a fairly high place and the movement is demonstrated in slow motion. Therefore, this scene was judged to create a pleasant sensation, similar feelings to watching a great performance in the Olympic games.
The young male filmed from under the water swims rather fast just above the camera, creating the vision of a straight and swift line movement. It elicits the similar sensation mentioned above in the example of diving, and the color tone of the water creates cool, refreshing feelings. Therefore, this scene was categorized as an appeal to pleasant sensation.

When the bottle top pops with the sound of soda, it easily leads to the association of the refreshing taste of the soda itself. For this reason, this also was categorized as pleasant sensation.
TABLE 7
COCA COLA, JAPAN II

<table>
<thead>
<tr>
<th>Points of Judgment</th>
<th>Motivational Appeals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Close-up of female leg</td>
<td>sexual attraction</td>
</tr>
<tr>
<td>A young female in a black tank top</td>
<td>sexual attraction</td>
</tr>
<tr>
<td><strong>Mabusii anoko</strong> (She's great-looking)</td>
<td>sexual attraction</td>
</tr>
<tr>
<td>Sawayaka (refreshing)</td>
<td>pleasant sensation</td>
</tr>
<tr>
<td>Three males by the motorcycle</td>
<td>sexual attraction</td>
</tr>
<tr>
<td>Young female in monocloematic costume</td>
<td>sexual attraction</td>
</tr>
<tr>
<td>Young male in Aloha shirt dances</td>
<td>sexual attraction</td>
</tr>
<tr>
<td>Young male in black sweatshirt and jeans dances</td>
<td>sexual attraction</td>
</tr>
<tr>
<td>Dancing feet</td>
<td>pleasant sensation</td>
</tr>
<tr>
<td><strong>Young people sing and dance to the music</strong></td>
<td>sexual attraction</td>
</tr>
</tbody>
</table>

Explanation will not be necessary for most interpretations here, but the attribution of "dancing feet" to the appeals of pleasant sensation and curiosity should be discussed. The close-ups of only feet are rare unless it is the advertisement for shoes. This scene strongly reminds the viewer of the scene from the movie called "Foot Loose" which was very popular among teenagers both in America and Japan. Therefore, it
captures the viewer's attention. Also it produces aesthetic enjoyment. The scene is colorful and the movement is rhythmical. For these reasons, this scene seems to appeal to the two motivations: pleasant sensation and curiosity.

TABLE 8
TOTAL COCA COLA APPEALS

<table>
<thead>
<tr>
<th>Motivational Appeals</th>
<th>Coke U.S.A.</th>
<th>Diet Coke U.S.A.</th>
<th>Coke Japan I</th>
<th>Coke Japan II</th>
</tr>
</thead>
<tbody>
<tr>
<td>achievement and display</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>fighting and aggression</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>power, authority, dominance</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>curiosity</td>
<td>2</td>
<td>5</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>companionship and affiliation</td>
<td>1</td>
<td></td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>imitation and conformity</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>sexual attraction</td>
<td>4</td>
<td>2</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>luxury</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>recreation</td>
<td>1</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>pleasant sensation</td>
<td>2</td>
<td>5</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>humor</td>
<td>2</td>
<td>1</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
TABLE 9

CONTAC, U.S.A.

<table>
<thead>
<tr>
<th>Points of Judgment</th>
<th>Motivational Appeals</th>
</tr>
</thead>
<tbody>
<tr>
<td>The setting of space ship</td>
<td>curiosity</td>
</tr>
<tr>
<td>Computer gives diagnosis just by the action of placing a hand on the screen</td>
<td>curiosity</td>
</tr>
<tr>
<td>Discover the future of relief</td>
<td>adventure and change</td>
</tr>
<tr>
<td>They do more than Sudafed works</td>
<td>fighting and aggression</td>
</tr>
<tr>
<td>Twice as long as Actifed tablets</td>
<td>fighting and aggression</td>
</tr>
</tbody>
</table>

The statement "Discover the future of relief" was judged to be an appeal to adventure and change although it is also possible to be interpreted as an appeal to "curiosity." The risk of taking this medicine would accompany will probably not be a life and death matter, but it is certainly risky to try a new medicine when one is in a bad physical condition and struggling to get better. And the message suggests more than the mere appeal to curiosity. For this reason, this statement was given the above judgment.
<table>
<thead>
<tr>
<th>Points of Judgment</th>
<th>Motivational Appeals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Three ugly-looking females (Almost intentionally, humorously ugly with strange hair styles and make-overs)</td>
<td>humor</td>
</tr>
<tr>
<td>Overhearing the conversation</td>
<td>curiosity</td>
</tr>
<tr>
<td>Hostile expressions on the three females' faces</td>
<td>fighting and</td>
</tr>
<tr>
<td></td>
<td>aggression</td>
</tr>
<tr>
<td>The fact of the young girl's acquiring Contac from all the people in the office</td>
<td>humor</td>
</tr>
<tr>
<td>Young girl's lie; Nobody gave me Contac before (in a joyful voice)</td>
<td>humor, creativity</td>
</tr>
<tr>
<td>Three ugly females: How dare she say that? (In the meanest voice)</td>
<td>fighting and</td>
</tr>
<tr>
<td></td>
<td>aggression</td>
</tr>
<tr>
<td></td>
<td>humor</td>
</tr>
</tbody>
</table>

The three women featured in this commercial are ugly, but remind the viewers of comedians. So their appearance was judged as an appeal to humor. The fact that the young girl is acquiring Contac cold medicine from all the people in the office, playing a poor, sick girl, is not very likely to happen in the real world. A cute, young girl, having the nerve to get cold medicine free instead of buying it herself is not typical. And she is rather serious. She does not look humorous nor
comical. Her existence itself, breaking the public's typography, was judged to appeal to the sense of humor. The same judgment was applied to the young girl's lie, "Nobody gave me Contac before. Contrary to the statement from one of the three older ugly females, "... heard she's getting Contac from all the people in the office," she tells the big lie. This untruthful statement becomes humorous in the context that she could have simply mentioned anything else such as "Thank you," or "I heard this works really well."

Also, this statement is supposed to give the man who gave her Contac a sense of satisfaction, being different from anyone else in the office. Her statement implies, "This must be a new product. Nobody else gave me this. You are different. You must be knowledgeable." Therefore, this statement was judged to include the suggestion of creativity appeal.

The last statement from the three females sounds both aggressive and humorous due to their tone of voice.

Although a young man and a young woman appeared in this TV commercial, they were judged not to appeal to the motivation for sexual attraction. This is due to the following two points: There were no close-ups of them. Usually close-ups of particular parts of the body or face are often utilized when sexual attraction is supposed to be engaged. The second factors is the setting of the
business office. Both of them are dressed very business-like, which is a "must" in the Japanese business world. Many companies have their own uniforms which are usually grey or dark blue. Therefore, the couple did not give a sexually charged impression in this scene.

TABLE 11
TOTAL CONTAC APPEALS

<table>
<thead>
<tr>
<th>Motivational appeal</th>
<th>U.S.A.</th>
<th>Japan</th>
</tr>
</thead>
<tbody>
<tr>
<td>fighting and aggression</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>adventure and change</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>curiosity</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>creativity</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>humor</td>
<td></td>
<td>4</td>
</tr>
</tbody>
</table>
TABLE 12
FINESSE, U.S.A.

<table>
<thead>
<tr>
<th>Points of Judgment</th>
<th>Motivational Appeals</th>
</tr>
</thead>
<tbody>
<tr>
<td>The act of presenting a concert ticket</td>
<td>companionship and affiliation</td>
</tr>
<tr>
<td>White envelope slipped under white door</td>
<td>aesthetic enjoyment</td>
</tr>
<tr>
<td>Woman smiles, holding the concert ticket close to her lips</td>
<td>companionship and affiliation</td>
</tr>
<tr>
<td>Tonight your hair has to look its best</td>
<td>achievement and display</td>
</tr>
<tr>
<td>Woman brushing her hair in a silky underwear with a misty, white lighting in the background</td>
<td>sexual attraction aesthetic enjoyment</td>
</tr>
<tr>
<td>Feeling beautiful</td>
<td>pleasant sensation</td>
</tr>
<tr>
<td>Woman in shiny blue dress</td>
<td>sexual attraction</td>
</tr>
<tr>
<td>Shiny blue open car</td>
<td>luxury</td>
</tr>
<tr>
<td>Motorcyclist giving her a long glance</td>
<td>pleasant sensation</td>
</tr>
<tr>
<td>Woman shakes her head as if showing off her hair</td>
<td>sexual attraction</td>
</tr>
<tr>
<td>The perfect conditioning whether your hair needs a little or a lot</td>
<td>achievement and display</td>
</tr>
<tr>
<td>The setting of concert hall, including rich-looking middle-aged couple as an audience</td>
<td>luxury</td>
</tr>
<tr>
<td>Michael turns to her and winks at her</td>
<td>companionship and affiliation</td>
</tr>
<tr>
<td></td>
<td>sexual attraction</td>
</tr>
<tr>
<td></td>
<td>humor</td>
</tr>
</tbody>
</table>
Any acts associated with affection, romance, and love are included in the category of "companionship and affiliation" in this study. The message, "Tonight your hair has to look its best," encourages the effort of taking good care of the hair and appeals to the achievement/satisfaction of bringing out the best of it. When the woman brushes her hair, it could appeal to sexual attraction for some audience, while it is also aesthetic. This advertisement is targeted at the female; however, it is quite possible that males watching this advertisement become persuaded by the sexual attractiveness of the scene and believe in the quality of the conditioner. He can possibly have various motivations concerning this conditioner's quality, such as recommending it to his wife, girl friend, mother, or utilizing it himself. Therefore, this scene was judged to have two appeals: sexual attraction and aesthetic enjoyment. The motorcyclist's act of staring at the woman can create the illusion of a pleasant sensation among the female audience. As the audience has the tendency to view the characters shown on the screen as themselves, this scene is judged to give a pleasant illusion. From the male viewpoint, this scene can appeal to sexual attraction.
The message "perfect conditioning whether your hair needs a little or a lot" appeals to the motivation of achievement, using something "perfect" and very "efficient" which adjusts the amount of conditioning.

**TABLE 13**
FINESSE, JAPAN

<table>
<thead>
<tr>
<th>Points of Judgment</th>
<th>Motivational Appeals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Depending on how long you leave it on your hair, it can be regular conditioner, or treatment conditioner</td>
<td>creativity</td>
</tr>
<tr>
<td>Western-looking woman applying the conditioner in the soft lighting</td>
<td>aesthetic enjoyment</td>
</tr>
<tr>
<td>Repetition of the first message by the lettering</td>
<td>creativity</td>
</tr>
<tr>
<td>Beautiful time gap attack (voice-over)</td>
<td>creativity</td>
</tr>
<tr>
<td></td>
<td>achievement and display</td>
</tr>
<tr>
<td>Same message as above (letter)</td>
<td>creativity</td>
</tr>
<tr>
<td></td>
<td>achievement and display</td>
</tr>
<tr>
<td>Sun dial</td>
<td>curiosity</td>
</tr>
<tr>
<td>Woman standing like a Greek statue</td>
<td>aesthetic enjoyment</td>
</tr>
</tbody>
</table>
The message "depending on how long you leave it on your hair . . ." appeals to the audience's creativity, giving the sense of freedom or enjoyment of the personal touch.

The copy "Utsukusiki jikansa kougeki" (beautiful time gap attack) cannot be explained by an exactly equivalent phrase in English. Utukushiki is an adjective meaning beautiful, but it contains the touch of class, elegance, and the classical due to its ending, ki. Usually the adjective meaning beautiful takes the form of utsukushii with the ending i. The form "utsukushiki" is selected when special flavor as described above is desired, otherwise the regular Japanese speakers will chose the form of "utsukushii" as it sounds more natural. In this case, coordinating to the image of the sundial and the ancient Greek statue, this form must have been selected. The term "jikansa kougeki" is most often used for volleyball games. It refers to the technique in which player "A" jumps up by the net and pretends to hit the ball. Player "A", however, only swings his arm as if he actually hits it. After a second, or shorter than a second, after player "A" jumped up, player "B" jumps up also close to the net and hits the ball that player "A" originally pretended to hit. These two players perform this technique in a very small time difference. This small time gap that the two players jump up and swing
their arms to hit the ball bewilders the other team.

"Jikansa kougeki" refers to this technique. This unique combination of two very different terms creates an impressive, memorable effect. By the time the audience hears this created term, they know the definition, so it still appeals to their creativity as the description of its function in the previous part of the commercial did. In addition, the volleyball term, especially the term "attack" elicits the feelings of trying hard to achieve something. It was decided that the appeal was not the motivation of fighting and aggression because it has nothing to do with competing with some other individual despite the literal impression of the term "attack." It attempts to persuade the audience more to use their creativity and judgment and then to master how to make the best use of this conditioner and achieve beautiful hair.
<table>
<thead>
<tr>
<th>Motivational Appeals</th>
<th>U.S.A.</th>
<th>JAPAN</th>
</tr>
</thead>
<tbody>
<tr>
<td>achievement and display</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>companionship and affiliation</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>creativity</td>
<td></td>
<td>4</td>
</tr>
<tr>
<td>sexual attraction</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>humor</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>luxury</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>aesthetic enjoyment</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>pleasant sensation</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>curiosity</td>
<td></td>
<td>1</td>
</tr>
</tbody>
</table>
TABLE 15
GILLETTE, U.S.A.

<table>
<thead>
<tr>
<th>Points of Judgment</th>
<th>Motivational Appeals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Combination of the four scenes of men being hit on their cheeks one after another and the music singing &quot;You know it hurts so bad&quot;</td>
<td>humor, curiosity</td>
</tr>
<tr>
<td>Man shaving with painful expression</td>
<td>fear</td>
</tr>
<tr>
<td>Now Gillette introduces . . . New . . .</td>
<td>curiosity</td>
</tr>
<tr>
<td>A disposable that feels so good</td>
<td>pleasant sensation</td>
</tr>
<tr>
<td>Man shaving smoothly with smile</td>
<td>pleasant sensation</td>
</tr>
<tr>
<td>A child patting the man's cheeks</td>
<td>companionship and affiliation</td>
</tr>
<tr>
<td>The man hugs the child and rubs his cheeks to the child's</td>
<td>companionship and affiliation</td>
</tr>
<tr>
<td>New from Gillette</td>
<td>curiosity</td>
</tr>
<tr>
<td>Points of Judgment</td>
<td>Motivational Appeals</td>
</tr>
<tr>
<td>--------------------------------------------------------</td>
<td>---------------------------------------</td>
</tr>
<tr>
<td>A young couple</td>
<td>companionship and affiliation</td>
</tr>
<tr>
<td>Sexy-looking woman</td>
<td>sexual attraction</td>
</tr>
<tr>
<td>The act of staring</td>
<td>sexual attraction</td>
</tr>
<tr>
<td>A good-looking man with his eyes closed</td>
<td>sexual attraction</td>
</tr>
<tr>
<td>The beach and blue water</td>
<td>recreation</td>
</tr>
<tr>
<td>The act of rubbing her cheek to his</td>
<td>sexual attraction</td>
</tr>
<tr>
<td>Shaves perfect, very close to the skin</td>
<td>achievement and display</td>
</tr>
<tr>
<td>Shaves smooth, feels soothing</td>
<td>pleasant sensation</td>
</tr>
<tr>
<td>Can't help feeling his cheeks</td>
<td>sexual attraction</td>
</tr>
<tr>
<td>Blue 2 comes out of the water</td>
<td>curiosity</td>
</tr>
<tr>
<td>New generation</td>
<td>adventure and change</td>
</tr>
<tr>
<td>Motivational Appeals</td>
<td>U.S.A.</td>
</tr>
<tr>
<td>-------------------------------------------</td>
<td>--------</td>
</tr>
<tr>
<td>achievement and display</td>
<td>1</td>
</tr>
<tr>
<td>adventure and change</td>
<td>1</td>
</tr>
<tr>
<td>curiosity</td>
<td>6</td>
</tr>
<tr>
<td>companionship and affiliation</td>
<td>2</td>
</tr>
<tr>
<td>sexual attraction</td>
<td></td>
</tr>
<tr>
<td>recreation</td>
<td></td>
</tr>
<tr>
<td>pleasant sensation</td>
<td>2</td>
</tr>
<tr>
<td>humor</td>
<td>4</td>
</tr>
<tr>
<td>fear</td>
<td>1</td>
</tr>
</tbody>
</table>
### TABLE 18

**HONDA, U.S.A.**

<table>
<thead>
<tr>
<th>Points of Judgment</th>
<th>Motivational Appeals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Synthesizer music</td>
<td>curiosity</td>
</tr>
<tr>
<td>Footsteps resounding</td>
<td>curiosity</td>
</tr>
<tr>
<td>The figure of acceleration</td>
<td>achievement and display</td>
</tr>
<tr>
<td>The figure of braking</td>
<td>achievement and display</td>
</tr>
<tr>
<td>The figure of lateral acceleration</td>
<td>achievement and display</td>
</tr>
<tr>
<td>The car running at high speed</td>
<td>curiosity</td>
</tr>
<tr>
<td>The car applying the brake suddenly</td>
<td>curiosity</td>
</tr>
<tr>
<td>The car turning around the corner with high speed</td>
<td>adventure and change</td>
</tr>
<tr>
<td>Demonstration of the seat</td>
<td>luxury</td>
</tr>
</tbody>
</table>

When the car has all those figures to present from acceleration to braking, the purchase of the car can be categorized as the purchaser's achievement. So the display of all those facts and figures in this commercial was decided to appeal to the motivation of achievement.
and display. Also, a car with good performance is critical to the driver's safety. So the statements of this good performance are judged as an appeal to defense.

