The influence of culture
on contemporary Japanese print advertising

by

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Signatures have been redacted for privacy

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INTRODUCTION

Research is a relatively new endeavor in the field of graphic design. At this time, the designer's understanding of many basic phenomena as they occur in graphic design must be grounded in the discoveries of other fields. According to Meredith Davis, in order for graphic design to become a profession rather than a trade, designers must address six major areas for development (Davis 1990). These areas include knowledge/research, methodology/ technology, Literature, professional standards/standards of excellence in education, criticism/ language/precedent, and values. She identifies Knowledge/ Research as the first area in which designers must concentrate their efforts. Davis goes on to say that currently designers look to disciplines such as perceptual psychology, history, cognitive science, marketing, linguistics and anthropology for a knowledge base. For the field to move forward, says Davis, significant research must occur in graphic design.

Graphic design is essentially concerned with communication, whatever physical form it may take. The graphic designer is often involved in the production of two dimensional media such as posters, brochures, books, and manuals. In a three dimensional format, the graphic designer applies his or her skills toward the production of such things as displays, packaging and product design, signage, and environmental displays. The common thread between all of these things is their role in communication. Often the information encoded by the designer via one of these formats is vital to the safety or well-being of the target audience. Therefore, the designer must be aware of precisely what he or she is communicating both consciously and subliminally. This is a formidable task when communicating within a culture. It becomes even more difficult when the designer and the target audience come from a different culture.

But what is culture? In his book, Dynamics of Intercultural Communication, Carley Dodd defines culture as a set of customs, behaviors, beliefs, patterns, and codes or language that socially define a group of individuals. He goes on to say that communication patterns are also an inherent part of culture (Dodd 1987, 12). Therefore, it is important to understand cultural differences and to use this knowledge for more effective communication.

Edward T. Hall expands upon this definition by saying that culture is primarily a system for creating, sending, storing and processing information. According to Hall, between eighty and ninety percent of all information is transmitted by means other than language. Culture accounts for much of the communication that takes place in any exchange. Culture, says Hall, underlies everything with respect to communication (Hall and Hall 1987, 3).

Understanding culture as part of communication is important to the graphic designer. Technology has brought people from different cultures closer together than ever before. The ability to understand the role of culture in effective communication will be crucial for the person who wants to design in an intercultural setting. If the designer understands how culture interacts with design, then that designer can control his or her communication more effectively.

This thesis will demonstrate how a designer can examine a culture other than his or her own using a method which combines traditional research and design-specific research. Traditional research which uses reference materials found in a library is essential to give the designer a basis upon which to build their understanding of the new culture. The traditional research consists of reviewing the new culture by familiarizing oneself with its verbal and nonverbal communication and cultural identity. Cultural identity includes such things as gender roles, social constructs, religion or philosophy, and economy.

This thesis will define a second type of research that relates directly to design. This research will be referred to as design-specific research. Design-specific research is the analysis of one or more forms of design, produced by the culture being studied for its own members. The analysis of the design looks at things such as the format of the product and its use of typography and imagery. This research does not evaluate the relative effectiveness of the communication in this design.

There are several benefits to using design-specific research. Design-specific research is more timely than other types of research because of the temporal nature of graphic design. Design-specific research can even be used to study very specific subgroups within the new culture by choosing to examine periodicals which target a specific subgroup.

EXAMINATION OF JAPANESE CULTURE

Between groups of people there will always be many cultural differences. It is necessary to understand that these differences exist and to be willing to accept them as important aspects of culture. For example, language is an integral part of all cultures, yet it is manifested in many different ways. Language is created by a group of people and serves to perpetuate their ideals. Therefore, the structure of language is specific to their culture.

In order to familiarize oneself with a culture other than your own it is necessary to read widely about it. If your interest is in their use of graphic design, some areas to concentrate on include the methods of communication they use, their cultural identity, gender roles, social constructs, religion(s), and economy. This research will form a basis for an examination of the design that is being produced by the new culture. A thorough preliminary research will equip the designer to evaluate the effects of culture on the design products being analyzed.

Verbal Communication

Preliminary research in Japanese language and culture for this thesis was conducted in Japan at Kansai University of Foreign Studies in Hirakata City, Japan. Visual and verbal interaction was also studied within the context of a Japanese family during a three month home-stay program in Takatsuki, Japan. Additional research was conducted in Chinese language (at Iowa State University in Ames, Iowa) in order to more fully understand its impact on Japanese. This language research included the spoken and written forms of both Japanese and Chinese.

By it's very construction, the Japanese language reflects and dictates an individual's position in society. The written language takes three distinct forms. There are Kanji, characters imported from China during the 7th century via Chinese immigrants who served as scribes to the aristocracy. There is Hiragana, a phonetic system originally derived from Chinese characters, is used in combination with kanji to create words and sentences. The third character set is known as katakana. It is identical to hiragana in pronunciation, however it is used primarily to distinguish those words which have been borrowed from other languages (Fig. 1).

Spoken Japanese can be broken down into three basic styles of communication. The different styles of speech indicate the relative status of the speakers to each other. By using a "plain" verb form the speaker indicates either that he and the listener are peers, or that he is of higher status than the listener. If, on the other hand, the listener were of higher status, the speaker would be required to use a slightly modified verb form along with some modification to certain nouns. To show an even higher degree of respect, the speaker would have to use a

あ〔ア〕(*a*)	い〔イ〕(*i*)	う〔ウ〕(*u*)	え〔エ〕(*e*)	お〔オ〕(*o*)
か〔カ〕(*ka*)	き〔キ〕(*ki*)	く〔ク〕(*ku*)	け〔ケ〕(*ke*)	こ〔コ〕(*ko*)
さ〔サ〕(*sa*)	し〔シ〕(*shi*)	す〔ス〕(*su*)	せ〔セ〕(*se*)	そ〔ソ〕(*so*)
た〔タ〕(*ta*)	ち〔チ〕(*chi*)	つ〔ツ〕(*tsu*)	て〔テ〕(*te*)	と〔ト〕(*to*)
な〔ナ〕(*na*)	に〔ニ〕(*ni*)	ぬ〔ヌ〕(*nu*)	ね〔ネ〕(*ne*)	の〔ノ〕(*no*)
は〔ハ〕(*ha*)	ひ〔ヒ〕(*hi*)	ふ〔フ〕(*fu*)	へ〔ヘ〕(*he*)	ほ〔ホ〕(*ho*)
ま〔マ〕(*ma*)	み〔ミ〕(*mi*)	む〔ム〕(*mu*)	め〔メ〕(*me*)	も〔モ〕(*mo*)
や〔ヤ〕(*ya*)		ゆ〔ユ〕(*yu*)		よ〔ヨ〕(*yo*)
ら〔ラ〕(*ra*)	り〔リ〕(*ri*)	る〔ル〕(*ru*)	れ〔レ〕(*re*)	ろ〔ロ〕(*ro*)
わ〔ワ〕(*wa*)				を*〔ヲ〕(*o*)
が〔ガ〕(*ga*)	ぎ〔ギ〕(*gi*)	ぐ〔グ〕(*gu*)	げ〔ゲ〕(*ge*)	ご〔ゴ〕(*go*)
ざ〔ザ〕(*za*)	じ〔ジ〕(*ji*)	ず〔ズ〕(*zu*)	ぜ〔ゼ〕(*ze*)	ぞ〔ゾ〕(*zo*)
だ〔ダ〕(*da*)	(ぢ)**〔ヂ〕(*ji*)	(づ)***〔ヅ〕(*zu*)	で〔デ〕(*de*)	ど〔ド〕(*do*)
ば〔バ〕(*ba*)	び〔ビ〕(*bi*)	ぶ〔ブ〕(*bu*)	べ〔ベ〕(*be*)	ぼ〔ボ〕(*bo*)
ぱ〔パ〕(*pa*)	ぴ〔ピ〕(*pi*)	ぷ〔プ〕(*pu*)	ぺ〔ペ〕(*pe*)	ぽ〔ポ〕(*po*)