The scenes showing the car's spectacular performance catch the viewer's attention, making them curious, and excited. This is categorized as curiosity as well as adventure and change. The demonstration of the seats in the car gives the impression of comfort and luxury. Comfort is categorized as "pleasant sensation" in this study.
TABLE 19
HONDA, JAPAN

<table>
<thead>
<tr>
<th>Points of Judgment</th>
<th>Motivational Appeals</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sedan shin kokyu</strong> (Taking a deep breath)</td>
<td>relief from restraint</td>
</tr>
<tr>
<td><strong>Sedan shin kokyu</strong> (In the respect of utilizing a different Chinese character for &quot;shin&quot; meaning new)</td>
<td></td>
</tr>
<tr>
<td>Green grass</td>
<td>relief from restraint</td>
</tr>
<tr>
<td>Tudor style house</td>
<td>aesthetic enjoyment</td>
</tr>
<tr>
<td>Music &quot;Sweetheart, kokoro wa kimi Sweetheart . . .&quot; (Sweetheart my heart is yours, Sweetheart . . .)</td>
<td>companionship and affiliation</td>
</tr>
<tr>
<td>Featuring the singer, Tatsuro Yamashita</td>
<td>curiosity</td>
</tr>
<tr>
<td><strong>Jidai o shin kokyu suru</strong> (It breathes the new generation)</td>
<td>curiosity</td>
</tr>
<tr>
<td><strong>Atarashii</strong> (new)</td>
<td>curiosity</td>
</tr>
<tr>
<td><strong>Tanjo</strong> (birth)</td>
<td>curiosity</td>
</tr>
<tr>
<td>Western good-looking man</td>
<td>sex appeal</td>
</tr>
<tr>
<td>The man's action of taking off his coat</td>
<td>relief from restraint</td>
</tr>
<tr>
<td>Child's action of getting out of the car</td>
<td>curiosity</td>
</tr>
<tr>
<td>Old brick houses and European country-side setting</td>
<td>aesthetic enjoyment</td>
</tr>
<tr>
<td>Man and child wrestling on the grass</td>
<td>curiosity</td>
</tr>
<tr>
<td><strong>companionship and affiliation</strong></td>
<td></td>
</tr>
<tr>
<td><strong>recreation</strong></td>
<td></td>
</tr>
</tbody>
</table>
TABLE 19--Continued

<table>
<thead>
<tr>
<th>Points of Judgment</th>
<th>Motivational Appeals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kuruma ga kosei ni naru (Your car becomes your identity)</td>
<td>creativity</td>
</tr>
<tr>
<td>The car is demonstrated running in the European-looking town</td>
<td>curiosity, aesthetic enjoyment</td>
</tr>
</tbody>
</table>

Shin kokyu in the copy is a pun. Generally shin kokyu means the intake of a deep breath, however, this copy uses the different Chinese character of shin which means "new" instead of "deep." As both are pronounced as "shin," the audio stimuli gives the audience the perception of "taking a deep breath," and at the same time, the visual stimuli conveys the meaning of "breathing new air." This pun does not look too artificial, but rather natural in the Japanese language. Therefore, two motivations are listed for each statement—relief from restraint and curiosity, related to the audio and visual stimulus.

Green grass is judged to appeal to the relief from restraint as concrete-paved grounds are far more available in Japan than green grass.

As to the musician who plays the background music, his voice is easy to be recognized due to his popularity and his particular nasal articulation.
Therefore, the usage of this singer in this TV commercial was selected to catch the attention of the audience.

<table>
<thead>
<tr>
<th>Motivational Appeals</th>
<th>U.S.A.</th>
<th>Japan</th>
</tr>
</thead>
<tbody>
<tr>
<td>achievement and display</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>curiosity</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td>companionship and affiliation</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>luxury</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>aesthetic enjoyment</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>relief from restraint</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>pleasant sensation</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>defense</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>adventure and change</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>recreation</td>
<td></td>
<td>1</td>
</tr>
</tbody>
</table>
### TABLE 21

**ISUZU, U.S.A.**

<table>
<thead>
<tr>
<th>Points of Judgment</th>
<th>Motivational Appeals</th>
</tr>
</thead>
<tbody>
<tr>
<td>The way the actor speaks, &quot;This is my mom.&quot;</td>
<td>humor</td>
</tr>
<tr>
<td>&quot;And if everything I say isn't true, may she be struck by lightening.&quot;</td>
<td>humor, curiosity</td>
</tr>
<tr>
<td>Letter; Good luck, mom.</td>
<td>humor</td>
</tr>
<tr>
<td>The combination of the man's big exaggeration of the facts and silent disclosure of the reality by the lettering:</td>
<td>humor</td>
</tr>
<tr>
<td>Symphony orchestra, 5-man combo</td>
<td>humor</td>
</tr>
<tr>
<td>Library of Congress, 79 cubic feet of them</td>
<td>humor</td>
</tr>
<tr>
<td>$10.80-$10,809</td>
<td>humor</td>
</tr>
<tr>
<td>Mom?--silence and absence of his mom who had been struck by the lightening because of his lie</td>
<td>humor</td>
</tr>
</tbody>
</table>

The man's statement, "If everything I say about the four-wheel drive Isuzu Trooper Two isn't true, may she be struck by lightening," is judged to be humorous because he suggested his mother be struck by lightening instead of himself.
**TABLE 22**

**ISUZU, JAPAN**

<table>
<thead>
<tr>
<th>Points of Judgment</th>
<th>Motivational Appeals</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Machi no yugekishu</strong> (fun, go-getter on the streets) (Letter)</td>
<td>curiosity</td>
</tr>
<tr>
<td><strong>Location in Paris, France</strong></td>
<td>aesthetic enjoyment</td>
</tr>
<tr>
<td><strong>Spectacular driving skills:</strong></td>
<td></td>
</tr>
<tr>
<td>2 cars turn around the curve in parallel line</td>
<td></td>
</tr>
<tr>
<td>jump to the same height at the same</td>
<td></td>
</tr>
<tr>
<td>slow down very quickly and turn around 180 degrees and make a complete stop</td>
<td></td>
</tr>
<tr>
<td><strong>Yellow and red Isuzu Gemini running together in the contrast of rather quiet color tone of the background</strong></td>
<td>aesthetic enjoyment</td>
</tr>
<tr>
<td><strong>Music, &quot;Waltz of the Flowers&quot; associating the cars with two ballet dancers</strong></td>
<td>aesthetic enjoyment</td>
</tr>
<tr>
<td><strong>Machi no yugekishu</strong> (Fun go-getter on the streets) (Voice-over)</td>
<td>curiosity</td>
</tr>
</tbody>
</table>

The cars were driven by the famous car stunt team who performed in the movies such as the "007" series. When the cars turn around like a top or jump up to the same height at the same time, it is thrilling to watch and would certainly attract their attention. This may appear to appeal to the motivation for adventure,
however, this TV commercial has no intention to suggest that the audience drive like that. Therefore, this was judged only as an appeal to curiosity.

At the same time, it creates a pleasant sensation similar to the feelings of watching a splendid dance performance or sporting event such as the Olympics.

*Machi no yugetekishu* attracts the attention of the audience. As was previously seen in the commercial of Honda four-door sedan, this Japanese commercial also makes use of the gap between audio and visual stimulus. The original term "Yugetekishu" means "a brave soldier."

However, the visual stimuli gives the meaning of "fun" or "play" in place of "bravery." Therefore, the audio stimuli gives the impression of the car's capability as a brave soldier while the visual stimuli, at the same time, was giving the impression of the fun and enjoyment of driving. This trick is easier in the Japanese language than English because Japanese is characterized by words possessing the same sounds in the different meanings.

One of the English examples is the word "bear." The definitions of the term as a verb are: (1) to give birth to, (2) to produce by natural growth, (3) to support, (4) to be capable of, (5) to press or push against, (6) to manage or conduct, (7) to suffer or endure, (8) to carry or bring. As a noun, bear can mean: a large four-legged mammal having a massive body and coarse heavy fur. It
can even refer, as a metaphor, to human beings with a certain character.

Utilizing this term with many different definitions, the audio stimuli for instance says, "unbearable" accompanied by the visual stimuli demonstrating an animal called a bear. A similar example is mentioning the term "pandemonium" and showing the picture of the animal called panda.

**TABLE 23**

**TOTAL ISUZU APPEALS**

<table>
<thead>
<tr>
<th>Motivational Appeals</th>
<th>U.S.A.</th>
<th>Japan</th>
</tr>
</thead>
<tbody>
<tr>
<td>curiosity</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>aesthetic enjoyment</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>pleasant sensation</td>
<td></td>
<td>3</td>
</tr>
<tr>
<td>humor</td>
<td>7</td>
<td></td>
</tr>
</tbody>
</table>
TABLE 24

KELLOGG, U.S.A.

<table>
<thead>
<tr>
<th>Points of Judgment</th>
<th>Motivational Appeals</th>
</tr>
</thead>
<tbody>
<tr>
<td>First, only the black screen with a tiny Kellogg's logo in the corner is shown. Then the white letter appears along with the voice of a young female</td>
<td>curiosity</td>
</tr>
<tr>
<td>Natural, crunchy</td>
<td>pleasant sensation</td>
</tr>
<tr>
<td>Male spokesperson: My grandma actually turned me on to it. She called it health food.</td>
<td>humor</td>
</tr>
<tr>
<td>Older male spokesperson's description of the way he eats Corn Flakes</td>
<td>pleasant sensation</td>
</tr>
<tr>
<td>Visual demonstration of his description</td>
<td>pleasant sensation</td>
</tr>
<tr>
<td>Older man: &quot;De-e-e-licious&quot;</td>
<td>humor</td>
</tr>
<tr>
<td>Man: They eat it by the mega bites</td>
<td>humor</td>
</tr>
<tr>
<td>Young male spokesperson: &quot;That's my cereal . . . and that's my girl friend's cereal. And that's great 'cause . . . we agree on something.&quot;</td>
<td>companionship and affiliation</td>
</tr>
</tbody>
</table>

The first scene is totally black only with a tiny logo, while other commercials tend to burst into speech from the beginning. Therefore, this beginning was judged to appeal to curiosity despite its quietness. Feeling good about something is categorized into pleasant sensation in this study. The statement such as "natural"
and "crunchy" are the expression of good feeling about the cereal. So this is judged as an appeal to pleasant sensation.

The last, young, male spokesperson may make the audience smile, which is judged because his statement appeals to everyone's experience and motivation of companionship and affiliation rather than the motivation of humor.
### TABLE 25

**KELLOGG, JAPAN**

<table>
<thead>
<tr>
<th>Points of Judgment</th>
<th>Motivational Appeals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fresh atmosphere of the morning created by the lighting and sound of rooster</td>
<td>pleasant sensation</td>
</tr>
<tr>
<td><strong>Ganbaru ichinichi</strong> (A day starts. You've got to get going.)</td>
<td>achievement and display</td>
</tr>
<tr>
<td>The usage of Mr. Nakajima, famous pro-golfer as a celebrity</td>
<td>curiosity deference</td>
</tr>
<tr>
<td>Nakajima family demonstrated</td>
<td>companionship and affiliation</td>
</tr>
<tr>
<td>Six kinds of vitamins and iron</td>
<td>achievement and display</td>
</tr>
<tr>
<td><strong>Kellogg wa sakusaku site oishiina.</strong> (Kellogg's is so crispy and tasty.)</td>
<td>pleasant sensation</td>
</tr>
<tr>
<td>Morning table demonstrated</td>
<td>pleasant sensation</td>
</tr>
<tr>
<td>Another scene of his little son, daughter and his wife</td>
<td>companionship and affiliation</td>
</tr>
<tr>
<td>Good start of a good day</td>
<td>achievement and display</td>
</tr>
<tr>
<td>Nutritious breakfast</td>
<td>achievement and display</td>
</tr>
</tbody>
</table>

The usage of Nakajima makes this cereal persuasive as a nutritious breakfast because he is a well-known golf player. Not only do professional athletes gain attention from the audience, but also they are easily associated with health, energy, and good eating
habits. Golf and baseball are the two most popular sports in Japan, rather than football. Golf is almost an indispensable sport for Japanese businessmen. "Business golf" plays a significant role in their negotiations or making new connections. It is assumed that is the reason for using Nakajima as a credible and effective source, an especially persuasive source toward business people. Therefore, the attributed motivational appeals in this regard are deference and curiosity.

<table>
<thead>
<tr>
<th>Motivational Appeals</th>
<th>U.S.A.</th>
<th>Japan</th>
</tr>
</thead>
<tbody>
<tr>
<td>achievement and display</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>curiosity</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>deference</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>companionship and affiliation</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>pleasant sensation</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>humor</td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>
TABLE 27
KODAK, U.S.A.

<table>
<thead>
<tr>
<th>Points of Judgment</th>
<th>Motivational Appeals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Color of kids</td>
<td>companionship and affiliation</td>
</tr>
<tr>
<td>Eleven scenes of the child</td>
<td>eleven times of companionship and affiliation</td>
</tr>
<tr>
<td>Unsurpassed color</td>
<td>achievement and display</td>
</tr>
<tr>
<td>Demonstration of the children</td>
<td>companionship and affiliation</td>
</tr>
<tr>
<td>previously appeared in the form of still photograph this time</td>
<td></td>
</tr>
<tr>
<td>Color of life</td>
<td>companionship and affiliation</td>
</tr>
</tbody>
</table>

The copy "Color of kids" and "Color of life" were decided to suggest that kids are fun, life is fun, so keep their memory in the form of photography. This was judged to appeal to the motivation for affiliation.

Each scene of child was counted as one appeal otherwise it would result in an inaccurate score, considering the large proportion to the whole length of this commercial.
The statement of the unsurpassed color quality appeals to the motivation for achievement and display. The purchase of the best goods is one of the priorities of the consumer.

### TABLE 28
**KODAK, JAPAN**

<table>
<thead>
<tr>
<th>Points of Judgment</th>
<th>Motivational Appeals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quick change of scene</td>
<td>curiosity</td>
</tr>
<tr>
<td>Red boxer's gloves punching</td>
<td>curiosity</td>
</tr>
<tr>
<td>Western young female covering her ears with her mouth wide open</td>
<td>curiosity</td>
</tr>
<tr>
<td>Small red airplane</td>
<td>curiosity</td>
</tr>
<tr>
<td>Dozens of <strong>daruma</strong> dolls</td>
<td>curiosity</td>
</tr>
<tr>
<td>Fire engine</td>
<td>Curiosity</td>
</tr>
<tr>
<td>Little Japanese girl in red kimino, standing in the shrine garden</td>
<td>curiosity, aesthetic enjoyment</td>
</tr>
<tr>
<td>School-age children playing key board and guitar</td>
<td>curiosity</td>
</tr>
<tr>
<td><strong>Shintojo</strong> (It's new.)</td>
<td>curiosity</td>
</tr>
<tr>
<td><strong>Atarashii Kodak de akamo sarani moeru akani kawatta</strong> (New Kodak turned red into burning red.)</td>
<td>curiosity</td>
</tr>
<tr>
<td><strong>Kodak ga iro o kaeta</strong> (Kodak's changed the color.)</td>
<td>curiosity</td>
</tr>
<tr>
<td><strong>Kiwadatsu iro no kagayaki</strong> (Outstanding sparkle of colors.)</td>
<td>achievement and display</td>
</tr>
</tbody>
</table>
Only the scene of a little Japanese girl is motionless compared to other motive scenes. It shows the columns in the shrine garden painted black and red, creating a somewhat mysterious atmosphere. Therefore, only this scene was judged to appeal to the motivation for aesthetic enjoyment.

TABLE 29
TOTAL KODAK APPEALS

<table>
<thead>
<tr>
<th>Motivational Appeals</th>
<th>U.S.A.</th>
<th>Japan</th>
</tr>
</thead>
<tbody>
<tr>
<td>achievement and display</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>curiosity</td>
<td></td>
<td>11</td>
</tr>
<tr>
<td>companionship and affiliation</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>aesthetic enjoyment</td>
<td></td>
<td>1</td>
</tr>
</tbody>
</table>
TABLE 30
MAZDA, U.S.A.

<table>
<thead>
<tr>
<th>Points of Judgment</th>
<th>Motivational Appeals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Synthesizer music in the beginning</td>
<td>curiosity</td>
</tr>
<tr>
<td>Mazda interrupts all national truck advertising for this important announcement</td>
<td>curiosity</td>
</tr>
<tr>
<td>Red 4x4 jumps over the camera</td>
<td>curiosity</td>
</tr>
<tr>
<td>All new</td>
<td>curiosity</td>
</tr>
<tr>
<td>If you're going to wait for some really big news about 4x4's, your waiting is over</td>
<td>curiosity</td>
</tr>
<tr>
<td>4x4 is going up the rocky, steep hill</td>
<td>adventure and change</td>
</tr>
<tr>
<td>4x4 stops on the rocky ground and a man comes out of the car</td>
<td>curiosity</td>
</tr>
<tr>
<td>Since nineteen . . . never mind</td>
<td>humor</td>
</tr>
</tbody>
</table>

Synthesizer music in the beginning is just one simple, long tone. It creates a certain type of tension and motivates the audience to find out what the message in the commercial would be.

The statement, "If you're going to wait for some really big news about 4x4's, your waiting is over," further heightens the audience's curiosity. The audience has already been waiting for the information about the "important announcement" implied in the beginning.
A man coming out of a 4x4 parked on the rocky ground was judged to capture the attention of the audience as transitory behavior always does. In other words, when the man is shown coming out of the car, the audience naturally wonders, "Now what will he do?"
TABLE 31

MAZDA, JAPAN

<table>
<thead>
<tr>
<th>Points of Judgment</th>
<th>Motivational Appeals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bongo Wagon is shown with dark background</td>
<td>curiosity</td>
</tr>
<tr>
<td>Dark background turns into the spectacle of high mountains in the morning glow</td>
<td>aesthetic enjoyment</td>
</tr>
<tr>
<td>A slow English song; words cannot be heard, but the melody and rhythm create the feeling of nature, relaxation</td>
<td>relief from restraint</td>
</tr>
<tr>
<td>Ii kankyo o motte imasu (It has a good environment)</td>
<td>recreation</td>
</tr>
<tr>
<td>Hito to wan bokkusu no nyu baransu (New balance of people and one box)</td>
<td>companionship and affiliation</td>
</tr>
<tr>
<td>Bongo Wagon is shown running on the mountain road</td>
<td>relief from restraint</td>
</tr>
<tr>
<td>Shin Bongo Wagon Tojo (Presenting new Bongo Wagon)</td>
<td>recreation</td>
</tr>
<tr>
<td>Letter: Shin 4WD Wagon (New 4WD Wagon)</td>
<td>curiosity</td>
</tr>
<tr>
<td>Two safari hats float in the air from the back to the front seats of Bongo Wagon</td>
<td>recreation</td>
</tr>
<tr>
<td>Windows feature breath-taking sight of high mountains. Large space in the Wagon is emphasized</td>
<td>aesthetic enjoyment</td>
</tr>
</tbody>
</table>
The copy, "It has a good environment," becomes hardly comprehensible when translated into English. It is one of the typical features of Japanese copy in advertisements. When the audience is so homogeneous, the copy does not have to be very precise nor direct. The audience rather enjoys the freedom of interpretations. The reason that individual interpretations can be allowed is that the interpretation of semantically obscure copy is also homogeneous. Therefore, advertisers can afford a little bit of obscurity without so much accompanying risk. In this case, it should be interpreted as the "Bongo Wagon is suitable for driving in a good environment, such as mountain, park, seaside and anywhere you want to be for vacation."

"Hito to wan bokkusu no nyu baransu," (New balance of people and one box) is also vague but the word "balancing" and "people" carry certain warmth. New balance is used in an English form although the voice-over pronounces it in the Japanese phonetic system. This is probably because the equivalent Japanese phrase does not make sense semantically. But when it is in English, it is a sort of metaphor to Japanese audience or Japanese copywriters, referring to a new relationship between this car and people. In other words, Mazda wants to suggest a different attitude toward a car, a more recreational usage of a car. Usage of English or any other foreign
words is very frequent in Japanese advertising. English especially is a required subject at junior high and senior high school, so a big proportion of the audience understands at least an easy vocabulary. They understand the semantic meaning, but it still remains a foreign language without the connotation associated with the term. Therefore, the usage of a foreign language mixed with Japanese is almost equivalent to a metaphorical or poetic term.