Fig. 1 The Japanese phonetic set hiragana and katakana. (Katakana in 〔 〕)

polite form of speech known as kego, a style of language requiring even greater verb modification.

In practical usage, Japanese men tend to use more plain form, while women generally use more polite forms of speech. Males and females also differ in the types of pronouns and noun prefixes that they use. In a situation where two Japanese are meeting for the first time, they will try to carefully determine their relative status to each other before using an impolite form of address.

With respect to interpersonal communication, the Japanese language can be intentionally vague. The sentences are grammatically structured to place the verb at the end of the sentence. Therefore, it is possible to relay a message, watch how it is being received, and then end the sentence with the words "I think" or "I don't think." Thus, the speaker can avoid a conflict with the person he is talking to by merely watching the listener's reaction and adapting to it. This directly contrasts with English, where the speaker must commit himself or herself to a positive or negative position early in the sentence, and few paths for the retraction of opinions are available to the speaker should the audience disagree.

Nonverbal Communication

Nonverbal communication includes a variety of behaviors such as body movements, postures, facial expressions, gestures, eye movements, physical appearance, the use and organization of space, and the importance of time. The interpretation of these expressions are also primarily determined by a person's cultural background. Thus, what may be a perfectly acceptable behavior in one culture could be totally misunderstood or considered inappropriate by another.

Context

The context of a culture refers to how much background information is provided to a person in any given situation. Some cultures expect their members to automatically know how to behave in particular situation or ritual. These cultures are referred to as high context. Other cultures supply a person with instructions about what is expected of him or her only during a given situation. These cultures are referred to as low context.

Japanese culture is considered to be very high in context. This means that for a normal transaction to take place, the people involved wouldn't require or expect much background information to be provided. Their method of interpersonal communication has a built in provision for keeping everyone informed. This can prove to be a stumbling block for U.S. citizens who try to interact with the Japanese, because culture in the United States is typically low in context, and U.S. citizens expect to be given detailed information in order to give their peak performance (Hall and Hall 1987, 3). A difference in cultural context could leave an American feeling uninformed and a Japanese feeling patronized, thus disrupting communication.

According to Carley Dodd, the low context nature of the United States is exhibited in such things as the abundance of road signs on the highways and in the many instruction sets and operating procedures that are used there. Even the language used in the United States, says Dodd, is very specific about what is expected of a person. He cites examples such as: "Wait a second." "Come on in and help yourself." "Wait here while I talk to my supervisor, discuss the options, and then give you an answer, which will take about fifteen minutes." (Dodd 1987, 89)

In high context cultures such as Japan, information spreads rapidly. The Japanese are very conscious of space and they prefer an environment that promotes the free exchange of information. Because of this predisposition, tight schedules and screening devices such as private offices are avoided. Interpersonal contacts take priority over everything else (Hall and Hall 1987, 28-9). Therefore, the Japanese are not as driven by time as Americans are; and they don't need to be as specific in their spoken communication as Americans tend to be. This accounts for the time references and specific instructions that are commonly given in English expressions.

There are two sides to all Japanese, says Edward Hall in Beyond Culture. One side is their warm, close, friendly side; a high contact side that does not "stand on ceremony." The other side is the public, official, status conscious, ceremonial side, which is the side that is exposed to most foreigners. Hall adds that most Japanese feel quite uncomfortable about the low context, ceremonial side of their lives (Hall 1976, 58-9).

Time Usage

With respect to time usage, Edward Hall defines two basic models. The first, monochronic time (M-time), is characterized by a linear use of time. In this model, the adherents pay attention to and do only one thing at a time. They talk about time as if it were a tangible thing; something that can be saved, wasted, and spent, among other things. The United States is functionally monochronic, however there are subcultures in the U.S which vary from this. The second time model is referred to as polychronic (P-time). Polychronic people are involved with many things at once and they place a more importance on completing human transactions than on adhering to a strict schedule.

In a monochronic culture, the emphasis is on the compartmentalization of people and functions. Polychronic cultures, on the other hand, tend to stress group interaction and transfer of information. For P-time people, business is generally transacted by meeting in public spaces such as reception areas. The Japanese do this by avoiding private offices. They consider private offices disruptive to the vital flow of information in their high context culture.

P-time people tend to have close relationships with their clients and they tend to be very inquisitive. According to Hall, the Japanese use a combination of M-time and P-time. When they are dealing with foreigners or with technology they tend to use M-time, but in every other situation they are more inclined to use P-time. This is especially true in their interpersonal communication with other Japanese (Hall 1976, 16-23).

Time is a precious commodity to the Japanese, they feel that at each given moment an individual should give forth his or her best possible effort at whatever is being done. However, the Japanese are less constrained by time in general than are Americans. They tend to be people oriented and will be flexible with schedules when they conflict with interpersonal communication (Yoshikawa 1988, 172).

On another scale, the length of time that one spends working for a particular company is an indicator of that person's loyalty. Lifetime employment practices form part of the basis of the highly acclaimed Japanese management system. This system is used by major companies and therefore applies to approximately 60% of all workers in Japan.

Silence as a social ethic

Silence is of far greater importance to the Japanese than it is to Americans. The American interpretation of silence or hesitation is often negative because it is assumed that some sort of dissention or disinterest is causing the silence. The Japanese, on the other hand, would prefer to speak only when they have something truly meaningful to add to the conversation (Ehrlich and Tonooka 1988, 147). In Guides to Japanese Culture , Takao Suzuki notes that the Japanese prefer to avoid offensive or opinionated statements. They are constantly aware of how the other person is reacting to their words and they immediately adjust their behavior accordingly. Suzuki suggests that this attempt to blend and harmonize with the group is indicative of a homogeneous culture such as Japan's (Suzuki 1977, 27).