The size of this car naturally suggests such activities as family camping or hiking in the great outdoors. Therefore, this copy in this particular context was judged to appeal to affiliation and companionship.
<table>
<thead>
<tr>
<th>Motivational Appeals</th>
<th>U.S.A.</th>
<th>Japan</th>
</tr>
</thead>
<tbody>
<tr>
<td>curiosity</td>
<td>6</td>
<td>4</td>
</tr>
<tr>
<td>adventure and change</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>humor</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>companionship and affiliation</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>aesthetic enjoyment</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>relief from restraint</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>recreation</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>pleasant sensation</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Points of Judgment</td>
<td>Motivational Appeals</td>
<td></td>
</tr>
<tr>
<td>--------------------</td>
<td>----------------------</td>
<td></td>
</tr>
<tr>
<td>Parody figure of woman from Paramount Pictures trademark, standing with her right arm upward and holding a tray of hamburgers and soft drinks in her left hand. She's wearing a waitress costume.</td>
<td>humor curiosity</td>
<td></td>
</tr>
<tr>
<td>Voice-over: He was hungry for money! Old man kisses bills and laughs.</td>
<td>humor curiosity</td>
<td></td>
</tr>
<tr>
<td>Voice-over: He was hungry for power! He gets into an old car which his chauffeur drives.</td>
<td>humor curiosity</td>
<td></td>
</tr>
<tr>
<td>Voice-over: But most of all, he was hungry for McDonald's double features combo! He comes to McDonald's drive-up window.</td>
<td>humor</td>
<td></td>
</tr>
<tr>
<td>McDonald's double cheeseburger plus a double side order of regular fries</td>
<td>acquisition and saving</td>
<td></td>
</tr>
<tr>
<td>Letter: Just $1.79</td>
<td>acquisition and saving</td>
<td></td>
</tr>
<tr>
<td>But he had to pay a price. The old man was about to take a big bite of the hamburger in the car, but he stops and says: &quot;Yea, just a dollar seventy-nine.&quot; And he laughs.</td>
<td>humor acquisition and saving</td>
<td></td>
</tr>
<tr>
<td>Voice-over: Just $1.79 from McDonald's double feature's combo for limited time.</td>
<td>acquisition and saving</td>
<td></td>
</tr>
<tr>
<td>Old man moans: &quot;Oh . . .&quot;</td>
<td>humor</td>
<td></td>
</tr>
</tbody>
</table>
The first three scenes are rather irrelevant to McDonald's. It makes the audience curious about how this commercial leads to McDonald's food. Therefore, the scenes were counted as an appeal to curiosity as well as humor.

<table>
<thead>
<tr>
<th>Points of Judgment</th>
<th>Motivational Appeals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music sings: Everybody is taking breakfast by the hand</td>
<td>imitation and conformity</td>
</tr>
<tr>
<td>Farmer is shown eating McDonald's breakfast by hand</td>
<td>imitation and conformity</td>
</tr>
<tr>
<td>A worker at construction site receives a take-out bag from McDonald's</td>
<td>imitation and conformity</td>
</tr>
<tr>
<td>Young female dancing on roller skates with McDonald's take-out bag in her hand</td>
<td>imitation and conformity</td>
</tr>
<tr>
<td>She is skating by the ocean</td>
<td>recreation</td>
</tr>
<tr>
<td>Another young female shown eating a hamburger and buying a huge pair of sunglasses</td>
<td>imitation and conformity recreation</td>
</tr>
<tr>
<td>Businessman shown eating McDonald's breakfast</td>
<td>imitation and conformity</td>
</tr>
<tr>
<td>A mother takes a bite of the hamburger, holding a baby in her right arm</td>
<td>imitation and conformity</td>
</tr>
<tr>
<td>The baby reaches and touches the hamburger that its mother is eating</td>
<td>companionship and affiliation</td>
</tr>
</tbody>
</table>
Demonstration of a certain type of demographics such as farmer, construction worker, business executive, or mother has the intention of reflecting the audience on the screen. When the audience finds some common factors with the figure shown on the screen, it creates the motivation for conformity unconsciously.
TABLE 35  

MCDONALD'S, JAPAN I

<table>
<thead>
<tr>
<th>Points of Judgment</th>
<th>Motivational Appeals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meat patty and french fries spin in the air</td>
<td>curiosity</td>
</tr>
<tr>
<td>Three slices of fresh onion pop up in the air, sliding from bottom left to up right</td>
<td>curiosity</td>
</tr>
<tr>
<td>Meat patty slides on the surface of the frying pan</td>
<td>curiosity</td>
</tr>
<tr>
<td>Oil from the meat patty just cooked is demonstrated as popping out</td>
<td>pleasant sensation</td>
</tr>
<tr>
<td>Many slices of cheese fall down like a domino</td>
<td>curiosity</td>
</tr>
<tr>
<td>French fries pop up in the air, and dive into the cooking oil</td>
<td>curiosity</td>
</tr>
<tr>
<td>Close-up of hands demonstrates the action of splitting a stick of french fries into half and steam comes out from the place it was split. It shows how crisp the stick is</td>
<td>pleasant sensation</td>
</tr>
<tr>
<td>Many pieces of chicken nugget fall onto the dish</td>
<td>curiosity</td>
</tr>
<tr>
<td>Close-up of hands demonstrate splitting the chicken nugget in half and steam comes out</td>
<td>pleasant sensation</td>
</tr>
<tr>
<td>The close-up of Big Mac, then french fries, chicken nugget shown dipped into the sauce, and lastly, a milk shake is poured into a paper cup</td>
<td>pleasant sensation</td>
</tr>
<tr>
<td>Oishii egao (tasty smile)</td>
<td>companionship and affiliation</td>
</tr>
</tbody>
</table>
Any demonstration of food which stimulates the audience's appetite is categorized as having an appeal to a pleasant sensation. The joy of eating or drinking, in this writing, is to be categorized under pleasant sensation.

Oishii egao, when literally translated, means "tasty smile." It doesn't make sense in English, but in Japanese, it doesn't sound so unusual. It is grammatically correct, while semantically incorrect. "Tasty" is an adjective and "smile" is a noun. Therefore, grammatically the combination of adjective and noun is correct. But "tasty" decorates the noun "smile." It should be paraphrased as "the smile is tasty" as "pretty girl" can be paraphrased as "the girl is pretty." Semantically, smile cannot be tasted. So it is semantically incorrect. But in Japanese, the incorrectness does not disturb the audience. It only sounds childish. It is easily interpreted as the smile you wear when you experience something very tasty. In addition, catch phrases are very often metaphorical. So the audience naturally exercise their imagination as soon as they hear this ambiguous, metaphorical expression. The term "smile" creates warm, friendly feelings. Therefore, it was decided to appeal to the motivation for companionship and affiliation.
TABLE 36

McDONALD'S, JAPAN, II

<table>
<thead>
<tr>
<th>Points of Judgment</th>
<th>Motivational Appeals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Letter: Hanwanpe (Chinese characters with Japanese pronunciation transcript above are shown together.)</td>
<td>curiosity</td>
</tr>
<tr>
<td>Voice-over: Hanwanpei ga yatte Kuru (Hanwanpei is coming!)</td>
<td>curiosity</td>
</tr>
<tr>
<td>Kimi no unsei ga kawaru! (Your life is not going to be the same!)</td>
<td>curiosity</td>
</tr>
<tr>
<td>Names of the sauces are shown in Chinese letters and the pronunciation attached described in Japanese</td>
<td>curiosity</td>
</tr>
<tr>
<td>Hanwanpei cracks in the middle</td>
<td>curiosity</td>
</tr>
<tr>
<td>Dragon in the sky</td>
<td>curiosity</td>
</tr>
<tr>
<td>Comical look of the dragon</td>
<td>humor</td>
</tr>
<tr>
<td>Smoke comes out of his face</td>
<td>curiosity</td>
</tr>
<tr>
<td>Oishii egai (tasty smile)</td>
<td>companionship and affiliation</td>
</tr>
</tbody>
</table>

The term Hanwanpei is shown in Chinese characters with Japanese pronunciation transcript attached above. This attracts the audience's attention as it could have been simply described in Japanese characters.

The same judgment was applied with the names of the sauces shown in Chinese characters.
The catch phrase *oishii egao*, tasty smile is based on the same judgment previously discussed in the TV commercial of McDonald's, Japan I.

**TABLE 38**

**TOTAL McDonald's Appeals**

<table>
<thead>
<tr>
<th>Motivational Appeals</th>
<th>U.S.A.</th>
<th>Japan</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>I</td>
<td>II</td>
</tr>
<tr>
<td>acquisition and saving</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>curiosity</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>companionship and affiliation</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>imitation and conformity</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>recreation</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>pleasant sensation</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>humor</td>
<td>6</td>
<td></td>
</tr>
</tbody>
</table>
### TABLE 39

TOYOTA, U.S.A., I

<table>
<thead>
<tr>
<th>Points of Judgment</th>
<th>Motivational Appeals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voice-over: Final frontier in space</td>
<td>curiosity</td>
</tr>
<tr>
<td>An astronaut is floating in the air</td>
<td>curiosity</td>
</tr>
<tr>
<td>Advanced ground transportation with all the driver room in the world</td>
<td>achievement and display</td>
</tr>
<tr>
<td>Key floating in the air. The astronaut catches it with his hand in astronaut's glove.</td>
<td>curiosity</td>
</tr>
<tr>
<td>Voice-over: Without a price that's out of this world.</td>
<td>acquisition and saving</td>
</tr>
<tr>
<td>$7878</td>
<td>acquisition and saving</td>
</tr>
<tr>
<td>Lowest price</td>
<td>acquisition and saving</td>
</tr>
</tbody>
</table>

The statement "advanced ground transportation" was judged to appeal to the motivation for achievement of good quality and the display of one's possession.
TABLE 40

TOYOTA, U.S.A., II

<table>
<thead>
<tr>
<th>Points of Judgment</th>
<th>Motivational Appeals</th>
</tr>
</thead>
<tbody>
<tr>
<td>The leading consumer magazine</td>
<td>deference</td>
</tr>
<tr>
<td>So do satisfied Toyota owners</td>
<td>deference</td>
</tr>
<tr>
<td>We're a four Toyota family. Four of us going in four different directions</td>
<td>imitation and conformity</td>
</tr>
<tr>
<td>Good deals</td>
<td>acquisition and saving</td>
</tr>
<tr>
<td>$10,000</td>
<td>acquisition and saving</td>
</tr>
<tr>
<td>For value you can believe in</td>
<td>achievement and display</td>
</tr>
<tr>
<td>I recommend Toyota to my best friend</td>
<td>deference</td>
</tr>
<tr>
<td>And a great deal</td>
<td>acquisition and saving</td>
</tr>
</tbody>
</table>

Leading consumer magazine would be effective in creating the illusion of credible source of recommendation although it is actually vague.

A female spokesperson, Carol Bloxham, is presented as one of the satisfied Toyota owners. It has the same effectiveness as the above-mentioned. She does not sound like a professional actress. Apart from the discussion of her honesty, she creates the illusion of a
most credible source because there seems to be no gain or loss if she cooperates with Toyota or not.

The family consisting of four members going four different directions depicts one of the typical American family situation. As was previously discussed, this technique of depicting the audience themselves on the screen is categorized as the motivation for imitation and conformity in this paper.

Purchasing the good with the "value" that "you can believe in" is judged as the appeal to the motivation of achievement as a consumer.

The statement, "I recommend Toyota to my best friend," again by the female spokesperson has persuasiveness as a voluntary speaker. Recommendation to her best friend would be assumed to be honest, non-profitable, and credible. Therefore, this was judged as a deference.
<table>
<thead>
<tr>
<th>Points of Judgment</th>
<th>Motivational Appeals</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tanjo (birth)</strong></td>
<td></td>
</tr>
<tr>
<td>Toyota comes into the screen from right hand in slow motion. The color of the car is white in the contrast of blue glasses of the modern-looking building shown in the background</td>
<td>curiosity</td>
</tr>
<tr>
<td><strong>Saruun no risou ga kokoni arimasu</strong> <em>(The ideal of Saloon is here.)</em></td>
<td>aesthetic enjoyment</td>
</tr>
<tr>
<td><strong>Tanjo (birth)</strong></td>
<td></td>
</tr>
<tr>
<td>The usage of well-known actor</td>
<td>curiosity</td>
</tr>
<tr>
<td>Power window goes down</td>
<td>curiosity</td>
</tr>
<tr>
<td>The skyline of the town</td>
<td>luxury</td>
</tr>
<tr>
<td>Again the actor is in close-up with the skyline in the background</td>
<td>aesthetic enjoyment</td>
</tr>
<tr>
<td>The car is shown running smoothly. The sky is very blue, and making the skyline of the town very beautiful</td>
<td>curiosity</td>
</tr>
<tr>
<td><strong>Tanjo (birth)</strong></td>
<td></td>
</tr>
</tbody>
</table>

The birth is introducing something new. Also, it sounds more formal and gains more attention than simply stating, "it's new." Therefore, it was judged to appeal to the curiosity.
The statement "the ideal figure of Saloon is here" suggests high quality of the car. The purchase of high quality goods is judged as good achievement of consumer. Therefore, this can be categorized as the appeal to the motivation for achievement and display.

**TABLE 42**

**TOYOTA, JAPAN, II**

<table>
<thead>
<tr>
<th>Points of Judgment</th>
<th>Motivational Appeals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opera</td>
<td>aesthetic enjoyment</td>
</tr>
<tr>
<td>Middle-aged actor is standing on the green meadow with Toyota Cresta behind. It is misty. One horse is shown standing on the green grass.</td>
<td>aesthetic enjoyment</td>
</tr>
<tr>
<td>The close-up of the actor, wearing a bow tie and formal suit.</td>
<td>luxury</td>
</tr>
<tr>
<td>Autabini ii kao ni natte kuru. (Every time I see him, his face gets better.)</td>
<td>pride, curiosity</td>
</tr>
<tr>
<td>Man squats holding daisies in his hand.</td>
<td>luxury</td>
</tr>
<tr>
<td>Hori hukaki kihin (Deep-engraved elegance)</td>
<td>pride, luxury</td>
</tr>
<tr>
<td>Tanjo (birth)</td>
<td>curiosity</td>
</tr>
</tbody>
</table>

Autabini ii kao ni natte kuru (Every time I see him, his face gets better) is vague in its meaning at the stage it is mentioned in this commercial. When it
mentions "the birth of new Cresta," the audience will understand it to mean that Cresta becomes better looking every time its new model comes out. The statement is vague, however, with the help of aesthetic stimuli, it is effective enough to attract the attention, making the audience wonder and want to find out the meaning of the statement.

The close-up of the actor wearing a bow tie and suit creates the feeling of elegance. Elegance is mental luxury. The scene of this actor squatting and holding daisies in his hand creates the feeling of class. Opera music is still played in the background, and no voice-over is heard. Every movement is nice and slow. Nothing is gorgeous or extravagant, but the scene depicts an elegant atmosphere.
### TABLE 45
**SNUGGLE, JAPAN**

<table>
<thead>
<tr>
<th>Points of Judgment</th>
<th>Motivational Appeals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Animated stuffed teddy bear falls onto the pile of towels and bounces back</td>
<td>curiosity</td>
</tr>
<tr>
<td><strong>Atarashii junanzai</strong> (New fabric softener)</td>
<td></td>
</tr>
<tr>
<td><strong>Okane nanka chotto de fuwa fuwa</strong> (It really makes them fluffy with little money.)</td>
<td></td>
</tr>
<tr>
<td><strong>Mite! (Look!) Ekidare shinai new cap!</strong> (The new bottle top prevents leak.)</td>
<td>achievement and display</td>
</tr>
<tr>
<td><strong>Pachi pachi no seidenki mo naku naruyo!</strong> (With this, no more staticky!)</td>
<td>achievement and display</td>
</tr>
<tr>
<td><strong>Ano kokochi yosa</strong> (It feels so nice)</td>
<td>pleasant sensation</td>
</tr>
<tr>
<td><strong>Fuwa fuwa no Fafa</strong> (Soft, fluffy Fafa)</td>
<td>pleasant sensation</td>
</tr>
<tr>
<td><strong>Omotome yasui onedan de shin hatsubai.</strong> (It’s new with a less expensive price.)</td>
<td>acquisition and saving</td>
</tr>
<tr>
<td><strong>Kokyu junan shiagezai</strong> (High quality fabric softener)</td>
<td>achievement and display</td>
</tr>
</tbody>
</table>
### TABLE 46

**TOTAL SNUGGLE APPEALS**

<table>
<thead>
<tr>
<th>Motivational Appeals</th>
<th>U.S.A.</th>
<th>Japan</th>
</tr>
</thead>
<tbody>
<tr>
<td>achievement and display</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>acquisition and saving</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>curiosity</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>pleasant sensation</td>
<td></td>
<td>2</td>
</tr>
</tbody>
</table>

### TABLE 47

**TOTAL SCORE OF EACH MOTIVATIONAL APPEAL**

<table>
<thead>
<tr>
<th>Motivational Appeals</th>
<th>U.S.A.</th>
<th>Japan</th>
</tr>
</thead>
<tbody>
<tr>
<td>achievement and display</td>
<td>13</td>
<td>13</td>
</tr>
<tr>
<td>fighting and aggression</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>power, authority, and dominance</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>acquisition and saving</td>
<td>11</td>
<td>2</td>
</tr>
<tr>
<td>adventure and change</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>curiosity</td>
<td>36</td>
<td>55</td>
</tr>
<tr>
<td>fear</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>deference</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>pride</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>loyalty</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>tradition</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>sexual attraction</td>
<td>12</td>
<td>15</td>
</tr>
</tbody>
</table>
### TABLE 47—Continued

<table>
<thead>
<tr>
<th>Motivational Appeals</th>
<th>U.S.A.</th>
<th>Japan</th>
</tr>
</thead>
<tbody>
<tr>
<td>luxury</td>
<td>7</td>
<td>4</td>
</tr>
<tr>
<td>aesthetic enjoyment</td>
<td>2</td>
<td>14</td>
</tr>
<tr>
<td>recreation</td>
<td>9</td>
<td>8</td>
</tr>
<tr>
<td>relief from restraint</td>
<td>0</td>
<td>14</td>
</tr>
<tr>
<td>pleasant sensation</td>
<td>10</td>
<td>21</td>
</tr>
<tr>
<td>humor</td>
<td>25</td>
<td>5</td>
</tr>
<tr>
<td>sympathy and generosity</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>companionship and affiliation</td>
<td>27</td>
<td>8</td>
</tr>
<tr>
<td>imitation and conformity</td>
<td>11</td>
<td>0</td>
</tr>
<tr>
<td>independence and autonomy</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>creativity</td>
<td>0</td>
<td>5</td>
</tr>
<tr>
<td>endurance</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>defense</td>
<td>4</td>
<td>0</td>
</tr>
<tr>
<td>revulsion</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>reverence or worship</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>

### Classification Method

This study divides the result previously shown into three categories. The value of chi square was utilized as a classification method. The value of chi square for significance at the 0.5 level is 3.84. The first category includes the motivational appeals which
resulted in the chi square value of less than 3.84 (Ferguson, 193). This category, in short, regards the frequency of the motivational appeal in both countries as the same.

The second category includes the motivational appeals which showed more points in American TV commercials than the Japanese counterpart with the chi square value of 3.84 points or more.

The third category includes the motivational appeals which showed more points in Japanese TV commercials than the American counterpart with the chi square value of 3.84 or more.

Chi square value was calculated according to the following procedure:

\[ O_A = \text{score in American TV commercial} \]
\[ O_J = \text{score in Japanese TV commercial} \]
\[ E = \frac{O_A + O_J}{2} \]
\[ O = \text{either } O_A \text{ or } O_J \]
\[ \text{chi square value} = \frac{(O-E)^2}{E} \]

Chi square value of each motivational appeal was figured as follows:

Achievement and display . . . . . . 0.00
Fighting and aggression . . . . . . 0.64
Power, authority, and dominance . 0.32
Acquisition and saving ...... 6.22
Adventure and change ...... 2.66
Curiosity ...................... 3.96
Fear ......................... 0.32
Deference ..................... 0.20
Pride ........................ 2.00
Loyalty ....................... 0.00
Tradition ..................... 0.00
Sexual attraction ........... 0.32
Luxury ....................... 0.80
Aesthetic enjoyment ........ 9.00
Recreation ...................... 0.05
Relief from restraint ........ 14.00
Pleasant sensation .......... 3.90
Humor ........................ 13.33
Sympathy and generosity ... 0.00
Companionship and affiliation . 10.31
Imitation and conformity .... 5.50
Independence and autonomy .. 0.00
Creativity ..................... 2.50
Endurance ..................... 0.00
Defense ....................... 2.00
Revulsion ..................... 0.00
Reverence or worship ........ 0.00
Classification

The following motivational appeals were classified into the category of the same frequency:

- Achievement and display
- Fighting and aggression
- Power, authority, and dominance
- Adventure and change
- Fear
- Deference
- Pride
- Loyalty
- Tradition
- Sexual attraction
- Luxury
- Recreation
- Creativity
- Sympathy and generosity
- Independence and autonomy
- Endurance
- Defense
- Revulsion
- Reverence or worship

The following motivational appeals were classified into the category of more frequency in American TV commercials than the Japanese counterpart:
Acquisition and saving
Companionship and affiliation
Imitation and conformity
Humor

The following motivational appeals were classified into the category of more frequency in Japanese TV commercials than the American counterpart:

Curiosity
Aesthetic enjoyment
Relief from restraint
Pleasant sensation

Summary

This chapter presented the analysis of the collected TV commercials. The first part of the chapter introduced two kinds of persuasive techniques to be utilized as criteria in analyzing TV commercials. Those were the presentational method and the psychological approach. The psychological approach was selected for this study because it was anticipated to be more relevant than the presentational methods to cultural factors. Among some psychological approaches, the motivational appeals were judged to be most appropriate for analyzing the collected data because they are more specific in the selection basis, and, unlike other psychological
approaches, they do not overlap with presentational method analysis.

The second part of the chapter analyzed the collected TV commercials utilizing the criteria of persuasive techniques/motivational appeals established in the first part of the chapter.

The last part of the chapter presented the total score of each motivational appeal showing the difference by country. Then it divided the motivational appeals into three categories based upon frequency difference between the two countries. Chi square value was utilized as criteria of classification. One category included the motivational appeals more frequently utilized in American TV commercials than the Japanese counterpart. Those were acquisition and saving, companionship and affiliation, imitation and conformity, and humor. Another category included the motivational appeals more frequently utilized in Japanese TV commercials than the American counterpart. Those were curiosity, aesthetic enjoyment, relief from restraint, and pleasant sensation. The remainder of the motivational appeals were included in the category without significant difference.
CHAPTER IV

THE EXPLANATION OF THE COLLECTED DATA FROM THE VIEWPOINT OF CULTURAL DIFFERENCES OF JAPAN AND U.S.A.

The purpose of this chapter is to explain the result shown in Chapter III from the viewpoint of cultural differences between the United States and Japan. First, it analyzes each motivational appeal classified in the category which includes the motivational appeals showing no significant difference in the frequency between Japanese and American TV commercials. Then the motivational appeals in the second category with more frequency in American TV commercials than the Japanese counterpart are explained. Lastly the category with more frequency in Japanese TV commercials than the American counterpart is examined.

The score of each motivational appeal in American and Japanese TV commercials is shown next to the name of the motivational appeal on the headline. The score in American TV commercials is indicated with an "A" and the score in Japanese TV commercials with a "J." For instance, when American TV commercials utilized a certain
motivational appeal four times and Japanese TV commercials utilized it three times, it is shown as (A-4; J-3).

**Appeals Without Significant Difference**

**Achievement and display--(A-13; J-13)**

Charles Grinnell Cleaver compares the historical background of the success ethic in the United States and Japan. In the United States, the massive immigration lasted until early in the 1920s. The country had a labor shortage before World War I, therefore, American workers were consequently paid better than their European counterparts. This kept the doors to success there wide open. Also related to the labor shortage in the United States until about 1920 was the large fact of the frontier. On the other hand, rising birthrates of Japanese and increased mechanization on the farms in the 19th century released younger sons to the labor market (Cleaver 1976, 90-91).

The second important source of motivation for achievement in Japan is the "Japanese mother." Edwin O. Reischauer introduces this aspect as a counterpart of the "Jewish mother." The Japanese mother's great expectations and devotion for education can well be the
force behind the motivation for achievement and display (Reischauer 1981, 155).

The Western influence on the Japanese society regarding this motivation for achievement and display is seen to be as significant as their own characteristics. The Protestant ethic in the West was introduced into Japan, creating the Meiji slogan rissin shusse. This watchword of the Meiji period meaning "make something of yourself" nourished the strong motivation for achievement in the Japanese mind (Cleaver 1976, 90).

William S. Clark also helped to introduce the success ethic of the West to Japan. He was a President of Massachusetts Agricultural College (later the University of Massachusetts). He resided briefly in Japan in 1876 to establish an agricultural school (the future Hokkaido University). He is still famous for his parting injunction to his students: "Boys, be ambitious." The phrase was translated into Japanese and deeply engrained in young Japanese minds all over the country (Reischauer 1981, 155).

Abraham Maslow's hierarchy of human needs explains this similarity in the Japanese and American success ethic. The hierarchy lists (1) physiological requirements (food, habitat, etc.); (2) safety and security; (3) companionship and affection; (4) self-esteem and the
esteem of others; (5) self-actualization (being able to realize one's potential to the full). The motivation for achievement and display are deeply rooted in numbers 4 and 5 mentioned above. As this motivation stems from such a fundamental human need, it is judged that American and Japanese TV commercials did not make any noticeable difference in the scores (Cleaver 1976, 98).

Also, it might just be natural for TV commercials of both countries to score equally high in this category when the basic purpose of advertisement is considered. Advertisement introduces the goods or services which would improve the consumer's life. The betterment of one's life is certainly an achievement.

Fighting and aggression--(A-4; J-2)

Although the counted score of this motivation did not show any significant difference between the two countries, researchers recognize a stronger tendency in American society to demonstrate this feeling. Kyoko Kato et al. refer to American society as "the society of competition." The polyglot environment is determined to cause conflict, stemming from a different sense of values and judgment. In the American society, one has to express clearly what he/she wants, otherwise, nothing will be attained (Kato et al. 1985 123). The explicit communication style in American society, inevitably
developed in the era of immigration, is most reflected in the comparative advertisement. Comparative advertisements demonstrate how Product "A" functions better than Product "B," mentioning or implying the brand name. The commercial for Contac cold medicine discussed in Chapter III in this study is a typical example. It should be noticed that this type of comparative commercial is never found in Japan although no regulation prohibits the use. Those comparative advertisements are too aggressive as a form of communication for the Japanese.

Christopher points out this characteristic of the Japanese communication style. He theorizes that Japanese do not communicate ideas but feel out the other person's mood and attitudes. Straight talk disturbs the typical Japanese. Or, in fact, Japanese prefer whenever possible to avoid verbal communication entirely. They have proverbs such as, "Words are the root of all evil." This type of non-verbal communication is possible because of Japanese homogeneity. Racially and culturally, Japan is the most homogeneous of the world's major nations. Japanese can read one another's minds—or at least, faces—simply because they share a common background (Christopher 1983, 43).
Power, authority, and dominance--(A-1; J-0)

The usage of this motivational appeal was not very much observed in the collected data. Reischauer, however, points out this as one obvious contrast between Japanese and American society. According to him, the difference is the much greater Japanese emphasis on hierarchy. Despite clear allocations of authority to individuals in the United States, often to a degree that seems almost dictatorial to Japanese, Americans have a strong sense of equality or at least a compulsion to feign-equality—"Just call me Joe." The Japanese emphasis on hierarchy derives in part from the long history of hereditary power and aristocratic rule (Reischauer 1981, 157).

Chie Nakane refers to Japanese society as a "vertical society," as opposed to the more horizontal structure of American society (Reischauer 1981, 162). However, this cultural difference was not reflected in the collected data. The possible reasons for this phenomenon would be the product category in the collected data. It could be that the products presented in this study did not include this motivational appeal, while the advertisements of many other product categories could be utilizing it.
Another possibility is the influence from market research on its audience. The result could show the fact that the targeted audience for the product did not like an advertisement containing implications of power, authority, and dominance whether the tendency is strong in the society or not. And Japanese advertisers possibly avoided the use of this motivational appeal.

Adventure and change--(A-5; J-1)

The score of this motivational appeal did not result in significant difference, however, the adventurous characteristics and desire for change seem stronger in American minds than that of Japanese, according to the selected literature.

Adventurous movies and TV shows such as "Star Wars," "Star Trek," and "Superman" are far more frequent in the American society.

Desire for change is reflected in many aspects of American life. Moving is one of them. According to Ishimaru, one survey shows the average American household changes the residence once every five years. The main factors promoting the American desire for change and suppressing Japanese desire are land prices and rents. They are much less in the United States (Ishimaru 1983, 124). As Reischauer also mentions, Japan has extremely high land prices (Reischauer 1981, 29). Between 1955 and
1972, land prices in Japan increased six times as fast as the disposable income of the average city worker (Christopher 1983, 123). The rent is hard to compare between the two countries as the currency exchange rate of American dollars and Japanese yen are constantly changing, while the consumer price index and average wage are not so volatile. For this reason, mere comparison of the average rent would not be significant, however, space is certainly more limited in Japan. In the Tokyo area, for example, a house consisting of four or five rooms with a total area of 600 or 700 square feet is equivalent to two or three modest sized rooms in an American suburban house (Christopher 1983, 123). This prevents Japanese mobility. When they invest in housing, it is almost a life-time commitment for people with an average income.

There are two more aspects which explain the stronger tendency toward change in American society, and, at the same time, they are closely entwined with the mobility described above. One is the high divorce rate and the other is the frequent change of career. Along with the investment in housing, to the Japanese occupation and marriage are a life-time commitment in many cases. Christopher provides the comparison of the divorce rate in both countries: "Though Japanese men in
general indulge in more extra-marital sexual activity than American men and make less effort to conceal the fact, the divorce rate in Japan is still less than a quarter what it is in the United States" (Christopher 1983, 63). Reischauer explains this difference with the reasoning of wage discrimination between men and women. Accordingly, women alone cannot make a living if they get divorced, therefore, women tolerate their unhappy marriages (Reischauer 1981, 212).

Ishimaru attributes the high divorce rate in the United States to their young marriages. He provides the survey conducted in 1974 showing the average age of first marriage is 23.1 years for an American male, and 21.1 years for an American female. Another survey conducted in 1976 shows the average age of first marriage as 27.2 years for a Japanese male and 24.9 years for a Japanese female (Ishimaru 1983, 131).

Christopher points out the different attitudes toward marriage in Japan as the reason for the low divorce rate. He explains that most Japanese still regard marriage not as the culmination of a romance but as a commitment that is primarily social and practical in significance (Christopher 1983, 63).

When a couple divorces, one of them usually moves out or both of them do. This increases the mobility.
The other factor is the frequent change of career in American society. American employees freely seek higher positions and salaries. This attitude developed the growth of employment agencies and headhunters. Japanese companies on the other hand, are based on permanent employment. Recently, they have started showing greater open-mindedness toward job applicants who left another company; in the past this was considered as "restlessness" or "betraying the company."

Housing, career, and married life are significant influences on the attitude toward change in each society. When all the factors are so difficult to change, it seems natural to acquire the disposition of adjusting oneself to the fixed environment rather than struggling to challenge the society formed in this long history. On the contrary, America is not old enough yet to forget the pioneer spirit from the period of immigration and frontier. This is still deep-rooted in the American mind and encourages people to challenge the frontier in their life.

Fear--(A-1; J-0)

Only one American TV commercial utilized this motivational appeal. But arousing fear is one of the most natural ways of trying to convince someone to do
brushing (Sears, Freedman, and Peplau 1985, 182).

Bettinhaus explains this result:

The implication is that high fear appeals produce high anxiety, and as a consequence, receivers paid little attention to the content of the message, and a lot of attention to their own state of anxiety (Bettinhaus 1980, 1980).

In order to prevent this boomerang effect, Ehninger et al. advise making sure not to transgress the bounds of ethics and good taste and not to make the appeals too strong (Ehninger, Gronbeck, and McKerrow 1986, 146).

However, the effects of this appeal should not be regarded as a completely established persuasive technique. Many researchers have continued to investigate this issue, and the findings still remain inconsistent. For example, Howard Leventhal and his colleagues at Yale University have proved that the arousal of fear tends to facilitate both attitude and behavior change. In one of their studies they experimented on the relation between the fear arousal about tetanus and effectiveness of the persuasive communication. Utilizing college students as subjects, they demonstrated how serious the disease could be, that it was often fatal, and that it was easy to catch, and they were urged to get inoculations. They changed the degree of fear arousal to the three stages by controlling the explicitness of the expression when they were
something. Sears et al. draw many possible examples in our daily life:

A mother tells her young son he will be run over if he crosses the street without her. Religious leaders frighten their followers with threats of eternal damnation and suffering. Political candidates warn that if their opponents are elected, the economy will be ruined, people will starve, and war will break out. Environmentalists warn of mass deaths from cancer, chemicals in our vital organs, and dying fish in polluted lakes and streams (Sears, Freedman, and Peplau 1985, 182).

Fear is one of the most fundamental emotions of human beings along with joy, sorrow, or anger. Therefore, no cultural difference was found in the selected literature.

It might not be discussed in the field of cross-cultural differences, however, this is one of the most discussed motivational appeals in much literature concerning persuasive techniques. The original study in fear appeals was conducted by Janis and Feshbach in 1953. They used high school students as subjects to be shown a film which insists on the importance of brushing one's teeth three times a day after every meal. High fear was aroused by showing pictures of badly decayed teeth and gums, and so on. On the other hand, a mild fear was aroused, showing less frightening pictures. In a "no-fear film," there were no fearful pictures shown. The results indicated that lower levels of fear were more effective in influencing subjects' attitudes toward tooth
demonstrating the damage caused by the disease. The result was as follows:

TABLE 48
EFFECTS OF FEAR AROUSAL ON ATTITUDES AND BEHAVIOR

<table>
<thead>
<tr>
<th>Condition</th>
<th>Intention to take shots</th>
<th>% taking shots</th>
</tr>
</thead>
<tbody>
<tr>
<td>High fear</td>
<td>5.17</td>
<td>22</td>
</tr>
<tr>
<td>Low fear</td>
<td>4.73</td>
<td>13</td>
</tr>
<tr>
<td>Control</td>
<td>4.12</td>
<td>6</td>
</tr>
</tbody>
</table>

These results prove that the greater the fear aroused, the more the subjects intended to get shots (Sears, Freedman, and Peplau 1985, 182-3). Thus, the relation of the degree of fear arousal and effective persuasion has not been quite established.

For the fact that this motivational appeal was utilized only once, the product category in the collected data is judged to be the reason. For instance, the advertisement of health care products can utilize this appeal easier than the others, stating what damage can be caused with the lack of the advertised product. Mouthwash advertisements can claim how much the danger of gingivitis increases unless the advertised mouthwash is regularly used and how painful the gingivitis could be.
Or cleansing lotion advertisements can demonstrate how dirty the skin remains without utilizing the advertised lotion. In this study, Contac is the only medicine examined and, even if they attempt to arouse fear, it would not be so effective because a cold is nothing like an incurable disease such as Acquired Immune Deficiency Syndrome. The AIDS prevention campaign is a typical example of the utilization of fear for persuasion. One of the advertisements' headlines reads, "If you think you'd never get it, you're dead wrong."

Automobile advertisers could demonstrate how dangerous it is to drive other cars instead of their safe cars, however, none of the automobile companies observed in this study were engaged in this strategy.

The other product categories would find it rather difficult to utilize this appeal. For products such as Coca Cola or McDonald, major damage could hardly be considered to result from neglecting to drink Coca Cola or eat at McDonald's. Thus, this motivational appeal seems to cross cultural boundaries, however, it requires particular products to be utilized successfully in advertisements.
Since--(A-3; J-2)

Although this persuasive technique seems very frequent in general, the collected TV commercials of both countries did not include it very frequently. Christopher points out the Japanese heavy use of Western celebrities in TV commercials. Its widespread use ranges from Sammy Davis, Jr. for Suntory Whiskey to Woody Allen for Tokyo's Seibu Department Store (Christopher 1983, 203-4). The latest includes Sylvester Stallone and English singer, Sting, for Kirin Beer; English singer, Boy George, for Takara Shochu; rock groups such as Wham, Curiosity Killed the Cat, and the Thompson Twins for Hitachi Maxell. Whether it is foreign or local, the utilization of the celebrity is very frequent in Japan. For example, Japanese advertising magazine, Koukoku Hihiyou selected the top ten TV commercials for Japan for 1986. Five out of these ten featured a celebrity (TV Commercials (Koukoku hihiyou 1986, 10-30). On the other hand, according to the survey conducted by Video Storyboard Test, the top ten TV commercials in the United States for 1987 were listed as (1) California Raisin, (2) Bud Light, (3) Pepsi, (4) Miller Light, (5) McDonald's, (6) Bartles and James, (7) Coca Cola, (8) Isuzu, (9) Dupont Stainmaster Carpet, and (10) Domino's Pizza. Out of these, only Pepsi featured Michael J. Fox, a
celebrity. Max Headroom is now well-known in the United States, but he was popular only in England before Coca Cola introduced him in the TV commercials in the United States (U.S. Japan Business News 1988, 3).

U.S. Japan Business News analyzes the utilization of the celebrity in American TV commercials as "over the hill." It states that the audience is bored with that same old technique used to catch their attention. However, it points out the skillful use of Bill Cosby in the Jello TV commercial as the exception. It was ranked eleventh by Video Storyboard (U.S. Japan Business News 1988, 3).

This motivational appeal is not only concerned with celebrities but also an ordinary person and an expert as defined in Chapter III. An ordinary person who is willing to support the quality of the product or service advertised is often seen in TV commercials of household goods or medicine. This testimonial technique, when the products are very much related to the family, creates the same effectiveness as the next-door neighbor's recommendation.