Hall describes the Japanese use of silence as signifying a general distrust of verbal facility due to their belief that such facility denotes superficiality. True inner feelings are more often communicated through the use of innuendo and types of nonverbal communication (Hall 1987, 58-9). This negative attitude toward speaking is also reflected in the common Japanese saying "Kuchi wa wazawai no moto", which translates as "Out of the mouth comes all evil." In a survey of Japanese people with regard to this maxim, 82% said that they agreed with it's concept. Because it is such a high contact culture, this nonverbal, intuitive approach works well among the Japanese people (Ishii and Bruneau 1988, 312-14).

Japanese People

According to Muneo Yoshikawa, the Japanese tend to display more of those characteristics associated with the right hemisphere of the brain. Specifically, Yoshikawa describes their methods of interaction as non-rationalized, intuitive, artistic, holistic, concrete and relational. He counters this by noting that American culture displays a higher percentage of left hemisphere traits, such as linearity, and logical, analytical thought (Yoshikawa 1988, 151-2).

The well known saying, "Deru kugi wa utareru" meaning "the nail that sticks up is hit" goes a long way in reflecting the attitude of many Japanese people. It explains their reluctance to receive personal blame or praise for any act done as an individual (Cathcart and Cathcart 1988, 186).

Cultural self-image

The Japanese have developed a distinct cultural identity over hundreds of years. This is due, in part, to the fact that Japan is an island nation and therefore has a natural barrier from outside influences. The isolationist policies of the Tokugawa government (1600-1867) also contributed to this preservation (Hori 1972, 13).

The people of Japan are often thought of as a homogeneous culture, however Kazuko Tsurumi points out that the culture is really composed of a variety of people who immigrated to the Japanese islands via five different routes during the Jomon period (c.8000 B.C. through c.200 B.C.) These people came from Siberia, the Korean peninsula, eastern China, southern China, and the islands of Southeast Asia (Grossberg 1981, 71).

Since the Meiji period (1868-1912), Japan has been swept with westernizing influences. After the long period of isolation imposed by the Tokugawa regime, the Japanese considered themselves to be underdeveloped compared to the industrialized world. To compensate for this, they began to rapidly adopt elements from occidental civilization (Ishida 1977, 9).

Yoshikazu Sakamoto suggests four factors that define Japanese culture today. First, Japan is the only nation in the world that has experienced nuclear war and therefore, understands more fully the implications of future war involving nuclear weapons. Second, Japan is the only non-European country to attain a high degree of industrial development. This tends to separate Japan from the rest of Asia and reinforces to the Japanese their sense of uniqueness (This is Sakamoto's belief which can now be disputed based on the widespread development of countries in Asia including Taiwan, Korea, Hong Kong, Singapore, India etc.). Third, Japan is one of the most advanced countries in terms of environmental deterioration. Sakamoto cites the example of Minamata, a fishing village, that suffered great human tragedy due to mercury-contaminated waters caused by rapid industrialization. Fourth, Japan is one of the poorest nations in the world with respect to natural resources (Sakamoto 1981, 53-4). This lack of natural resources makes Japan dependent on other countries for the raw materials and fuel that go into manufacturing. This causes the Japanese to tread lightly in areas of international politics where these resources are concerned.

Acceptance of change

The Japanese, like all civilizations, have a long history of borrowing ideas from other cultures and adapting them to a uniquely Japanese perspective. They respect the past, but rather than cling to it they readily adapt to change. This cultural trait has served them well both at the time of the Meiji Restoration and once again during the American Occupation following WWII (1945-1950). However, this rapid change has caused some confusion over the issue of traditional ways versus modern (Kuwabara 1983, 41).

From the time of the Meiji Restoration in 1868 through the 1930s, Japanese leaders concentrated on instilling the Japanese people with a strong sense of nationalism. After their surrender in August of 1945, Japan was forced to re-examine its entire system of morals and values in order to redirect society. This gave rise to a change in national identity (Grossberg 1981, 48). During the Occupation, they were bombarded with influences of American culture. These included material things such as Lucky Strike cigarettes and Hershey Bars. They also experienced major revisions to their business and political systems as a result of the U.S. Occupation. The degree to which the Japanese embraced these new ideas came as quite a shock to the U.S. Occupation Forces.

View of nature

The Japanese have a great deal of respect for the power and beauty of nature. The power of nature is often felt from Japan's more than 40 live volcanos (including Mt. Fuji), which represent ten percent of the world's total. Japan leads the world in the number of earth tremors per year and averages one destructive earthquake every two years.

Hajime Nakamura suggests that Japan's scenic beauty and temperate climate are partly responsible for the Japanese love of nature. He goes on to suggest that this kinship with nature gives them a sense of oneness in which man is viewed as an integral part of a nature-based continuum. This idea keeps them from viewing things such as earthquakes and monsoons as hostile forces. Their respect for nature comes out in a variety of nature-inspired motifs found in traditional arts and crafts (Nakamura 1977, 61-2).

Early in their history, the Japanese were an agrarian society. Their lives were centered on rice planting; even formal ceremonies concentrated on various aspects of agriculture. While the Europeans were developing techniques of raising and domesticating animals, the Japanese were putting their emphasis on horticulture. Some Japanese feel that in horticulture, man must subordinate himself to the plants, whereas in training animals, one encourages obedience through the use of rewards and punishments. This is one of the basic contrasts between European and Japanese culture.(Ishida 1977, 8-9).

In contrast to this view point, Donald Keene describes the Japanese relationship with nature as something close to hate. To support this, he cites the traditional art of bonsai not as a form of appreciation, but rather as domination of nature. He also suggests that the Japanese prefer their gardens, which are a highly structured imitation of nature, over the real thing (Grossberg 1981, 60).

Gender Roles and Responsibilities

The gender roles in Japanese society are clearly defined as to the expectations at home and in the work place. In the home, women take care of all of the housework, the care and education of the children, and the finances. Men are expected to devote most of their time and energy into their work. Because commuting in Japan is very time consuming, the man must often leave home very early in the morning and does not return until late in the evening, often times after the children have gone to bed. Most of his contact with his family is either late at night or on the weekends. The role of a man as a husband and father is primarily that of provider for the household.

Female role in society

Women in Japan focus most of their attention on being good mothers. A lot of their self-esteem is achieved through the accomplishments of their children, so they take an active role in molding the children's education and activities. Another area where women have importance is in family finances. Traditionally, the men are expected to hand over their entire pay from which the wife will take care of all family bills and give the husband a percentage as his allowance. It can be argued that by controlling the "purse-strings" of Japan, women are very important to Japanese society as consumers and investors.

Women in the work force Female employees are, by definition, temporary and are "consistently discriminated against with regard to pay, benefits, and opportunity for advancement." According to Lea Stewart, large corporations have a tendency to be sexist and racist (Stewart 1988, 185). However, Japanese women are working outside the home more than ever before. Peter Tasker notes that more than one third of the work force is now female and one half of all married women are working. At first glance, this seems in line with figures from Europe and America. The difference is that the majority of these women are working in service positions with no room for advancement; no benefits; and, as in the West, earn only about fifty-two percent of the salary of the average man in Japan. Large companies will even encourage women to "retire" upon getting married, which usually means at around the age of twenty-five. For this reason, companies may prefer to hire women right out of high school as opposed to college graduates because the younger girls will have a longer work period before marriage. These large companies view their female employees (office ladies) as something of a corporate status symbol. The primary function of these women is not to provide office work, but rather to create a pleasant atmosphere and comfort guests. These women also provide male employees with a pool from which to meet potential wives. The positive side to all of this is that the women are not expected to work excessively long hours, take costly business trips, or spend large amounts of time developing contacts. Tasker suggests that this may be the reason that Japanese women have hesitated in pushing harder for equality in the work force Of the married women who return to work later in life, 50% go to work in the small-company sector. These women are given tasks such as bookkeeping and office work. According to Tasker, women are also a large part of the retail and service industries (Tasker 1987, 101-103).

Male role in society

The role of the male in Japanese society is defined mainly around his position as head of the family and his job. In the household, the male turns over all of the day to day management duties to his wife, as well as his monthly pay cheque. The man is not expected to help with any of the housework or cooking and would find these tasks insulting. The typical Japanese father is able to spend only a limited amount of time with his children because of the long hours that he spends at work. Most of his actual family time is on the weekends. As a provider, the man is expected to secure the best possible housing and education for his family whatever the cost. This is the most important role given to the male. If he is a good provider, shortcomings in other areas will be overlooked (Tasker 1987, 101).

At work, the male employees are groomed for a career. Under 30% of the workforce are employed by large trading companies and get the full benefits of lifetime employment, company housing, and seniority promotion. The rest of the Japanese workers are employed by the small-company sector. According to Tasker, these workers have job mobility patterns similar to those of the West. The Japanese male uses work to find a sense of identity. His ties to his co-workers and his company may be stronger than to his own family. In fact, he will probably spend more time at work than he will spend with his family (Tasker 1987, 93-94).

Marriage

In Japan today one out of every four marriages is "arranged." This type of marriage would have been prepared by a go-between. The couple would go through something similar to a job interview where CV's would be exchanged and their characteristics would be described to a crowd of relatives. Even in non-arranged marriages, the marriage goes beyond the interests of the couple to that of the two families being joined. The families must mutually satisfy each other in areas such as status, outlook, and income (Tasker 1987, 100).

Extreme social pressure prompts many Japanese women to marry by the age of twenty-five and men by the age of twenty-seven. A single twenty-six year old woman is described as a "Christmas cake." Since Christmas falls on December 25th, Christmas cakes become worthless after that date.

Marriage, in the eyes of the Japanese, is not of the dynamic type such as the romantic U.S. ideal where the couple constantly reaffirms their mutual love for each other. Instead, they view marriage as a static condition. Takao Suzuki describes it as more like a parent-child relationship where denial or dissolution is impossible by definition. This fatalistic attitude may account for the low divorce rate in Japan. Suzuki goes on to say that any personal uncertainty lingering in the heart of either partner is stabilized with the birth of a child (Suzuki 1977, 26).

Once the children have left home, Japanese mothers may suffer from feelings of abandonment and depression. It is difficult for middle-aged women to get jobs and they have few avenues open to them since they often lack education or job skills (Hall and Hall 1987, 47-48).

The family

The Japanese definition of family includes the head of the household and all persons who share the social and economic life of the family, whether they are related by blood or not. The family is thought of as an institution that is just as much a part of the past as it is a part of the future. It is seen as unceasing and independent of the birth and death of its members. It is the basic unit of social order in Japan.

"Adoption" has long been a technique in Japan for a family with no son to obtain an heir. Historically, the boy who is adopted takes on the role of eldest son with all of the rights and privileges intact. He would then give up all claim to his own family and would no longer "exist" as a son to them. To complete the transition, he would take on a new name and his former self would finally disappear (Cathcart and Cathcart 1988, 188). According to Chie Nakane, the company in modern Japan is gradually replacing the traditional family unit as the most important group structure (Cathcart and Cathcart 1988, 191).

Child rearing practices

Children more clearly define the role of each member of the family. The children are greatly indulged by the mother. The bond between the mother and the child is strong and creates a lifelong dependency. According to Takeo Doi, Japanese mothers tend to have greater bodily contact with their babies than do American mothers, causing these babies to develop a passivity with regard to their environment. On the other hand, this early training encourages them to communicate more non-verbally than do American babies (Doi 1974, 20). Both sexes are brought up permissively, especially the boys. Girls are trained by their mothers to value modesty, reticence, elegance in handling chopsticks and dishes, tidiness, courtesy, compliance, discipline for self-reliance, diligence, endurance, and a willingness to work around the house. In other words, girls are encouraged early on to be good wives and mothers (Hall and Hall 1987, 47).

One of the mother's duties is to oversee her child's education. The children quickly learn that their performance and behavior reflects on their love for their mother. This emphasis on education has paid off for Japan. The illiteracy rate in Japan is less than one percent (the U.S. has a rate of eight percent). Comparatively, ninety-nine percent of Japanese complete high school, while only eighty percent of Americans do so. Even the length of the school year is longer, Japan has 240 days of school to 180 days in the U.S. Japanese schools are highly competitive. Entrance to each school is determined by examination, this applies to everything from elementary schools up to universities. In order to pass the rigid exams, the students often receive additional help in private night schools known as juku (Hall and Hall 1987, 47-50).

Social Constructs

In his book, Hidden Differences, Edward Hall suggests that Japanese society is organized and functions according to military tenets. He cites the following characteristics as proof of this:

1. Strong hierarchical structure
2. Insistence on following the chain-of-command
3. Daily acknowledgement of differences in rank between individuals
4. Obsession with loyalty
5. Deep personal attachments
6. Emphasis on performance of the group
7. Willingness to make group and individual sacrifices to reach major goals
8. Strong feelings of identity with and loyalty to the group
9. Belief that the organization's objectives are the raison d'etre for existence

10. Strategic ways of thinking (in business and government)

Along with this go the subtle, nonverbal signs of rank that everyone is expected to recognize. One sign of rank is indicated by the seating arrangement in a room. For example, the person of highest rank sits in a significant position such as in the middle of a group (surrounded by lower ranking officials), in the farthest position from the door of the room, or in a chair facing the door where his host will enter. In a group situation, the highest ranking individual will usually walk slightly in front of the others and will take the first initiative to go through doors, sit down, etc. Other signs of rank include a conservative, well-tailored style of dress and a polite, restrained manner indicative of power (Hall and Hall 1987, 42-45).