The technique of utilizing an expert is also frequently seen. One American dog food TV commercial features the trainer of championship dogs stating, "I feed them this dog food." It creates the feeling that
"all you have to do is feed your dog the dog food, and it will become a champion dog.

However, this persuasive technique with the use of deference was not often found in the collected data. This may be the tendency of the international advertisers, contrary to the local, household goods advertisers; perhaps because the perception of the spokesperson featured in the advertisement could be very different depending on the culture or societal attitudes. Therefore, it is safer to avoid the perception gap possibly caused by the use of a spokesperson.

Pride--(A-1; J-3)

In this study, appeals to pride were not very much observed, however, this is frequently seen in other occasions in America. The recent campaign urging Americans to buy the products "made in America" is one example of appealing to the pride in one's group. An automobile advertisement's headline reads, "Born in America." Rock singer Bruce Springsteen's "Born in the U.S.A." became very popular. No equivalent phenomena can be recognized in recent Japanese society.

Americans frequently use the phrase, "I am so proud of you," or "You should be proud of yourself." In Japan the expression of pride is very different from that
of America. None of the selected literature focused on this point, but the difference in the usage is obvious. Japanese language imported this English word "pride" which now is a very common noun pronounced more like "puraido." The reason for this direct borrowing of the term is people understood the concept of this term, but the did not feel quite appropriate utilizing their equivalent term, Hokori for "pride," and they could not think of any other equivalent words.

Hokori sounds too "heavy-duty" to Japanese. Also Japanese language is characterized by its heavy humbleness. If someone achieved his/her goal and was congratulated as, "That's great! Congratulations!" the expected reply of the achiever is, "Well, it's nothing so great. If this is any success, it is all thanks to you." And if a husband states that, "This is my lovely wife," his conversationee is most likely to either laugh, taking it as nothing but a joke, or to ignore it, thinking the speaker is conceited if he agrees that his wife is lovely, if not, he will probably make a good conversation piece out of this statement.

Thus Japanese culture does not welcome the notion of pride. As to the pride in the group, people in the homogeneous country like Japan take belonging for granted, so they do not make a special effort to be aware
and mention the pride of membership. On the other hand, American culture encourages the sense of pride. It should be noted, however, that the international advertisers which were the focus of this study did not demonstrate the tendency so much, while many other advertisers do engage in this strategy in America.

Loyalty--(A-0; J-0)

This motivational appeal was not observed in the collected data of this study. There are two kinds of loyalty to be counted in this motivation. One is brand loyalty and the other is the loyalty generally discussed, such as loyalty to one's country, group, or superior.

When brand loyalty is utilized in a TV commercial, the brand name is emphasized over the quality or price of the product or service. This can be utilized only when the brand has been well-recognized in association with good quality. One of the recent examples is Levis 501 jeans. As Levis has acquired very much recognition from the market, its TV commercial does not have to repeat the brand name. Levis 501 has many versions of this TV commercial, but they usually feature people in jeans without particularly focusing on the jeans. And the brand name is shown only for a few seconds in the last part of the commercial.
The other type of loyalty is usually utilized along with such other motivational appeals as pride or tradition. The "Buy the products made in U.S.A." campaign is based on the motivational appeals of loyalty and pride for America. None of the selected literature discussed which people demonstrate stronger loyalty to their country.

As an international advertiser, it is probably clever to avoid this persuasive technique because it narrows the viewpoint of the market which should be global.

Tradition--(A-0; J-0)

This motivational appeal was not observed in the collected data of this study. As this motivation is often associated with pride and loyalty, it is interesting that none of the three motivations were utilized very much by the international advertisers included in the current study.

Despite the common notion of Japan as a very traditional country, Reischauer points out a considerable diversity and constant change in Japanese society. He expresses his opposition to the stereotypes that many non-Japanese researchers have tended to impose. Reischauer analyzes thus: "Though a homogeneous people culturally, the roughly 115 million Japanese display great variations
of attitudes and ways of life by age group and according to their diverse roles in society" (Reischauer 1981, 124). As it is always samurai, Karakiri, and ninja type of movies, such as Ran by Akira Kurosawa, which introduces the Japanese to American society, the public cannot help forming a sort of medieval image of Japan.

Many countries with long histories show the strong tendency toward the avant garde. England has given birth to the Beatles, and, in recent years, many punk rock music groups and their fashion have gone global. Spain features modern architecture such as Antonio Gaudi's work. France and Italy have always been recognized for their new collection of fashion designs. Japan was only importing or imitating the avant garde in other countries in the past, but recently more and more Japanese fashion designers such as Issei Miyake or Hanae Mori are recognized internationally and are opening boutiques in New York, Paris, Milan, and many other big markets for fashion.

American society is also constantly changing. The factors are quite different from those of Japan. The main factor should be its youth as a nation, as well as the diversity within the society due to many different ethnic groups, the large size of the country, state-by-state administration, and a sizable difference among
several social classes in the relation to income, occupation, education, and so forth.

It may be concluded that American society is changing because the nation is young and it has great diversity in its people. In other words, it cannot help changing. On the other hand, Japan is making an effort to change because it has stayed the same and traditional in many ways. These movements toward change may make the appeal to tradition less effective.

Sexual attraction--(A-12; J-15)

"Sex sells" was a password on Madison Avenue a decade ago, and the practice still continues. Both countries scored high in this motivational appeal. The score was slightly higher in Japanese TV commercials; however, the expression of sex appeal is more restricted by law than in the United States. Both Playboy and Penthouse magazines have a Japanese version. Although they bear the same name, the contents of the magazines are totally different, as the Japanese government clings to its prohibition against frontal nudity. The limited exposure to sexual expression in the Japanese media enables the advertisements with even a light sexual implication to catch the attention of the audience.

However, the situation in Japan cannot be simply described as "restricted." In many other ways than media
usage, the expression of sexuality goes even farther than in the United States. Reischauer describes this duality in Japan:

Japanese may seem to Westerners to be at the same time both licentious and puritanical, with the license applying for the most part to males and the purity to females (Reischauer 1981, 205).

Christopher informs that Japanese sex shops openly existed long before such establishments became legally acceptable in countries like Denmark and West Germany (Christopher 1983, 160).

This dual structure is also an important factor in considering the high score of sexual attraction in Japanese TV commercials while the advertisements with sexual implications still stand out due to the limitations.

The high score of sexual attraction in American TV commercials seems simply natural and relative to the degree of social acceptance of the issue. The fear of AIDS seems to influence considerably sexual behavior and many religious people and associations are trying to protect children from the exposure to sex in the media and society. Ishimaru, a Japanese journalist, explains the history of the sexual concept in the United States, observing that America went through the revolution of free sex in the late 1960s. However, he did not see anything that offended him in Washington, D.C. at that
time except one theater which featured a strip show in Baltimore. He went back to Japan and later returned to Washington, D.C., in February 1971. He remembers being astonished to witness the drastic change in American society as far as the sex issue was concerned. His daughter was learning how to prevent sexually-transmitted diseases at a high school in Washington, D.C., while Japanese high schools were trying hard to teach how important it was to avoid premarital sex (Ishimaru 1983, 88). Thus, the background and societal attitudes toward this theme differ in the two cultures, yet this appeal is utilized perhaps because it is very fundamental to human beings.

Luxury--(A-7; J-4)

The score of this appeal in both countries fell into the category of the same frequency. Though the score was slightly higher for American TV commercials, much literature seems to support the common notion of the Japanese obsession with luxury. The popular term "economic animal" describing the Japanese would not necessarily relate to the desire for a luxurious life because its emphasis is placed more on "making" money than "spending" it.

Ezra Vogel notes that the Japanese white collar worker and especially his wife would like to imitate the
richer classes in their conspicuous display of wealth. He points out lavish weddings, expensive kimonos, and the prestige of labels (Vogel 1971, 81). The trend is not only within the above-mentioned demographics. Yasuo Tanaka coined the term "Crystal People" (Kurisutaru Zoku) to the same tendency among young Japanese, especially college students. He published a novel titled Call Us Crystal in 1980 when he was a university senior. It introduces the notable characteristics of obsession with being seen at the "in" places and acquiring status by the possession of designer brand products such as Louis Vuitton handbags, Locoste polo shirts, Yves Saint Laurent suits, and so forth (Christopher 1983, 135-6).

Japanese longing for luxury can be seen in its own unique aspects, and the same thing can be said about American's desire for luxury. One aspect to project that is the popularity of TV shows such as "The Life of the Rich and Famous" or "Wheel of Fortune." Also as discussed under aesthetic enjoyment, American daytime serials feature the actors in ordinary settings such as home or office, wearing extraordinarily gorgeous costumes which would be seen at the Oscar Awards show. It should be noted that equivalent TV programs do not exist in Japan. Therefore, luxury is judged to be the common
dream of Japanese and Americans, projected in one way or another.

From a historical viewpoint, both countries have a strong background of materialism. According to Byron Earhart, Japanese religion has had economic functions such as blessing the rice crop and the fishing fleet (Earhart 1969, 1969). Japan is very unique in this aspect of religion. Contrary to the situation in the United States where each individual can clearly claim one's religious status, and it sometimes becomes the source of conflict in the human relationship, Japanese take the fusion form of Shinto, Buddhism, and Confucianism. The Tendai sect of Buddhism teaches that property is a means to help us do altruistic deeds. Business is a form of asceticism and a way to enlightenment. The Tenrikyo Shintoist is taught to "Keep your heart pure, busy yourself with your profession, and be true to the mind of God" (Cleaver 1976, 40).

In the Western world, Max Weber and R. H. Tawney have established the close relationship between the rise of Protestantism with its economic virtues and the spirit of capitalism. The Puritans insisted, "Keep one eye on your work, the other on heaven." Russell H. Conwell, in his famous "Acres of Diamonds" sermon, advised "Get rich, but get money honestly" (Cleaver 1976, 41). The
political thrust of Thomas Jefferson, Andrew Jackson, and Abraham Lincoln was to extend to more and more elements of the society the possibility of "bettering their condition" (Cleaver 1976, 47).

Samuel Gompers, for decades America's most important labor leader, to the question about his philosophy, replied, "More" (Cleaver 1976, 48).

Thus, contrary to the public notion of only Japanese being "economic animals," the appeal to the motivation for luxury resulted in about the same amount of usage in both countries. Both countries have always supported materialism or desire for luxury. Also this appeal is merely one of the indispensable factors in advertising because the betterment of the consumer's lifestyle by the product or service advertised is the bottom line of every advertisement.

Recreation--(A-9; J-8)

This appeal also resulted in the same frequency of usage. Regarding the actual situation of recreation in both countries, however, Cleaver claims that Japanese have less leisure than Americans, and that they think of their work as a more important aspect of their life than American workers do (Cleaver 1976, 115).

The difference is seen in the vacation period. Cleaver thinks that the standard American vacation of two
weeks in the summer looks more relaxed than the traditional Japanese clusters of four or five days at New Year's and during "Golden Week" in early May (Cleaver 1976, 121).

Even school children have a shorter summer break in Japan. It starts at the third week of July and lasts until August 31. And teachers assign their students enough homework to take approximately one to two hours per day. Thus Japanese are trained to live without a relaxing vacation.

Christopher also introduces a typical look at a Japanese man's workday:

It is not particularly remarkable for a Japanese man to work ten hours a day, five days a week and then go back to the office for a few hours on Saturday. A young foreign Ministry official, who saw nothing unusual about his lot, confessed to me once that his regular pattern was to arrive home between 11:00 P.M. and midnight, eat, sleep, and rise at 7:00 A.M. to catch his commuter train (Christopher 1983, 66).

Even when they are sent to work in an American branch of their company, they do not seem to give up this pattern. The commuter train from Grand Central Station in New York City for the highly Japanese-populated suburb such as Westchester becomes so crowded with Japanese businessmen between 10:30 P.M. to midnight that it finally acquired its nickname of the "Orient Express."

On the contrary, Americans seem to enjoy recreational activities. As Cleaver points out,
Americans are generally more clubby than Japanese. Among various social classes, they join many organizations such as American Legion Auxiliaries, bowling clubs, Eastern Star lodges, or card-playing groups (Cleaver 1976, 117).

Americans are also more active in their leisure time. Boats and campers are sold at a dazzling rate in the United States (Cleaver 1976, 121). Japanese, residing in such a limited space, can never afford to store boats or campers if they would ever buy them.

Considering those factors mentioned above, the frequency of this appeal in the American TV commercial is judged to be intended to meet American's sense of value and life style. In the Japanese TV commercial, this appeal is judged to be utilized to create illumination of their dream vacation, which is escapism. This will be discussed further in the area of the motivation for aesthetic enjoyment.

Creativity--(A-0; J-5)

The result of this motivational appeal is contradictory to the common notion that Americans usually are more creative than Japanese in many ways. Again this may be explained as opposite attraction. When something is missing, the motivation for it grows stronger than the time when it is abundant. Reischauer discusses the aspect of Japanese lack of creativity. He admits
Japanese have great artistic creativity, however, when it comes to intellectual aspects, a deficiency is undeniable:

No modern Japanese thinker has appeared noteworthy to the rest of the world. Japanese have made relatively few contributions to basic science, and only three or four so far have been singled out for Nobel Prizes (Reischauer 1981, 225).

Not only in the intellectual area, but in advertising creativeness, America seems to surpass Japan. Regardless of the taste of the judges, Clio Awards for outstanding commercials are given to American agencies and their creative force far more often than the Japanese counterpart.

Again, the product categories in the collected data can be one of the factors to bring the above result. But more likely it is the appeal as an opposite reaction to the current lack of creativity expressed in Japanese society.

Sympathy and generosity—(A-0; J-0)

This motivation was not utilized in the collected data at all. But this result may be simply natural when the purpose of advertisement in general is considered. Unless it is the advertisement of some charitable activity, the advertisement generally speaking is based on the materialism of human beings. Therefore, appeals
to sympathy or generosity become the last thing for advertisements to utilize.

Apart from advertisements, the stronger tendency to demonstrate sympathy and generosity can be observed in American society. None of the selected literature pointed out this aspect; however, the difference can be easily found in a recent social activity of both countries. Charity bazaars are very often held in the American community. American entertainers are far more likely to participate in charitable activities compared to their Japanese counterpart. The recent examples in the United States are donation for Africans in the famine, research fund for AIDS, farm crisis and so forth by the profit from sale of records such as "We Are the World," "Hands Across America," and "That's What the Friends Are For." Japanese entertainers followed this social movement in the United States, but the size of the activities and the amount of response received are far bigger in America.

The pictures and other art works at museums are another aspect to reflect this tendency. Many of the famous art works in American museums were donated to share with other people, while Japanese art collectors are notorious for hiding them in their secret rooms to
enjoy the art and the fact that nobody else can share the
greatness of the art work.

Thus, if any charity campaign type of
advertisements were collected in the current study, the
score of the difference might have been expected to
reflect this cultural difference in the motivation of
sympathy and generosity. However, as long as the product
categories collected and attitudes of international
advertisers included in the current study are concerned,
it seems the lack of utilization is a natural result.

Independence and autonomy--(A-0; J-0)

Neither of the country's TV commercials utilized
this motivational appeal.

Apparently, American society encourages
independence more than the Japanese counterpart. When
American children go to college, their parents usually
encourage them to be independent, living by themselves.
On the other hand, Japanese parents rather prefer their
children to live with them even after they graduate from
college and become full-time workers, and their children
also take it for granted. This dependency of Japanese
children is rooted in child-rearing practice. Reischauer
mentions from a comparative view of the family in the two
cultures that structurally the Japanese family is much
like the American, but the child-rearing is often quite different. He lists the major differences:

The Japanese infant and small child is in constant contact with his mother, and is practically never left alone. This contrasts sharply with the American tendency to put children on strict sleeping and eating regimes, to have them sleep alone from the start, to separate them in their own rooms, to hand them over on occasion to the care of unknown baby sitters. The Japanese child is nursed for a relatively long period, is fed more at will, is constantly fondled by its mother, in more traditional society is carried around on her back when she goes out, and sleeps with its parents until quite large (Reischauer 1981, 140).

This constant contact of parents and child in Japan creates the concept of Amae in Japanese minds. Amae is the noun form of the verb Amaeru. which is a cognate with the word for amai (sweet) and means "to look to others for affection" (Reischauer 1981, 141).

The English language does not provide an equivalent term for amae, perhaps the closest would be "to spoil." "To spoil" has a bad connotation in America, but amae is passable in most cases in Japan, and it is rather preferable for girls to have this trait.

Thus, there can be observed quite a difference in the social attitudes toward independence and autonomy between the two countries. However, TV commercials of neither country for the particular products studied utilized this motivational appeal.
Endurance--(A-0; J-0)

TV commercials of neither country utilized this motivational appeal. This appeal is, in a sense, very philosophical and requires sensitivity to utilize.

None of the selected literature dealt with this issue particularly. From the viewpoint of religion, Japanese are supposed to believe in reincarnation as a theory of Buddhism and some sects of Shintoism. However, very few Japanese in general are aware of such a concept in a daily life unless they are devoted Buddhists or Shintoists. Thus, no cultural difference and no technical difference in TV commercials of the two countries was observed in consideration of this motivation.

Defense--(A-4; J-0)

This motivational appeal fell into the category of the same frequency. Among the four automobile advertisers in the collected data, however, it should be noticed that American TV commercials utilized this motivational appeal on four occasions, while their Japanese counterpart did not use this appeal.

As previously discussed, American TV commercials are more realistic and practical. Christopher draws an example of Japanese automobile commercials as follows:
Automobile commercials that emphasize economy and reliability of operation have been demonstrably less successful in selling cars in Japan than those showing Paul Newman at the wheel of a Nissan Skyline or a handsome Latin-looking type in expensive tweeds barreling across a bucolic countryside in a Toyota (Christopher 1983, 204).

As this example illustrates, the result implies that American TV commercials are more practical and Japanese TV commercials prefer a dreamy image to realistic information.

Revulsion--(A-0; J-0)

None of the collected TV commercials utilized this motivational appeal. It is judged to be due to the product category in the collected data. Some recent food commercials in America were engaged in this persuasive technique to project the strong image of pleasure of eating the food advertised. For example, an instant cake mix commercial depicts how fluffy and soft the sponge it makes, how rich and creamy the frosting is, and what a delightful time can be shared with friends or family eating the cake. Therefore, this motivational appeal chooses the product category which is already considered in the society to elicit some extreme pleasure.

This is a very essential motivation of human beings, any cultural difference was not discussed in the selected literature nor observed in the social phenomena apparently for this reason.
Reverence and worship--(A-0; J-0)

None of the TV commercials in the collected data utilized this motivational appeal. This is judged to be the natural outcome when the sensitivity of this issue in society is considered. This motivational appeal is very effective when the persuader is sure of the religious status of the audience and the degree of their religiousness.

Japanese in general are not specifically religious. They do believe in God or a supernatural power; however, they are never enthusiastic about deciding or discussing which God to believe in like Americans do, and they are far from devoted Buddhists or Shintoists. They do not go to temples nor shrines regularly on Sundays or any other days of the week like the majority of Americans go to churches, cathedrals, synagogues, etc. Therefore, a strong appeal to this motivation might sound like a missionary's speech from some extreme religious organizations for the purpose of increasing its membership.