Social gatherings are divided into the categories of highly formal and purely informal. The formal gatherings are found mainly in the daytime and are associated with public places. The informal gatherings usually take place at night and are part of a person's private nightlife. During the latter situations, the Japanese relax and give no regard to being hospitable to others (Yamazaki 1981, 63). The Japanese have conditioned themselves to endure crowded situations better than Americans. In social and formal situations, says Hall, they try to avoid touching and they guard against spatial intimacy. The Japanese also avoid hard handshakes; they neither respect nor appreciate them. Hall advises that formality should govern relations with the Japanese. Signs of informality, such as the American customs of using first names and back-slapping attempts at being buddies, are viewed as insulting and show an unwarranted familiarity (Hall and Hall 1987, 45-48).

Group psychology

In an attempt to explain their basic ideology, one Japanese person used a metaphor in which he compared their logic to the furoshiki, a wrapping cloth used for carrying anything small enough to fit inside it. He described American ideology as a suitcase, a square encasement with finite limits. The furoshiki can be folded to accommodate the contents and can then be easily tucked away when it is no longer needed while the suitcase retains its original form whether it is empty or full (Haglund 1988, 89).

Even in terms of definition, Japanese and Americans have widely differing opinions on what constitutes a group. To an American, a group is merely a "collection" of individuals. As a member of a group, a person has a great deal of freedom in defining his or her role, if any, in that particular group. Americans are quick to form groups and are constantly looking for new groups to join in an attempt to redefine their identities. To the Japanese, groups represent something permanent and determinate. Individuals are considered temporary and theoretically have no existence outside the group. They take their groups very seriously. All group decisions are a product of consensus, therefore, the individual is not held morally responsible for these decisions. In Japan, it is law and practice that the group should make amends and pay damages resulting from the misconduct of any of its members. Japanese people find a sense of identity through groups; to leave the group is to lose one's identity and will decrease one's chances of finding fulfillment. When a person is forced to leave a group, such as going from college into the work force, the act of leaving is expected to be ritualized and tends to fill the needs of the group rather than those of the person leaving (Cathcart and Cathcart 1988, 186-188).

Certain aspects of Japanese group psychology may stem from deeply ingrained village traditions. This lifestyle was based on task oriented team work in planting, cultivating, and harvesting rice. They based their decisions on consensus, much in the same way that Japanese corporations do today. The basic unit of organization in the village tradition, was the family, and they stressed equality among the workers (Hall and Hall 1987, 42).

In Japan today, the group pervades almost every aspect of life. A person's first experience with a group outside of the basic family unit could come as early as age two or three, when mothers take their children to "Baby Club." Individual members often feel a collective sense of responsibility for the actions of other members. In most clubs, this feeling is especially strong for persons at the top of the group structure. Top executives have been known to apologize personally to all people affected when their company's product causes injuries or deaths. Some Japanese have even committed suicide on behalf of the group that they feel they have shamed. This act demonstrates the Japanese denial of self and a loyalty to the group (Cathcart and Cathcart 1988, 187).

World view

The Japanese tend to view the world from a holistic stand point, where an individual is part of an organized whole. The group consciousness is emphasized and the organization functions more like a living organism, rather than a composite of sovereign parts. Individual personality is not highly valued in this situation. The holistic view permeates the life of each member and can be seen in various aspects of their daily life. Some examples of this group influence are the morning rituals that corporate employees engage in such as group calisthenics and singing the company song. Holistic influences in non-work group activities include social club activities, company retreats and tours, or parties (Yoshikawa 1988, 154-155).

The success of the group in Japanese society is based on several commonly accepted concepts. The first of these is the Oyabun-Kobun relationship. This is similar to a father-son relationship except that it extends itself into various groups. The Oyabun is performing a father like role. This may be done by a father, a boss, or a patron who protects and provides for the Kobun, who may be a son, employee or student of the Oyabun. In return for this, the Kobun gives his service and loyalty. In a common situation, the Oyabun might find work for the Kobun, provide for him when he is out of work, and accept responsibility for that person's problems on and off the job. This creates a vertical hierarchy in the group (Cathcart and Cathcart 1988, 189).

With regards to decision making, the Japanese refer to their own thoughts as honne, meaning "true mind" or private opinion, and tatemae, meaning official view. Honne refers to an employee's true feelings or opinions about business matters. Honne may be different from the group consensus and therefore can only be revealed under certain circumstances without fear of retribution. This is the function of the business lunch in Japan. It provides a relaxing atmosphere where businessmen and clients or co-workers can get to know each other better. It is usually done in a traditional Japanese style restaurant. This informal eating and drinking is one place where an individual can reveal his honne. It is often in this type of forum where crucial details are ironed out before a group consensus is made (Hall and Hall 1987, 26). Giri is a related concept, which implies the self-discipline that must be used to repress personal feelings for the good of the group. It incorporates a sense of indebtedness to the group both past and present. Without this element of repression the group would be under constant pressure from dissent. Because the group members are in close proximity on a daily basis, giri helps members avoid hostility through ritualized modes of interpersonal communication (Cathcart and Cathcart 1988, 190).

In Japan, dependency is seen as both a natural and desirable trait. They feel that through dependence they can develop warm human relationships. Once in this relationship, they seek to repay their dependency, thus binding the group even closer together (Cathcart and Cathcart 1988, 188-189). The word they use to describe this phenomena is amaeru, which according to Takeo Doi

> ...can be translated as the tendency to presume upon another adult. This word has the same root as amai, an adjective which corresponds to 'sweet.' Thus amaeru has a distinct feeling of sweetness and is generally used to express a child's attitude toward an adult, especially his parents.

He goes on to say that the closest English equivalent is "to spoil" though this has a negative connotation that is not present in the Japanese (Doi 1974, 18). Hall sees amaeru as another way that the Japanese strengthen their group structure. He says that the Japanese find it easier to communicate with another person if they are in a dependency relationship with that person. This dependency relationship is also found between a company and its employees. The company may provide the employee with benefits, housing, vacation facilities, retreats, athletic facilities, mortgages and training. The employee, on the other hand, provides the company with service and devotion (Hall and Hall 1987, 54-55).

Economy

As part of their modernization process, the Japanese were forced to restructure their economic and political structure following World War II. According to Kenneth Pyle, by adopting a nonpolitical posture the Japanese were then able to concentrate on improving their economy and their standard of living. Their economy underwent a fundamental change away from agriculture, forestry, and fishing. They concentrated their efforts in the areas of shipbuilding, optics, iron and steel, chemicals, machinery, and consumer durables. During the twenty year period following the war, Japan's economy went from total devastation to that of economic giant, with a growth rate three times that experienced by the U.S. during the same period. Pyle gives five basic reasons for this success story. First, the Japanese experienced extensive technological growth. They gained valuable knowledge through manufacturing agreements with foreign companies (mostly American) and used this knowledge as a point of departure for their own innovation. The second factor behind their growth was the high rate of investment in Japan during this period. During the 1960s, the Japanese devoted as much as 18 percent of their disposable income towards savings. The third element was the abundant supply of highly motivated and well-educated workers. This kept wages low and productivity high. The fourth reason for their success was the rapid increase in international trade. This contributed to their decision to emphasize manufactured goods and technology in their economy. The final factor in their growth was the role of their government in business. The Ministry of International Trade and Industry (MITI) gave economic breaks to leading industries and offered administrative guidance to others in order to boost exports, promote technological change, and to enforce the efficient use of resources (Pyle 1978, 167-170).

Religion

It is necessary to understand the religion of a culture as part of understanding its values and thought processes. Japanese religion, like so many other aspects of their culture, is a mixture of foreign and indigenous beliefs. It is interesting to note that the total number of followers of the two major religions in Japan is greater than the total population. This is possible because neither Buddhism nor Shintoism is mutually exclusive and many people consider themselves to be adherents of both (Hori 1972, 12).

Shintoism

Shinto, a religion indigenous to Japan, has been practiced for over 2000 years. The early practice of Shinto was unstructured and had little, if any, doctrine. It was basically an agricultural cult that focused on the worship of ancestors and nature, incorporating the practice of shamanism. In its early stages, there was very little separation of church and state, often times the chief of the community was both the political leader and high priest. In terms of world view, Shinto is affirmative and concentrates on the material things in life. Shintoism is so much centered on this lifetime that the concept of an after life has little or no positive meaning for mankind (Hori 1972, 11-15).

Shintoism can be divided into the following six different periods (Tsurumi 1981, 71-72):

1. Primitive Shintoism--characterized by the worship of animals, nature, and spirits of the dead, and Shamanism of the Northern Tungus combined with the shamanistic rituals associated with rice cultivation in Southeast Asia.
2. Shrine Shintoism--typified by shrines where the Shaman could contact spirits of the dead.
3. Imperial Household Shintoism--the emperor served as Shaman.
4. Doctrinal Shintoism--integrated elements of Buddhism, Confucianism, Ying and Yang, and Taoism into the Shinto beliefs.
5. Eclectic Folk Shintoism--integrated elements of Buddhism, Confucianism, Ying and Yang, and Taoism into the Shinto beliefs, appealed to the common people.
6. State Shinto--formed during the Meiji period (1876-1912) by the central government, it combined Shrine Shintoism with Imperial Household Shintoism and was intended to unify the country around a strong ideology and a national symbol.

Shinto worship focuses on dieties known as kami. These kami are found in mountains, seas, rivers, rocks, trees, birds, animals and anything else that inspires awe. The most respected among the Kami were those governing productivity and fertility. This emphasizes the importance placed on both the family and the agrarian society of the Japanese people. The underlying value structure of ancient Shintoism stemmed from a sense of continuity between kami and man which affirmed the nature of mankind as essentially good and pure. It should also be noted that the idea of absolute transcendence or criticism of this-worldly values is conspicuously absent in ancient Shinto. This view still prevails with only slight modifications.

Organized shintoism and festivals The most obvious difference between Shintoism and other organized religions, such as Buddhism and Christianity, is that Shinto is not derived from or based on a canon of sacred writings. Until the advent of Buddhism, many aspects of Shintoism went without names. The passing on of doctrine was done more through the use of living example than through written or oral instruction. The only way that one could deepen their experience in Shintoism was through participation in annual festivals. In fact, the festival was its one way to religious enlightenment. One characteristic of Shinto festivals was the raising of a wooden pole. The pole was then decorated with sacred folded paper, hemp or strips of cloth. This pole was to serve as a guide for the diety as it descended into the group during the festival. This type of observance would typically begin at six o'clock in the evening and was completed with breakfast the next morning. Only those who had prepared themselves by following a strict regimen of fasting and abstinence were allowed to participate. Once the festival was in progress, the diety would be offered wine and food that had been especially prepared to insure absolute purity. After a sign from the diety was received, all would partake of the food and drink (Yanagita 1977, 37-40).

Buddhism

Buddhism entered Japan in the mid 6th century. The most important concept that it introduced to Japan was that of the transcendence of the material world and the negation of things associated with this world. Three things are important in the continuing influence of Buddhism in Japan: the concepts of life, mind, and hell. Esoteric Buddhism, introduced to Japan by the priests Saicho and Kukai during the eighth and ninth centuries, teaches a belief in a cosmic Buddha (Mahavairocana-tathagata) as a god of universal life and as a nature god who could give forth eternal life. The concept of mind is found in the Buddhist teaching of consciousness which include a detailed and subtle analysis of the workings of the mind. The concept of hell comes from teachings about ten states of existence, of which six are called delusive states and are experienced by those who have not attained enlightenment (Umehara 1977, 42).

The concepts of life and death In common practice, Buddhism is responsible for molding the Japanese view of death, while Shinto emphasizes concepts and rituals concerning birth and life. It is suggested by Daisetsu Suzuki that while the Japanese may have no concrete philosophy concerning life, they do have a definite attitude with respect to death. This attitude comes from the Zen Buddhist belief that to die resolutely, bravely and with no regrets is one of life's highest honors. The ideal, says Suzuki, is to be blown away like cherry blossoms before the wind (Suzuki 1977, 49). However, while this is thought to be honorable it does not glorify death. The central view of the Zen Buddhist still seems to be one of reverence for life. According to Umehara, this influence of Zen Buddhism on Japanese culture seems to make life more strikingly vivid by the consciousness of death (Umehara 1977, 42-46).

Related to this is the Japanese idea of wabi, which means spiritual richness in poverty. It is described as life in a little hut with only meager fare; an existence close to nature that rejoices even in the pattering of a gentle spring rain. The concept of wabi is not logical or philosophical, but it attempts to intuitively grasp the truth in life. It represents one of the ways that the Japanese attempt to experience life from within, not from without (Suzuki 1977, 49).

METHOD OF REVIEW

This project examines a limited sampling of Japanese print advertising in order to analyze various aspects of culture inherent to that medium. The magazines were selected according to their availability and their content. Magazines that specifically address any field in design such as Idea or Japan Architect were avoided because of their emphasis on form and the limited target audiences that they reach. The magazines that are represented tend to be more general interest publications with little or no emphasis on form as would be seen in design oriented periodicals. Some of the publications are targeted towards men and others towards women. All of the magazines examined were published in 1989 or 1990.

Selection of advertisements

Advertisements were selected based on the format of the ads and the use of human models. The format had to be at least half-page in size and printed in four color separation. Particular emphasis was placed on ads using human subjects because of their ability to give information on interpersonal communication. Ads were only documented once to avoid unnecessary repetition. Approximately 180 ads from over twenty publications were collected using color slides. The objective of this study was to determine what aspects of culture were present within print ads. Once documented, these ads were sorted into various categories according to the their content.

Content categorization

This method of categorization looks at the content of the advertisements and separates the advertisements into groups according to specific criteria. Groups can be based on gender and socialization patterns. Gender groupings isolate the use of males and females according to the situations that they are found in. Socialization patterns are used to examines what is considered acceptable behavior for each gender in various group situations. These categories give the viewer information about how the gender roles differ according to the context of the interaction. This information is likely to be a generalization of the gender roles rather than the exact behavior of any specific person. The categories that were used for this analysis include the following groups: single females, single males, all male groups, all female groups, Japanese male/female groups, and mixed heritage male/female groups.