As America was originally settled by immigrants who brought their religion with them to the new land, there is a great diversity in the religious status of the people. The co-existence of many religions in the United States is totally different from the Japanese
counterpart. For example, Christmas seems to be celebrated coast-to-coast, and the community with a heavy population of Jews, like New York, has to sell cards which simply say "Season's Greetings" to avoid religious confusion.

Japan started with Shintoism which takes the pantheistic view. So Buddhism was smoothly accepted and fused with Shintoism when it arrived from India via China. Confucianism was also added to the fusion quite naturally and adjusted to meet the Japanese mentality. Standard Japanese do not read any text of any of the above-mentioned. They do not say prayers at the table or before going to bed like Americans. They do not fast for any significant religious reasons. Religious differences sometimes become an unignorable obstacle to American's marriage, while Japanese pay almost no attention to the issue in the consideration of marriage. As Puritanism in America has many sects, so does Buddhism in Japan; however, the sect does not matter until the individual dies and needs a funeral when an appropriate priest from his/her sect should attend. It is a popular story that people in their twenties and thirties in Japan have to consult with their older relatives or discover the written record somewhere in the house about the sect the
family belongs to when they are suddenly burdened to arrange the funeral.

Thus, this motivational appeal, if ever used, can expect more impact from the American audience than Japanese. However, TV commercials broadcast nationwide, especially by international advertisers, would rarely be appropriate and effective to utilize this motivational appeal.

Motivational Appeals With Greater Usage
In American TV Commercials

Acquisition and saving—(A-11; J-2)

American TV commercials scored considerably higher in this motivational appeal than the Japanese counterpart. However, this does not necessarily mean that Japanese are indifferent to attractively-priced purchases and that Americans are enthusiastic about discounts. According to Christopher, the Japanese preference for image-making TV commercials explains this phenomenon. He draws the example of the automobile advertisement:

Automobile commercials that emphasize economy and reliability of operation, for example, have been demonstrably less successful in selling cars in Japan than those showing Paul Newman at the wheel of Nissan Skyline or a handsome Latin-looking type in expensive tweeds barreling across bucolic countryside in a Toyota (Christopher 1983, 204).
He analyzes this situation as "image creation."

Image creation and skillful appeals to consumer emotions and fantasies work even better in Japan than they do in the United States (Christopher 1983, 204).

None of the selected literature provided data about American and Japanese consumer behavior regarding discount sales. American shopping centers become most crowded between Thanksgiving day and Christmas. In Japan, it is regularly crowded as during America's most crowded season due to its over-population; it becomes beyond description when it is a discount sale, especially for women. Female college students, absent from their classes, would stand in a long line at least three to four hours prior to the opening of the store. The crowded nature of the store is incomparable to anything in America, perhaps the closest comparison would be the doorway of the New York City subway in the rush hour.

Japanese consumers can never be described as less enthusiastic about discounts in comparison to their American counterpart. Although no statistics were found about the above-mentioned aspect, the following might be supporting data to prove that the Japanese emphasize saving money instead of wasting it. Christopher states that the average Japanese puts about 20 percent of his disposable income each year into savings. This is the highest rate of personal savings in any major nation—
roughly four times as large, for example, as the share of his income that the average American saves (Christopher 1983, 272).

Thus, this low appeal to the motivation for acquisition and saving in Japanese TV commercials is judged to be the result of their preference of image-selling TV commercials to practical ones, while the American TV commercial is judged to be utilitarian and more informative about the price.

Companionship and affiliation——(A-27; J-8)

This motivational appeal was far more frequently utilized in American TV commercials than the Japanese counterpart. This motivation can be divided into four aspects. One is companionship and affiliation of married couples; the second is of lovers; the third is between parents and children; and the fourth is of friends. The last three do not particularly demonstrate any noticeable difference between the two cultures, and none of the selected literature discussed these aspects. On the other hand, all the selected literature concluded that there is a difference in the relationship of married couples in Japan and America. Cleaver points out this difference as follows:

Wives talk less with their husbands in Japan, to all appearances, since the latter are home less; the
American style of social life in which couples who are friends of either husband or wife or both come to visit in the home is quite rare in Japan (Cleaver 1976, 117).

In Japan, husbands go for a drink with co-workers and wives go out with other wives in the neighborhoods or friends. In America a couple is a core of the social life, while a group is the basis of activity in Japan.

Reischauer expresses a similar view of Japanese couples:

The long hours devoted to commuting in urban Japan, the relative paucity of vacations, the five and a half day work week which is still common, the willingness of Japanese to devote long hours to overtime work, and the limitation of social life largely to men, all combine to make the amount of time a Japanese couple spends together much less than would be customary in the West (Reischauer 1981, 207).

Christopher analyzes Japanese marriage as becoming increasingly similar to marriage in America; however, he points out the difference as follows:

Though Japanese men in general indulge in more extramarital sexual activity than American men and make less effort to conceal the fact, the divorce rate in Japan is still less than a quarter what it is in the United States (Christopher 1983, 63).

Christopher presents the reasons of low divorce rate in Japan. One is the frequent acquisition of Japanese men's custody of their children. The second reason is the smaller amount of alimony. The third is the public notion of marriage as a commitment that is primarily social and practical in significance (Christopher 1983, 63). Reischauer adds to the above women's financial
incapability due to wage discrimination and their
difficulty of remarrying (Reischauer 1981, 212). In many
cases, the less time they spend together saves more
marriages in Japan. The wives do not see their husbands
so much that they think the complicated procedure of
divorce is a waste of time. Actually the phrase Teishu
*genki de rusu ga ii*, meaning "Husbands are best when
healthy and not home," caused more than a nodding
response from housewives all over Japan when the phrase
was used in the TV commercial of a household product
called *Tansu ni Gon* in 1986. Reflecting the fact
mentioned above, American TV commercials feature happy,
married couples or lovers far more often than their
Japanese counterpart. This accounts for the difference
in the use of this appeal.

**Imitation and conformity--(A-11; J-0)**

Contrary to the common notion of Japanese strong
conformity, the collected data showed a stronger appeal
to this motivation in American TV commercials. Ehninger
et al. draws some examples of the usage of this
motivational appeal in commercials:

Commercials stressing what "the in-group does," what
the "serious joggers run in," and what "all true
Americans believe" contains appeals to conformity
(Ehninger, Gronbeck, and McKerrow 1986, 110).
Christopher points out Japanese strong groupiness as follows:

Probably the single most important thing to know about Japanese is that they instinctively operate on the principle of group consensus. For an individual to achieve self-gratification at the expense of the collective welfare is regarded as unspeakably reprehensible, and individual self-assertion in almost any form is rigorously discouraged. "The nail that sticks up gets pounded down," says one of the most famous Japanese proverbs (Christopher 1983, 53).

On the other hand, Cleaver and Reischauer correct the public notion of the American Lone Ranger myth and Japanese apathetic robots merging with the group. Although Reischauer agrees that no difference is more significant between Japanese and Americans, or Westerners in general, he adjusts this concept thus:

Part of this difference between Japan and the West is myth rather than reality. We (Americans) have so idealized the concept of the independent individual alone before God, the law, and society, that we see ourselves as free and isolated individuals far more than the facts warrant (Reischauer 1981, 127).

He also sees "painfully self-conscious individuals" in Japanese literature. He concludes his viewpoint of this issue as co-existence of strong group orientation and individualism:

Although the Japanese subordinates his individualism to the group more than the Westerner does, or at least thinks he does, he retains at the same time a very strong self-identity in other ways. He is insistent on emotional-expression, even if he limits this to more channeled ways than does the Westerner (Reischauer 1981, 146).
analysis, the Japanese TV commercial has a tendency to feature uncommonly handsome people leading improbably glamorous lives (Christopher 1983, 204). In American advertising theory, it makes more sense to feature an ordinary housewife using the product when they are trying to sell the detergent rather than featuring celebrities such as singers and actresses who are very likely to have maids. But TV commercials for household goods in Japan often feature famous female singers and actresses who are married doing housework in their gorgeous kitchen or living room. Therefore, American advertising creation theory utilizes this motivation of imitation and conformity more frequently, persuading the audience, "This person, as a housewife just like you, chooses this detergent. Shouldn't you?" This tendency must be recognized along with national characteristics in the consideration of American TV commercial's higher utilization of imitation and conformity.

Humor—(A-25; J-5)

The use of this motivation was remarkably higher in American TV commercials than the Japanese counterpart. The sense of humor is quite different between the two cultures, but as far as the frequency is concerned, American TV commercials are judged to be far more comical in general than Japanese TV commercials.
The question of quality difference does not appear to have an established hypothesis. Americans have always complained that Japanese jokes are impossible to understand. Some are even suspicious whether Japanese ever laugh like Westerners. Christopher expresses his wonder about the amount of laughter at a Japanese hostess bar, which is far more than the amount that typical businessmen laugh. He states that Japanese laughter, like the famous Japanese smile, often reflects embarrassment rather than amusement (Christopher 1983, 159). His analysis may be the result of limited contact with the non-businessmen classes and inability to understand the Japanese sense of humor.

On the other hand, many English language instructors in Japan have their students read American jokes in an attempt to teach them the American sense of humor, finally assigning them the difficult homework to discover "Where is the punchline?"

Thus, humor is very culture-bound and it would be extremely difficult to compare the content of the humor. In the sense of frequency, however, the result of this study reveals that humor is seen more in American TV commercials, at least for the type of products examined in this study.
Motivational Appeals With Greater Usage in Japanese Commercials

Curiosity--(A-36; J-55)

None of the selected literature specifically discussed this aspect of cultural difference between the two countries. The counted score in Chapter III would not be sufficient to warrant a discussion about which country's audience is more curious than the other.

Curiosity might be a very essential factor shared by human beings all over the world. However, the environment does affect the degree of curiosity. People would demonstrate a higher degree of curiosity toward somebody, something, or some event slightly different from their counterpart where a great deal of homogeneity can be found. On the other hand, people would be indifferent to the same object where a wide range of diversity can be observed.

Japan is a highly monoracial and monocultural country compared to America. Many American neighborhoods grew out of ethnic ghettos. Immigrants arriving in strange American cities tended to huddle together with fellows of like language, customs, and religion (Cleaver 1976, 112-3). Therefore, there can be found very much diversity among the communities.
The geographical setting was vital to Japanese isolation. Japan is often compared to England from the geographical viewpoint in the relation to the culture. However, the more than hundred miles that separate the main Japanese islands from Korea is roughly five times the width of the Straits of Dover (Reischauer 1981, 32).

Japan experiences more than natural isolation. Artificial isolation was practiced by the government for more than two centuries from 1638 to 1853. During this isolation, the Japanese were almost completely sequestered from foreign contacts, and for over a thousand years immigration of any sort into Japan has been only infinitesimal (Reischauer 1981, 32, 35). This brought a high degree of racial and cultural homogeneity.

For these factors, America finds more acceptance toward different people or things, while Japanese pay much attention to any difference in the object.

Aesthetic enjoyment--(A-2; J-14)

Japanese TV commercials noticeably scored higher in this appeal than their American counterparts.

Christopher points out this aspect as escapism:

The world portrayed in Japanese TV commercials is a highly escapist one, full of chic, uncommonly handsome people leading improbably glamorous lives (Christopher 1983, 204).
The same thing can be said about American daytime serials, and American TV commercials and Japanese daytime serials interestingly share the common trait of realism.

Christopher lists possible reasons for the escapism in Japanese TV commercials as the psychic pressures imposed upon the average Japanese by high productivity standards, crowded living quarters and the demands of a conformist social order (Christopher 1983, 204). However, this reasoning does not apply to American daytime serials.

Makoto Nakamura, Director of Tokyo Art Directors' Club, explains this phenomenon from the viewpoint of the advertisement maker. He sees too much emphasis on practical aspects of the product in American advertisements. He insists that advertisements should be emotional and imaginative as well as practical and informative. His remark well represents the attitude of Japanese art directors. Nakamura adds that Japanese advertisements used to be even more obscure. They mentioned the brand name but did not talk about the product or service advertised in detail because there did not exist many brands for one type of product and the audience knew what exactly was advertised just hearing the brand name. Therefore, advertisements were made to
look beautiful for the purpose of attracting people's attention (Nakamura 1986, 16-8).

Cleaver points out the factor on the audience side to explain this phenomenon. According to him, a larger number of Japanese than Americans devote themselves to arts as their hobbies.

Many American working people have a contempt for what is thought to be "high culture," as an affectation of the leisurely rich, and one seldom sees, for example, working-class Americans in an art gallery. People of all strata are seen in a Japanese gallery; in fact, department stores devote their top floors to gallery space--and people from all walks of life show up (Cleaver 1976, 51).

More frequent use of this motivational appeal in Japanese TV commercials, therefore, can be attributed to social expectation. As art is felt more familiar and a part of daily life in Japan, the audience greatly respond to the advertisements with many aesthetic factors. Therefore, Japanese advertisements come to put more emphasis on the aesthetic aspect than clear, direct, and persuasive messages. On the other hand, American audiences expect advertisements to be informative and practical as they have been, so American advertisers and advertising agencies tend to make more of that aspect than the aesthetic or emotional aspect.
Relief from restraint--(A-0; J-14)

The discussion of this motivation is very much interrelated to the areas of "achievement and display" and "recreation." Japanese TV commercials scored outstandingly high in this appeal. It again reflects the strenuous Japanese life, and how much people long for relief from restraint.

As was previously discussed, Japan is overcrowded, while America enjoys a more spacious land in most parts. The size of Japan is smaller than that of California. Reischauer puts it in an easy-to-understand comparison: in terms of terrain and population, it might be to New York, New Jersey, Pennsylvania, and all of New England, minus Maine (Reischauer 1981, 3). In respect to population, there are four giants in the world--China, India, the Soviet Union, and the United States. America had a historic accident to expand the population. Japan, ranking seventh in the world next to Indonesia and Brazil, has always been crowded in its long history. As far back as the early seventeenth century, Japan had about twenty-four million inhabitants. That surpassed the population of France, the then largest country of Europe (Reischauer 1981, 4). This situation of overcrowding in Japan, therefore, is a deep-rooted factor of their psychology.
Another cause of stress is the work situation in Japan. As previously discussed under the section on "recreation," it is nothing remarkable for a Japanese businessman to work overtime about two to three hours a day and to go into the office for another few hours.

This is not limited to the businessman class only. Japanese life seems to be more strenuous than that of Americans regardless of the age or status. The tension starts in their childhood in Japan. Christopher provides the view of how much time American and Japanese children spend in school. The Japanese public school week is five and one-half days and the school year runs 240 days versus 180 days in the United States. In addition, Japanese teachers dispense homework liberally: a minimum of one to two hours a day is required of primary school students, and in junior high the minimum expected increases to two and one-half hours a day (Christopher 1983, 87-8). America finds the "Jewish mother" as a counterpart of Japanese Kyoikumama (educational mama); however, kyoikumama is more widely and bitterly caricatured in its society. Sometimes the name gains the suffix of gon which makes it sound like a monster or dinosaur. Kyoikumamagon may be translated as "educatiasaurus." Kyoikumama, according to Christopher's explanation, sets her children's academic success above
everything else in life. She chooses a "good kindergarten" for her children to get into "good primary school," which leads to "good junior high and senior high schools," resulting in "good college" vital to be employed by the "good company." This is not totally unknown in the United States; however, Christopher still concludes that American parents do not go that far to for their children's lives (Christopher 1983, 88).

When the focus is shifted to the life of women, it still seems more strenuous in Japan than in the United States. Occasionally girls receive less pressure of getting into a "good school" because the parents give them the other alternative of getting married to a "good husband" who went to a "good school" and is working for a "good company," making "good money." However, when they are allowed to choose that alternative, they are destined to experience another kind of pressure of getting married at the right age, usually considered as the age of twenty-three to twenty-five.

Even after they are successfully married to a "good husband," the conflict with mother-in-law and obligation of socializing with relatives-in-law becomes very often a depressing factor for the young bride. In America, the marriage is based on the relationship between husband and wife. Two individuals inform their
parents and others of their engagement and wedding. In Japan, instead of just "telling," they have to "ask" their parents for their agreement. It is not a law, but it is a well-observed custom. Japanese marriage is in the process of being more Westernized, however, many cases appear to remain considerably traditional. The marriage still is regarded as the involvement of the entire two families including all the relatives from aunts and uncles to cousin's mother-in-law.

Thus, Japanese life overall is very strenuous. Of course, Americans have their own particular pressure and stress, but it seems that American society has more flexibility to ease their stress. It is reflected in many physical factors as were discussed, and TV commercials revealed a sizable difference in the degree of the desire for relief from restraint between the two countries.

Pleasant sensation--(A-10; J-21)

Japanese TV commercials demonstrated a stronger tendency to utilize this motivational appeal. None of the selected literature specifically discussed cultural differences in the desire for pleasant sensation. However, as was introduced in the areas of "relief from restraint" and in "recreation," Japanese life in general is more strenuous than American life. It is so in many
ways, but the major difference was discussed in the areas of the work situation and vacation system, education and competition, marriage for women, and over-crowding. This is judged to naturally elicit a stronger desire for pleasant sensation.

This persuasive technique is often utilized in the slice-of-life type of TV commercial introduced in Chapter III as one of the ten electronic expressions of ideas by Hooper White (White 1981, 17-35). The first part establishes a problem dramatically, and the produce is introduced to solve the problem. In the last part, this pleasant sensation is demonstrated when the problem is solved with the purchase and use of the product. This can be observed in many other American TV commercials. But most of them are advertisements of household goods. Therefore, it may be concluded that this type of utilization of this motivational appeal in the slice-of-life was not observed in the collected data due to the product category. On the other hand, Japanese TV commercials utilized this motivational appeal other than slice-of-life situations because it is missing in their strenuous life and people desire the sensation.
**Summary**

This chapter examined the cultural factors to explain the result shown in Chapter III. First it analyzed the motivational appeals showing no significant difference in the frequency between Japanese and American TV commercials. Those motivational appeals were achievement and display; fighting and aggression; power, authority, and dominance; adventure and change; fear; deference; pride; loyalty; tradition; sexual attraction; luxury; recreation; creativity; sympathy and generosity; independence and autonomy; endurance; defense; revulsion; and reverence and worship.

Then it analyzed the motivational appeals showing more frequency in American TV commercials than the Japanese counterpart. Those motivational appeals were acquisition and saving; companionship and affiliation; imitation and conformity; and humor.

Lastly, it analyzed the motivational appeals showing more frequency in Japanese TV commercials than the American counterpart. Those motivational appeals were curiosity; aesthetic enjoyment; relief from restraint; and pleasant sensation.
Among the motivational appeals in the first category, those which resulted in the frequency conflicting with the cultural explanations in the selected literature were as follows:

- fighting and aggression
- power, authority, and dominance
- adventure and change
- deference
- pride
- sexual attraction
- recreation
- creativity
- independence and autonomy

In the second category, the two motivational appeals which resulted in the frequency conflicting with the cultural explanation in the selected literature were acquisition and saving; and imitation and conformity.