The photographs should be analyzed according to their culture-specific nonverbal behavior patterns. Nonverbal communication can be broken down into the study of kinesics, oculesics, haptics, proxemics, and chronemics. Kinesics is the study of body language. It is usually associated with body movements, gestures and facial expressions, which under normal circumstances would be analyzed in conjunction with verbal messages. Due to the nature of print advertising, the elements of movement and verbal associations could not be taken into consideration. The study of kinesics in print advertising analyzes a single gesture rather than a sequence of movements. Oculesics is the study of eye movement and patterns of eye contact. In print advertising, patterns of eye contact between models and between the model and the reader are important areas for analysis. Haptics refers to touch. It studies the amount of bodily contact a culture has, when the contact is permissible, and between whom. Haptics can be studied through print advertising by observing the patterns of bodily contact within the photographs. Proxemics is the study of territoriality and spatial relationships between people. It determines what people consider to be their private space or that space which should not be violated by another person. Chronemics refers to the importance of time. If a culture considers time to be important, it's members will strictly adhere to schedules and time clocks. If, on the other hand, time is less relevant to a culture, it's members will tend to place their priorities on completing human transactions over adhering to time schedules. Time usage, as defined by Hall, can be broken down into monochronic usage and polychronic usage. The monochronic culture thinks in a linear fashion and prefers to finish one task before starting another. The polychronic culture prefers to have a high activity level with many things happening at the same time. In terms of design, time usage will affect how a culture prefers to organize information (Dodd 1987, 11).

Demographic survey

For a comparative analysis, two similar magazines, one published in Japan and the other in the U.S., were selected. Five Japanese publications were selected from a group of magazines that are available in the U.S. Can Cam, Mine, More, MR, and Non No were the five publications initially selected. A questionnaire (see Appendix A) on the five publications was given to members of the I.S.U. Japanese Students' Association. Eleven students responded to this survey and answered questions about their perceptions of the gender, occupation, and income of the readers of each publication. They also gave general information about what they perceived to be the content of each publication. This information was tabulated and then used to select a similar publication in the United States. Because of the small number of subjects questioned, the results of this questionnaire may contain uncontrollable baises. More was selected for comparison because all of the respondents considered themselves familiar with it and therefore their information was considered accurate. Based on this informal survey, More was found to be essentially similar to the U.S. publication Glamour based on the reader's gender, age and income level. Demographic information about Glamour was supplied by its publisher, Conde Nast.

Japanese magazines give information about Japanese material culture. In these particular publications the emphasis was on health, beauty, and fashion. By carefully selecting the publication for analysis, it is possible to study a very specific segment of the target culture.

The study of print advertising shows many aspects of interpersonal communication. As already indicated, it is particularly relevant to the nonverbal aspects of a culture. The study of print advertising gives more up-to-date information about a culture than would be possible to obtain from other printed sources. Magazines can also target segments of a culture with precision.

This analysis does not assume superiority or inferiority of either Japanese or U.S. print advertising design. This comparison is intended only to identify differences and is not intended to make any sort of quality judgements about specific ads or either country's print advertising in general. The descriptions only serve to interpret the expression of culture on both Japanese and U.S. advertising.

International style of design

Because of the lasting influence of the International Design Style on print advertising, it is important to be familiar with it when doing any type of stylistic analysis of advertising. The International Style, also referred to as Swiss Design, originated in Switzerland during the 1950s. Its goals were to achieve a simplicity in design and legibility in communication. These goals were achieved by using an asymmetrical organization of elements based on the use of a grid structure. The most perfect grid for this form is based upon the golden mean developed by the ancient Greeks. This grid uses a three to five ratio that is divided into fifteen squares. Of these squares, the top nine are often left for the image area, the next row of three contains the headline, and bottom row is left open. The typography is set in flush left and ragged right justification. Helevetica, a sans serif type developed in 1957, was the most popular face because it was thought to be the most clear and modern style of type. The copy was intended to be factual and free of exaggeration. The main influences on the International Style are De Stijl, the Bauhaus, and the new typography of the 1920s and 1930s (Meggs 1983, 379-380).

Armin Hofmann Armin Hofmann was an important figure in the development and dispersement of the International Style. He began teaching at the Basel School of Arts and Crafts in 1947. His main influence was in developing a graphic language that is based on harmony and unity. He was interested in balancing opposing forces such as light and dark or organic and geometric forms. This can be seen in his poster, Giselle , which was done in 1959 (Fig. 2). Here Hofmann balances an organic photographic image with a geometric based typography. The figure expresses kinetic motion while the type is static (Meggs 1983, 385-386).

Josef Muller-Brockmann According to Philip Meggs, Josef Muller-Brockmann is the designer most responsible for promoting the International Style beyond the borders of Switzerland. He was a leading theorist in the movement and he sought to develop an objective and impersonal form of communication. He felt that the personal feelings of the designer should be removed from the design solutions that he or she creates. In his poster, der Film, he used the golden mean as a basis for his grid structure (Fig. 3). The strong internal structure is reinforced by lining up the copy with the left edge of the letter F in the headline. The size and position of the headline is determined by this grid as well. The overlapping of the headline is symbolic of the imagery in film (Meggs 1983, 388-389)

Ten basic advertising formats

In his book, The Design of Advertising, Roy Paul Nelson classifies the design of American advertising into ten basic formats (Nelson 1989, 89-103). These formats can be used as a method of categorizing advertisements according to their design. For this thesis, they will be used as a basis for categorizing Japanese advertising.

1. Mondrian The first of these formats he calls the Mondrian Layout. This particular style subdivides the page into various rectangles which are then used to guide the placement of type and image in the ad. Ruled lines are used to delineate the rectangles. Nelson notes an obvious connection between this style and Swiss design. The basic difference being the absence of grid lines in the latter (Fig. 4).

2. Picture-Window This style makes use of tightly cropped photos and bleeds. The copy is often fit into a small space or may be broken into two or three short columns. The headline is incorporated into the photo by overprinting, reversing, or lining up off of an axis in the photo. This technique is also referred to as "Ayer No. 1" (Fig. 5).

3. Copy-Heavy A copy-heavy advertisement is one that is composed primarily of copy. This is done for one of two reasons, says Nelson. First, the advertiser's message maybe too complicated to express through any other approach, or second, this style may be used as a change of pace from the other ads in the magazine which are predominantly image driven. Stylistically, copy-heavy ads are usually put into a formal balance with a centered headline and possibly with large initial letters or subheads (Fig. 6).

4. Frame Frame layouts use a border or photo to visually contain the advertisement to one page. By providing a border for the copy, the ad keeps all of the elements inside of its perimeter while at the same time optically reducing the size of the advertisement (Fig. 7).