All the motivational appeals in the third category were in accordance with the cultural explanations in the selected literature.
CHAPTER V

SUMMARY AND CONCLUSIONS

Summary

This study represents an attempt to examine what persuasive techniques are utilized in American and Japanese TV commercials and to determine what cultural factors account for the result.

Introducing many other advertising media than mass media such as TV, radio, newspaper, magazines, the study showed how much advertising information we are exposed to in everyday life.

Among all the media, television was determined to be the most effective advertising medium to reach the audience internationally.

This study also examined three theories of international advertising: standardization, localization, and neutral. Standardized advertising applies basically the same advertising message to many markets. This theory is based on the concept that all the human beings the world over share the same basic needs and motivations. Localized advertising differentiates the advertising message depending on the
market. This theory emphasizes cultural differences and various local conditions and specific needs. Neutral theory applies a case-by-case formula to each situation. It considers that the appropriateness of each advertising approach will vary across product categories and will depend upon several product-related and environmental factors. None of the theories has attained a consensus to be judged as the most effective by advertising researchers.

The collected American and Japanese TV commercials were carefully examined according to the criteria established by the motivational appeals listed by Ehninger et al. Those selected motivational appeals were as follows:

1. achievement and display
2. fighting and aggression
3. power, authority, and dominance
4. acquisition and saving
5. adventure and change
6. curiosity
7. fear
8. deference
9. pride
10. loyalty
11. tradition
12. sexual attraction
13. personal enjoyment
   a. luxury
   b. aesthetic enjoyment
   c. recreation
   d. relief from restraint
   e. pleasant sensation
   f. humor
14. sympathy and generosity
15. companionship and affiliation
16. imitation and conformity
17. independence and autonomy
18. creativity
19. endurance
20. defense
21. revulsion
22. reverence or worship

The score of each motivational appeal was presented to show the difference by country. Chi square value was utilized to classify the difference of the scores between the two countries into three categories: the first category showing no significant difference, the second category showing more frequency in American TV commercials, and the third category showing more
frequency in Japanese TV commercials. The first category included the following:

Achievement and display
Fighting and aggression
Power, authority, and dominance
Adventures and change
Fear
Deference
Pride
Loyalty
Tradition
Sexual attraction
Luxury
Recreation
Creativity
Sympathy and generosity
Independence and autonomy
Endurance
Defense
Revulsion
Reverence or worship

The second category included the following:

Acquisition and saving
Companionship and affiliation
Imitation and conformity

Humor

The third category included the following:

Curiosity
Aesthetic enjoyment
Relief from restraint
Pleasant sensation

An attempt was made to identify those cultural factors which may have contributed to the frequency of each motivational appeal observed in the collected data.

Conclusions

There was some disagreement between the result and cultural explanations in the selected literature. The following three viewpoints may possibly explain the disagreement:

1. The particular product category in the collected data did not demonstrate the general tendency. For instance, the motivational appeal "deference" can be very frequently observed in the product categories such as medicine and detergent or any other products for which a "next-door neighbor's" recommendation would persuade the individual to purchase. The collected data happened not to include those product categories.

2. International advertisers displayed different attitudes from local advertisers of the same type of
product. When the sale of the product is planned to increase internationally, advertisers sometimes prefer not to be associated with particular local celebrities. Or Japanese automobile companies, for example, prefer not to emphasize their nationality so much because it might reinforce the notion of the trade imbalance.

3. The audience sometimes wants to see on the screen what is missing in the real world. On the other hand, the audience dislikes being reminded of the overly familiar reality which can be very much observed in everyday life.

Considering the motivational appeals which were more frequently utilized in American TV commercials, the following conclusions may be drawn:

1. American TV commercials are practical and realistic. They frequently utilize the motivational appeals of companionship and affiliation, and humor because the audience smiles, laughs, and likes the advertisements and consequently likes the product or service advertised.

2. American TV commercials try to persuade the audience utilizing the motivational appeal of acquisition and saving because economical purchase makes sense to the consumer.
3. The motivational appeal imitation and conformity was revealed to be utilized frequently in American TV commercials despite the strong encouragement of individualism in the society.

In consideration of the motivational appeals more frequently utilized in Japanese TV commercials, the following conclusions may be drawn:

1. Japanese TV commercials take the approach of appealing to the audience's emotions.

2. They show aesthetical, exciting, or unrealistic scenes to catch the attention of the audience.

3. They also depict the scenes to cause pleasant sensations, resulting from a desire for relief from many strenuous factors in Japanese society.

Recommendations for Further Study

The completion of this study has determined what persuasive techniques are utilized in TV commercials recently broadcast in Japan and the United States and attributed the result to cultural factors in both countries. Further study would be valuable to measure the effectiveness from the viewpoint of memorability and likability, and determine which country's TV commercials of each brand were more successful.
Also it would be interesting to concentrate on one or a few brands advertised internationally, and collect their advertisements from many countries and examine whether the advertiser is following standardization, localization, or neutral theory and attempt to determine the reasons.

It would also be worthwhile to concentrate on one motivational appeal and examine in more detail.

It is also possible to concentrate on public service advertisements, such as drug problems, child abuse, and AIDS. This might explore the usage of motivational appeals which the current study did not observe.

Since the current study did not collect a wide range of product category, it would be valuable to cover a wide and balanced range.

This study has determined the general traits of American and Japanese TV commercials in relation to the cultural factors. Further investigation, as recommended above, would certainly further extend the understanding of each culture and social environment because advertisements are as efficient as other forms of cultural expression such as plays, literature, and the fine arts to examine such relationships.
BUDWEISER, U.S.A.

The headlights of a sport car automatically push up from the car body.

A shot of a slim female body in a shiny golden dress.

A profile of Male No. 1 is shown. Then he turns to the camera.

Budweiser neon light.

Male No. 2 spins a volleyball on his point finger.

Male No. 3 steps onto very old stone stairs.

Male No. 4 gestures to signify "Come over here!"

An old convertible car with a couple of men aboard stops.

A close-up of the neon light which says, "Record Tapes."

Pizza delivery man filmed from above, creating the feeling that the viewer is looking down from a window high up in the building.

A young girl is standing by the band with a pizza delivery box in her hand.

People on the beach are just about to play volleyball.

Another shot of the music band. People playing volleyball jump up to block the attack. One of them hits
the sand on the ground corresponding to the rhythm of the background music.

A truck with a Budweiser logo on the car body passes by.

A close-up of a serious looking volleyball player who is just about to serve the ball.

A shot of the band, and of a young girl.

A man's hand is in close-up to show the action of taking a bottle of Budweiser out of chunks of ice.

Another shot each of the band and a close-up of the girl who now wears a straw hat. It shows the bottle design of Budweiser.

A couple talking happily in the living room.

A close-up of the neon light reading, "Budweiser."

Music has been played all the time during the above-mentioned activities. The music is a jazzy rock song whose words mention "King of beers," or "I'm a Bud man."

No voice-over nor letters shown on the screen.
BUDWEISER, JAPAN

A western-looking male in a white shirt stands in the middle of the prairie, his sport jacket hanging over his shoulder. His briefcase is shown placed on the ground.

Country Western music is played.

It seems to be windy.

The man drinks a can of Budweiser.

Two white horses and eight dark brown horses run from the left to the right.

Another scene of the man drinking Budweiser.

Then the scene of the prairie.

The man's profile is shown staring at something (probably the horses). He appears to be deep in thought.

The horses are shown running again.

Then another action of the man drinking beer is shot from behind.

Voice-over: "Hatarakeba hatarakuhodo (The harder you work), biiru wa umaku naru (the better the beer tastes)."

Voice-over by a native English speaker: "King of beers, Budweiser."

Letter: "King of Beers, Budweiser."
COCA COLA, U.S.A.

Hundreds of young people are shouting, "Max, Max, Max . . .," with cans of Coca Cola in their hands.

The sign says, "Cokeologists' Reunion."

There can be seen one huge screen and four other smaller ones above the smoky, bright stage in a huge auditorium. Max Headroom, originally from England, computer graphic animation character, appears on the screen in a white shirt with a red tie. He has blonde hair and blue eyes. His voice is made by computer and synthesizer. He stutters.

Max: "Is this a private party? Or can any star crash? So new coke is catching on, the taste is better and newer than, than, than, than . . ."

Audience: "Pepsi!"

Max: "Oh! You said the P word! So what I want to know is, if you're drinking Coke, who's drinking Pepsi?"

Audience: "You said the P word!"

Max: "If you can't beat it! Catch the wave!"

Letter: "Catch the wave. Coke."
DIET COKE, U.S.A.

It shows the beach and the blue sky, but they can be judged as man-made and filmed in the studio.

A sports car is shown.

Pointer Sisters, American well-known singers, come out with shining light. They are in bright costumes. They sing the Diet Coke song, "Just for the fun of it . . ." while standing on the surface of the water.

A male with a well-built body and a female with blonde hair and sun-tanned skin watch the mysterious light where the Pointer Sisters appeared.

Two penguins in waiter costumes with red sashes and red bow ties walk by with a Diet Coke can on trays.

Three cans of Diet Coke come out of the water, then an old man in a waiter's costume with a Diet Coke can on the tray also comes out of the water.

Many small parachutes with Diet Coke cans come down from the sky. A troop of people on the beach stand up to catch them.

It shows two girls with very long hair, from the back, sitting in beach chairs.

The penguins pass by again.
Close-up of one of the two girls with long hair, drinking a can of Diet Coke. They wave their tails, disclosing that they are actually mermaids.

The Pointer Sisters receive Diet Coke from the tray that the old waiter is holding.

A huge can of Diet Coke comes out of the water.

A close-up of a young female drinking Diet Coke from a bottle.

Letter: "One calorie."

The Pointer Sisters sing the final phrase, "Just for the fun of it, Diet Coke!" in front of the huge can of Diet Coke.

Letter: "One calorie, Diet Coke."
COCO COLA, JAPAN I

The view from above of a young male diving into a swimming pool is shown. A chunk of ice falls into a glass of Coca Cola, overlapping the image of the young man diving into the swimming pool.

It shows a group of young females doing synchronized swimming, and a group of young males drinking Coca Cola.

Another shot of synchronized swimming; their legs are shown popping out of the water.

A western-looking teenage girl is smiling and drinking Coca Cola.

Again, three different movements of synchronized swimming are demonstrated.

A young male is filmed from under the water swimming.

The synchronized swimming team members are shown this time drinking Coca Cola on the pool side.

A teenage male is shown drinking Coca Cola.

The top of a Coke bottle pops up.

Background music sings: "Coke is you, Coke is me, Coke is it! Sawayaka (refreshing) every day. Coke is you, Coke is me, Coke is it!"

A young female points to a glass which has Coca Cola's logo on it.
A close-up of a female leg in a red pump shoe with an anklet.

A young female, in a black tank-top and a black mini skirt, and a young male appear.

Music sings: "Mabushii anoko (She's great-looking), Sawayaka (refreshing) every day, every night."

Three young males stand by the motorcycles, drinking Coca Cola.

A young male in Aloha shirt dances beside a vending machine of Coca Cola.

Another young female drinks Coca Cola in monoclomatic costume with huge earrings.

Another young male dances in a black sweatshirt and jeans.

Then it shows several dancing feet, which remind the viewer of the scenes in the movies called "Foot Loose."

Young people sing: "Yeah, yeah, Coke is it!"
CONTAC, U.S.A.

The setting is the Health Center in a spaceship.

A man walks up to the computer in the Health Center and stands in front of it. He places his hand on the screen of the computer for the purpose of his identification.

Computer: "Good morning, Mr. Field. Diagnosis: bad cold."

Voice-over: "Discover the future of relief. Contac twelve-hour caplets. They do more than Sudafed and work twice as long as Actifed tablets. Until there's a cure, there's a Contac."

Close-up of Contac caplet and the package.
Three ugly-looking females (intentionally, humorously ugly-looking with strange hair styles and make-overs) are being all ears to the conversation between a young girl and a young man standing behind the three females. The setting is apparently a business office. The three females have hostile expressions on their faces against the girl.

Man: "Contac sogo kanbo yaku. Kaze gusuri no nakani bitamin C ga haitte runda. (Contac Multi-symptom cold reliever. It's a cold medicine with Vitamin C in it.)"

One of the three women: "Ano hito, kaisha ju no hito kara Contac moratteru rashii wayo. (Heard that girl is getting Contac from all the people in the office.)"

Young girl: "Contac morau no hajimete nandesu. (Nobody gave me Contac before!)" (In a joyful voice.)

Three women: (Looking at each other with surprised and angry expressions.) "Yoko iuwaya nee! (How dare she ever say that?)" (In the meanest voice.)

Voice-over: "Contac sogo kanbo yaku. Shin hatsubai. (Contac Multi-symptom cold reliever. It's new.)"
FINESSE, U.S.A.

Man's voice-over: "Dear Linda, Hope you can make my concert tonight. Love, Michael."

A white envelope is slipped under the white door. Woman with long blonde hair in a white blouse with black collar opens the letter and reads it. She smiles, holding the ticket to the concert close to her lips.

Voice-over: "Tonight your hair has to look its best."

The bottle of Finesse conditioner and the brand name are shown.

Woman wearing underwear, brushes her hair. The picture tone is misty.

Voice-over: "And it will. You use Finesse."

The bottle now with water drops on it is demonstrated to be turned forty-five degrees, as if it is being used in the shower room.

Music sings: "Feeling beautiful, nothing less than beautiful, nothing less than Finesse."

The woman in shiny blue dress is stepping down from the porch of an old brick building. She gets into a shiny blue convertible car. She drives and stops at the traffic lights.

The bottle of Finesse conditioner is shown again.
A motorcycle driver with a black helmet stops beside her. He gives her a rather long glance. She notices it. She shakes her head and big dangling earrings as if showing her blonde hair and smiles a confident smile. She steps into the concert hall.

Michael, the pianist, is looking at her from behind the black curtain on the stage. She seats herself.

Voice-over: "Finesse conditioner. The perfect conditioning whether your hair needs a little or a lot."

A middle-aged couple enters the scene and pass by her. The man is wearing a black bow tie and black suit. His partner is wearing a high-neck black evening dress. Both, wearing thin metallic frame glasses, look at her.

Michael sits in front of the piano. He puts his hands on the keyboard.

Linda applauds.

Michael turns to her and winks at her.

Linda puts her hand over her face, laughing.

The logo on the wet bottle, "Finesse Conditioner," is shown with the letter reading, "Nothing less than Finesse."
FINESSE, JAPAN

Letter: "FINESSE (in English). Finesu Kondishonaa (Finesse Conditioner, in Japanese)."

The bottle of Finesse conditioner is displayed.

Voice-over: "Tsukete oku jikan ni yotte, rinsu nimo toriitomento nimo. (Depending on how long you leave it on your hair, it can be regular conditioner or treatment conditioner.)"

Western-looking woman with long brown hair is shown applying the conditioner in the soft light.

Letter: "Rinsu nimo . . . (It can be regular conditioner . . .)"

The bottle with the logo, "FINESSE Conditioner," shown. The profile of the woman.

Letter: "Toriitomento nimo . . . (It can be treatment conditioner . . .)"

Letter and Voice-over: "Utsukushiki jikansa kougeki. (Beautiful time gap attack.)"

The woman is standing on the big sundial like an ancient Greek statue.

The background is very abstract, showing a curve symbolizing a mountain on the left and the steps on the right. The shadow on the sundial turns clockwise very slowly.
The figure of the woman is turned into the bottle of Finesse conditioner.

Letter: "FINESSE (In English). Finesu Kondishonaa (Finesse Conditioner in Japanese.)"

Voice-over: "Finesse Conditioner. Shiage mo Finesse. (Finesse for the final touch, too.) Muusu tanjo. (Mousse, it's new.)"

Letter: "Finesu shanpuu mo goriyou kudasai. (Please use Finesse shampoo, too.) Shiage mo Finesse. (Finesse for the final touch, too.) Muusu tanjo. (Mousse, it's new.)"

Two blue bottles of Finesse are placed on a piece of white silk.
GILLETTE, U.S.A.

The following scenes are shown in slow motion:
A boxer gets punched on the cheek.

A woman with a black ribbon in her blonde hair and wearing an evening dress slaps a man on the cheek. The slapped man in his suit and bow tie covers his cheek with his hand to heal the pain.

A baseball player slides into base without dust flying. Then the glove of another player bangs his cheek.

An ice hockey player with a white mask gets hit by the ball. Crushed ice splashes all over from his mask.

With normal speed of filming, a man is shown shaving very painfully.

The package design of Gillette is displayed.

The close-up shot of a finger touching along the razor blade to demonstrate its smoothness.

Voice-over: "Your face takes enough from you without your disposable razor hurting it more."

Music plays during the sequence of slow motion scenes: "You know it hurts so bad, hurts so bad, you know it hurts so bad . . . ."

Voice-over: "Now Gillette introduces Good News Plus. The new disposable with a white lubri-smooth strip
designed to reduce the falling skin irritation. Finally, there's a disposable that feels so good."

This time the man is shown shaving smoothly and comfortably with a smile.

A three or four-year-old child pats the man's cheeks lightly.

The man hugs the child and rubs his cheeks to those of the child. They laugh.

The final scene shows the package design.

GILLETTE, JAPAN

Voice-over: "Blue Two. **Fukazori ga kiku nimaiba.** (Blue 2. Double layered razor; it shaves perfect, very close to the skin.) **Sori gokochi yoku, sori agari soukai.** (Shaves smooth, feels soothing.)"

A woman in her twenties is lying down on the beach very close to a man. She has suntanned skin, and is wearing a sleek swimsuit. This sexy woman is staring at the man lying down on the beach with his eyes closed. The woman rubs her cheek to his.

Woman: "**Omowazu hoozuri shitaku naru.** (Can't help feeling his cheeks.)"

The razor, Blue 2, comes out of the water. The man is shown shaving.

Voice-over: "**Korekarano tsukaisute.** (The disposable for the new generation.) Gillette Blue 2."
HONDA, U.S.A.

Simple high tone of synthesizer is heard. It gives the feeling of tension. Footsteps resound like someone walking in a huge garage or any type of spacious hollow place.

All of a sudden, the scene is changed to Honda Prelude Si running at high speed.


Another still scene of the car; the side of the car body is shown from the viewpoint of someone walking toward the car. The next is a sudden scene of the car applying the brakes.

Letter: "Braking: 60-0 146 feet."

The scene of the car continues; the viewpoint is of a person going around to the back of the car.

This is followed by another sudden scene of the car turning the curve at high speed.

Letter: "Lateral Acceleration: 0.83 g."

Voice-over: "Facts and figures are one thing, but the best way to judge Honda Prelude Si is by the seat of your path."

The view is now going over the car and it focuses on the seat from above.

Letter: "Honda The Prelude Si."
HONDA, JAPAN

Letter: "Sedan shin kokyuu. (Sedan takes a deep breath, also this means Sedan breathes "new" air.)"

Sedan Integra is shown on green grass with Tudor style houses in the back.

Music sings: "Sweetheart, kokoro wa kimino, sweetheart . . . (Sweetheart, my heart is yours, sweetheart . . .)."

It is sung by a well-known Japanese singer, Tatsuro Yamashita, who is popular among people especially in their twenties and thirties.

Voice-over: "Jidai o shin kokyuu suru. (It breathes in the new generation.) Honda no atarashii sporty formal. (Honda presents New Sporty Formal.) Integra 4-door Sedan tanjo. (The birth of Integra 4-door Sedan.)"

A Western, good-looking man in a suit is taking off his coat.

A Western-looking child gets out of the car parked in front of the old brick house.

The next scene is a close-up of the man and the child wrestling on the grass.

Then the scene is changed to the man driving the car with the child next to him in the front seat.

A long shot of Integra 4-door Sedan running.
The general background reminds the viewer of England or an old European town.

Letter: "4-door Sedan, Integra. Honda. Kuruma ga kosei ni naru. (Your car becomes your identity.) Honda Verno ten e. (Visit your Honda Verno dealers.)"
ISUZU, U.S.A.

A man in a suit and his mother are standing by Isuzu Trooper 2.

Man: "This is my mom." (He puts his hands on his mother's shoulders. He is smiling a big smile. And he steps forward to come closer to the camera.) "And if everything I say about the four-wheel drive Isuzu Trooper 2 isn't true, may she be struck by the lightening."

Lightening flashes in the back.

Letter: "Good luck, Mom."

Man: "It can carry a symphony orchestra."

Letter: "More like a 5-man combo."

Man: "Or every book in the Library of Congress."

Letter: "Well, 79 cubic feet of them."

Man: "And the nice part is the Trooper 2 starts at just $10.80."

His mother gets struck by the lightening.

Letter: "$10,809. He moved the decimal point."

Man: (Still a smile all over his face.) "My mom's word on it." (with loss of confidence.) "Mom?" (as if promoting response from his Mom who is supposed to be standing behind him.)

Voice-over: "See the affordable 4-wheel drive Trooper 2 at your Isuzu dealer today."
ISUZU, JAPAN

Letter: "Machi no yuugekishu. (Fun go-getter on the streets. Translation is explained in Chapter III.) Isuzu Gemini."

The location is Paris, France. Symbolizing the car's name, "Gemini," yellow and red Isuzu Geminis are running parallel along the river as if they were glued to each other, turning around like a spin.

The music is "Waltz of the Flowers" from Tchaikovsky's The Nutcracker.

The two cars remind of two ballet dancers or ice-skaters. The cars jump at the same time to the same height with the Eiffel Tower in the background.

Voice-over: "Machi no yuugekishu. (Fun go-getter on the streets.) Isuzu Gemini."
KELLOGG, U.S.A.

The logo of Kellogg's is shown on the left. The screen is just black.

The letter appears as a young female's voice is heard, saying, "Kellogg's Corn Flakes is what cereal is supposed to be . . . ."

Then the setting is transferred to the street in the daytime.

A young female speaks in a testimonial format.
Young female: "... it's natural, ... it's crunchy, ... it's ... what I eat."

Kellogg's Corn Flakes is demonstrated to be coming out of the package.

A male in his thirties or forties, with moustache speaks in the testimonial format.

The background is bright and the green of trees can be seen.

Male: "My grandma, she actually turns me on to it. She calls it health food."

An older man in a red cardigan with bow tie and grey hair speaks also in the testimonial format.

Older man: "I usually like to put fruit on it, cream, and eat it right straight down."

Cereal with raspberry is shown with milk pouring on to it.
Older man: "And it is de-e-e-licious!"

It shows a spoonful of the cereal.

The man with the moustache comes back to the screen.

Male with moustache: "They eat it by the mega-bites."

A young male who seems to be a college student appears and speaks.

Young Male: "Kellogg's Corn Flakes . . . that's my cereal . . . and that's my girl friend's cereal. And that's great 'cause . . . we agree on something.

Voice-over: "Corn Flakes from Kellog's. It's what cereal is all about."

It shows the package design.

Letter: "How 'bout those Kellogg's Corn Flakes now."
KELLOGG, JAPAN

Sound of a rooster is heard. It shows the package design of Kellogg's cereal.

Voice-over: "Ganbaru ichinichi. (A day starts. You've got to get going.) Nakajima sanchi no asa wa Kellogg Corn Flake. (Mornings at Nakajima's start with Kellogg's Corn Flake.)"

Nakajima family sits at the breakfast table. Nakajima is a famous pro-golfer.

The lighting is arranged in a white tone to give the touch of morning sunlight.

Mr. Nakajima puts the corn flakes into the bowl. Milk is poured onto the flakes.

Letter: "6 shurui no bitamin + tetsuban. (6 kinds of vitamins + iron.)"

Nakajima eats the corn flake and says:

Nakajima: "Kellogg wa sakusaku site oishiina. (Kellogg's Corn Flakes are crispy and tasty.)"

A small boy and a small girl and his wife are shown at the table.

Voice-over: "Ii ichinichi no sutaato ni. (For the good start of a good day.)"

The package design again is shown in the center of the table which has a blue table cloth on it. Salad and orange juice are shown, too. Walls are all white and
so are the spoons, forks, and cups. Green can be seen from the window. This color combination in the setting is creating fresh feelings of the morning.

Music sings: "Kellogg Corn Flake."

Letter: "Eiyou utakana choushoku o. (Nutritious breakfast from Kellogg's)"
Voice-over: "Kodacolor VR-G Film. Film that captures the color of kids."

It shows the package design

Music with children's chorus singing: "We're all moving to a different rhythm. We will make the whole world sparkle. And we will make the whole world fun. Don't you know? We're all part of the color of life."

While the song is played, various children appear in the following order:

Twin babies wearing blue diapers and white shoes, toddle. The background is green grass and trees.

Four or five-year-old girl in blue sweatshirt and jeans is running in a park with a big St. Bernard dog.

Three or four-year-old boy gallops, riding a wooden horse.

Three or four-year-old boy in blue short pants, blue shirt, black tennis shoes is chasing ducks with a stick in the park.

Four or five-year-old black girl with a ribbon in her hair rocks on a wooden carousel. She's wearing blue overall pants and white shirt.

Four or five-year-old boy in blue shirt and jeans swings on a tire hanging from a tree.
Four or five-year-old girl in blue shirt and jeans is shown on the see-saw.

Three or four-year-old girl in blue sweatshirt and jeans swings her legs sitting in a small cart attached to the children's bike.

Three or four-year-old boy imitates Superman, wearing a blue sweatshirt on his back, with sleeves tied in front like Superman's cape. He runs like Superman flying in the sky with his arms spread.

Two four or five-year-old boys in blue sweatshirts and jeans ride a hand cart painted blue.

Four or five-year-old boy in blue swimming trunks, a girl with a blue bikini on, and another girl in a blue swimsuit slide down to a pool of water on the ground, accordingly to the rhythm of the music.

Voice-over: "Unsurpassed color in print film is here. Kodacolor VR-G film."

It shows each child appearing in a still photograph trimmed with the negative frame. The last scene shows the package design again.

Letter: "Kodacolor VR-G Film. The Color of Life."
KODAK, JAPAN

Letter: "RED"

Voice-over: "Red!!"

All the scenes are quickly shown in the following order:

The package design is shown.

Red boxer's gloves are demonstrated in the action of punching.

A Western-looking young female wearing red shirt and red-dotted ribbon on her head, with her mouth wide-open, covers her ears.

A small, red airplane, but a real one.

Fire engine.

Dozens of daruma dolls, which are very popular in Japan as a wishing doll, especially for the victory in competitions, such as elections. Its association of color is always red.

A little Japanese girl in red kimono standing in the shrine garden. She has the classical, traditional hair style for a Japanese girl, the bob-cut style. The shrine's columns are all painted red and black.

School-age children wearing red jackets playing keyboard and guitar.

Voice-over: "Atarashii Kodak de aka mo sarani moeru akani kawatta. (New Kodak turned red into burning
red.) Kodacolor VR-G Film shintojo. (It's new.) Kodak ga iro o kaeta. (Kodak's changed the color.)"

It shows the package design.

Letter: "Kiwadatsu irono kagayaki. (Outstanding sparkle of colors.) Kodacolor VR-G Film. Kodak ga iro o kaeta. (Kodak's changed the color.)"
MAZDA, U.S.A.

Synthesizer music creates a certain kind of tension with simple, long-lasting sound.

Letter comes up from the bottom of the screen to the top.

Letter: "Mazda interrupts all national truck advertising for this important announcement."

A red 4x4 jumps over the camera.

Letter: "All new Mazda 4x4."

Voice-over: "Whoo-wee! If you're going to wait for some really big news about 4x4s, your waiting is over. Mazda's got one fantastic new 4x4."

Letter: "Mazda SE-5 $9799"

The 4x4 is shown going up the rocky, steep hill. It stops on the rocky ground and a man comes out.
The side of a Bongo Wagon is shown with dark background. The background turns into the spectacle of high mountains in the morning glow.

A slow English song is played. The words cannot be heard due to the voice-over, however, the song is creating the image of natural relaxation and leisure, due to its melody and rhythm.

Voice-over: "Ii kankyo o motte imasu. (It has a good environment.) Hito to wan bokkusu no nyu baransu. (New balance of people and one box.)"

Letter: "Hito to wan bokkusu no (of people and 1 Box.) NEW BALANCE. POWER (written vertically).
GASOLINE. DIESEL."

Bongo Wagon is shown running on the mountain road.


Letter: "Shin (new) 4WD Wagon, 2WD, MAZDA."

Two safari hats float in the air from the back to the front seat of the Bongo Wagon. Windows feature breath-taking sight of high mountains. Large space in the wagon is emphasized.
McDONALD'S, U.S.A., I

Letter: "Double Features."
Voice-over: "McDonald's presents double features."

The parody figure of Paramount Picture trademark as a waitress holding a tray of hamburgers and soft drinks on the left hand and the right hand up pointing upward with a bright light shining from her right hand.

Next scene shows a bald, old man. He is on the short side, chubby, and dressed in a business suit.
Voice-over: "He was hungry for money!"
The old man kisses money bills, laughing.
Voice-over: "He was hungry for power!"
He gets into the car which has a chauffeur.
Voice-over: "But most of all, he was hungry for McDonald's double features combo!"

His car comes to the drive-up window of McDonald's. He winds down the window.
Young female's voice: "Welcome to McDonald's!"
Voice-over: "McDonald's double cheeseburger plus a double side order of regular fries."
It shows the double cheeseburger and french fries.
Letter: "Just $1.79."
Voice-over: "But he had to pay a price."
The old man was about to take a big bite of the hamburger in the car, but he stops and says:

Old man: "Yeah, just a dollar seventy-nine."
And he laughs.
Voice-over: "Just $1.79 from McDonald's--double feature's combo for a limited time."
Letter: "For A Limited Time."

McDonald's logo is also shown next to the letter.
Old man: "Oh . . . ;"
He moans in the car with burger in his hands.
Music: "Everybody is taking breakfast by the hand."

Farmer is shown eating McDonald's breakfast by the hand.

The close-up of sandwich and muffins is shown.

A worker in the construction site gets a take-out bag from McDonald's.

A young female dancing on roller skates with McDonald's take-out bag in her hand. She is skating by the ocean.

Another young female is shown eating a hamburger and buying a huge pair of sunglasses.

Businessman is shown eating McDonald's breakfast.

A mother, holding a baby in her right arm, takes a bite of the hamburger.

Letter: "It's a good time for the great taste."

It shows the McDonald's logo.

The baby touches the burger that its mother is eating.
Rock 'n Roll type of music sings: "Oishisa hajikete (Tasty stuff popping up), Oishisa kasanete (Tasty stuff, pile them up), Tanoshii toki ga hazumi dasu (Fun time starts bouncing)."

McDonald's logo is shown on a black background.
McNugget and Big Mac are shown.
Meat patty and french fries spin in the air.
Three slices of fresh onion pop up in the air, sliding from bottom left to upright.
The edge of the hamburger and lettuce are shown.
Meat patty slides on the surface of a frying pan.
Chopped onion splashes up.
Oil from the meat patty just cooked is demonstrated as popping out.
Many slices of cheese fall down like dominos.
Close-up of Big Mac.
French fries pop up in the air and dive into the cooking oil.
Close-up of hands demonstrates the action of splitting a stick of french fries in half and steam comes out from where it was split. It shows how crisp the stick is.
Then many pieces of chicken nugget fall onto the dish.

Another close-up of hands demonstrates the action of splitting the chicken nugget in half and steam comes out.

The close-up of Big Mac, then french fries, chicken nugget shown dipped into the sauce, and, lastly, a milk shake is poured into the paper cup.

Letter and voice-over accompany the above-mentioned close-ups:

Voice-over and letter: "Big Mac, Mac Furai Poteto (Mac french fries), chicken MacNugget."

Voice-over: "Dore mo dore mo Makudonarudo dakara oishii no desu! (Everything, just everything tastes great because it's McDonald's!)

The entire food previously introduced is displayed all together.

Music sings: "Oishii egao, Makudonarudo. (word-for-word translation: Tasty smile, McDonald. This phrase is further discussed in Chapter III.)"
McDONALD'S, JAPAN II

Letter: "Hanwanpei (Chinese characters with Japanese pronunciation transcribed above are shown together.)"

Voice-over: "Hanwanpei ga yatte kuru!
(Hanwanpei is coming up!) Chicken Mac Nugget de yatte kuru. (It is coming up with chicken Mac Nugget!) Kimi no unsei ga kawaru. (Your life is not going to be the same anymore.)"

Animated Chinese dragon is shown in the sky with lightning.

The close-up of chicken nugget and two kinds of sauce. The names of the sauces are shown in Chinese characters and the pronunciation is shown above in Japanese characters.

Letter: "Hanwanpei (written in Chinese characters with pronunciation transcript in Japanese characters.)"

The screen which had the letter "Hanwanpei" cracks in the middle.

Dragon is shown flying in the sky.

Close-up of comical look of dragon face. Smoke comes out of his face.
Letter: "Oishii egao, Makudonarudo. (Word-for-word translation: Tasty smile, McDonald's. This expression is discussed further in Chapter III.)"

Music sings: "Makudonarudo. (McDonald.)"
Voice-over: "The final frontier in the space." An astronaut is floating in the air. He lands on the seat of Toyota.

Voice-over: "Toyota builds advanced ground transportation with all the driver room in the world."

Key is floating in the air. The astronaut catches it with his hand with astronaut's glove on. Close-up of the car body is shown.

Voice-over: "Without a price that's out of this world."

Letter: "$7878 MFR's sticker price. Actual OLA's price may vary."

Voice-over: "Introducing F-X. Toyota's lowest priced Corolla. It conquers space. Who could ask for anything more?"

The astronaut jumps up in the air in slow motion.

Voice-over and Letter: "Toyota."
A man in a business suit speaks, holding a magazine in his right hand. The setting is Toyota dealers.

Man: "Shopping for proven automotive value? The leading consumer magazine believes in Toyota and so do satisfied Toyota owners."

Typed letter: "CAROL BLOXHAM, 1985 Van."

The woman's voice sounds like it was recorded in a telephone interview.

Woman's voice: "We're a four Toyota family. Four of us going in four different directions."

Typed letter: "A four Toyota family. If necessary ... we'd buy another."

Woman's voice: "I suppose if we had another child, they'd also have a Toyota."

Man: "Now your Toyota dealer wants to make a believer out of you with great deals and a good selection of cars, trucks and vans."

He walks around a car, a truck, a van are shown.

Letter: "$10,000"

Man: "Come on over to Toyota now for value you can believe in."

Woman's voice: "I recommend Toyota to my best friend."
Man: "And a great deal. Who could ask for anything more!"

Letter: "Who could ask for anything more!

TOYOTA"
TOYOTA, JAPAN, I

Letter: "TOYOTA Shiito beruto o wasurezuni. (Please fasten your seat belt when you drive.) NEW MARK II tanjo. (The birth of New Mark II.)"

Toyota comes into the screen from right hand in slow motion. The color of the car is white in contrast to blue glasses on the modern-looking building shown in the background. The back of the car is shown.

Voice-over: "Saruun no risou ga kokoni arimasu (The ideal figure of Saloon car is here.)"

Letter and voice-over: "Kagayaki wa toki o koete (The glow goes beyond the time.)"

It shows high buildings.

Voice-over: "New Mark II tanjo. (The birth of New Mark II.)"

The profile of the actor is shown. He is in a blue-gray suit.

Power window goes down.

Then the actor turns to the camera.

The skyline of a town is shown. This downtown is by the water, which could be a big river or lake. With this skyline in the background, the white car is shown in the front from a side view.

Again the actors is in close-up with the skyline in the background.
Next the car is shown running smoothly.

The sky is very blue, making the skyline of the town really beautiful. The water also can be seen.

Letter: "New Mark II tanjo. (The birth of New Mark II.)"
TOYOTA, JAPAN II

The voice of female singer of opera is heard. The music is a slow solo.

Letter: "TOYOTA"

Middle-aged actors is standing on the green meadow with Toyota Cresta behind. It is misty. One horse is shown standing on the green grass.

Cresta is shown running.

The close-up of the actor. He is wearing a bow tie and formal suit.

Voice-over: "Autabi ni ii kao ni natte kuru.
(Every time I see him, his face gets better.)"

The man squats holding daisies in his hand.

Cresta is shown running again.

Voice-over and letter: "Hori hukaki kihin.
(Deep-engraved elegance.) Shin Cresta tanjo. (The birth of new Cresta.) Fun to drive. Toyota Vista desu. (It's Toyota Vista.)"
SNUGGLE, U.S.A.

Animated stuffed bear comes down holding a sheet which is functioning like a parachute.

Bear: "Woo, wee, it's me! Snuggle Fabric Softener Sheets. I get close, cuddle up fresh and they're never, ever, staticky!"

Voice-over: "Snuggle dryer sheet."

Bear throws the clothes out in the air.

Letter and voice-over: "Snuggle softens. That's really less expensive."

The package design is shown.
SNUGGLE, JAPAN

Animated stuffed bear falls down onto the pile of towels and bounces back.

Bear: "Hi! **Boku Fafa!** (I'm Fafa.) **Atarashii junanzai.** (New fabric softener.) **Okane nanka chotto de fuwa fuwa.** (It really makes them fluffy with little money.) **Mite!** (Look!) **Eki dare shinai new cap!** (The new bottle top prevents leak.) **Pachi pachi no seidenki mo naku naruyo.** (With this, no more staticky!)

The bear speaks in a fluffy sweater.

Voice-over: "**Ano kokochi yosa. Fuwa fuwa no Fafa.** (It feels so nice. Soft, fluffy Fafa.) **Omotome yasui onedan de shin hatubai.** (It's new with less expensive price.)"

Letter: "**Ano kokochi yosa.** (It feels so nice.) **Fuwa fuwa shiage o omotome yasuku shin hatubai.** (Introducing that soft, fluffy result with less price.) **Koukyu junan shiagezai.** (High quality fabric softener.) **Nippon riiba.** (Nippon Lever.)"

The bottle design is shown.
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