5. Circus This layout style involves the integration of a large number of components into one advertisement. It is often filled with a variety of photos, gimmicks, and oversized type. By strictly adhering to a grid system for organization, the designer can achieve visual

unity, as well as a great deal of visual interest. These ads often appeal to bargain hunters because prices and headlines are often emphasized (Fig. 8).

6. Multipanel Multipanel layouts originated with ads placed in the Sunday comic sections that were made to emulate a comic strip by using square boxes with drawings that told a story about the product. Their updated version generally uses square format photos of equal size to keep the reader moving smoothly through the ad. The photos may tell a story or they may simply give the reader an impression of the product (Fig. 9).

7. Silhouette The elements in a silhouette layout are arranged so as to create a striking silhouette form. Negative space is forced to the outer perimeter to form a sort of border around the central images. The designer tries to create the most irregular shape possible while still maintaining unity between the elements. Often times the central image is allowed to touch each of the edges of the ad in a random fashion (Fig. 10).

8. Big-Type Big-type layouts are based on the use of unusually large type to grab the reader's interest. The large type may be combined with other images or it may stand alone. The designer may compromise legibility in order to produce some specific effect (Fig. 11).

9. Rebus When designing this type of ad, the designer uses many small images that may substitute for words or create visual puns. The images take on a great deal of importance in the ad; and the copy is usually adjusted to wrap around and conform to them. The images can be used to further emphasize some message about the product (Fig. 12).

10. Alphabet-Inspired Alphabet-inspired advertisements take their basic form from one of the letters of the alphabet. While the basic shape is similar to that of a letter, the layout should not resemble the letter form so closely as to look contrived (Fig. 13).

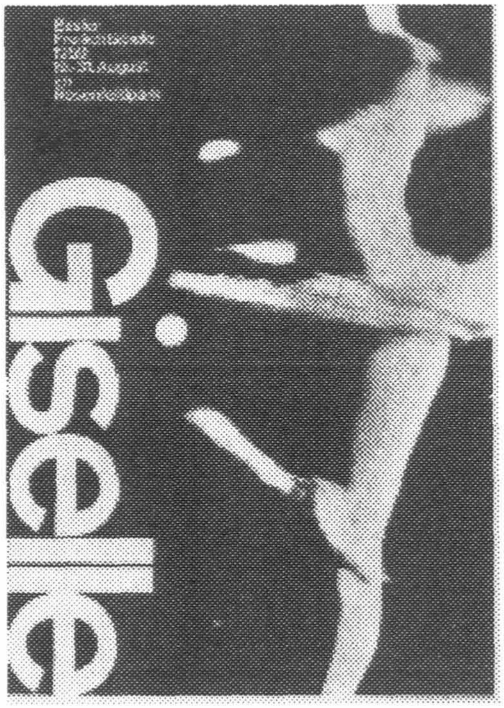


Fig. 2 Giselle by Armin Hofmann

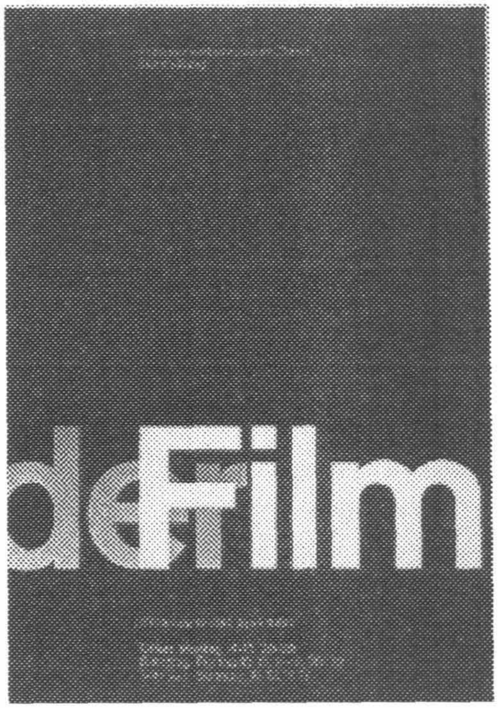


Fig. 3 der Film by J. Muller-Brockmann

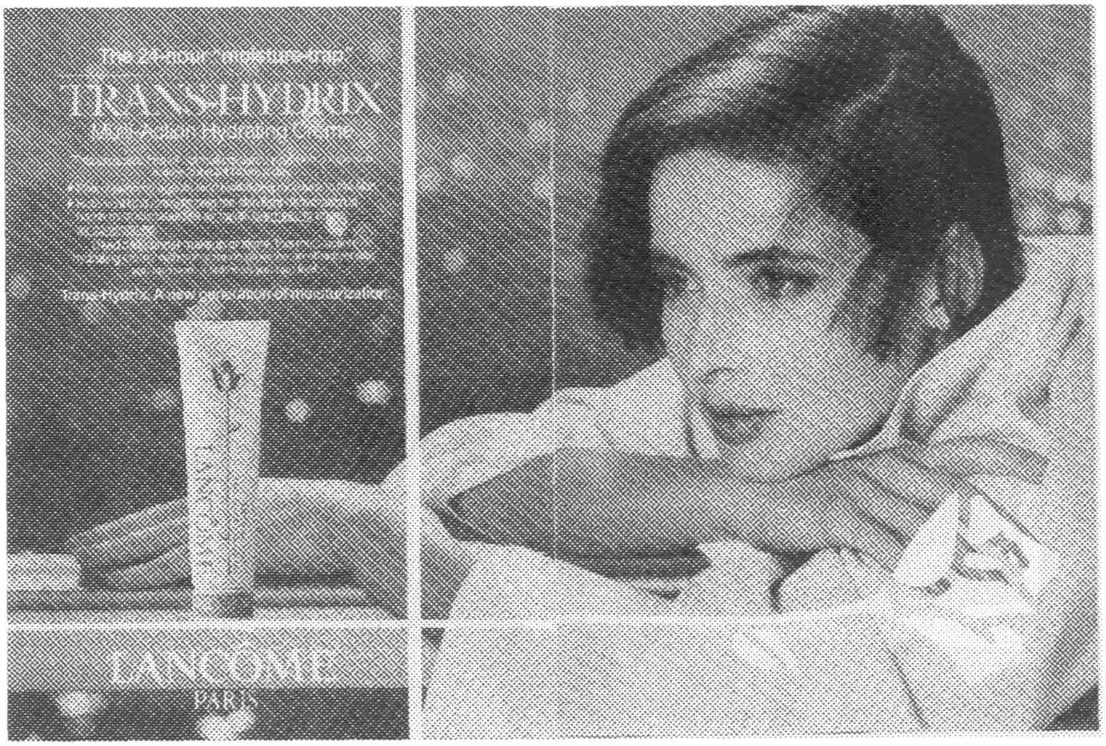

The 24-hour "moisture-trap"
TRANS-HYDRIN
Multi-Action Hydrating Crème
Trans-Hydrin. A new generation of moisturization.
LANCÔME
PARIS

Fig. 4 Mondrian format

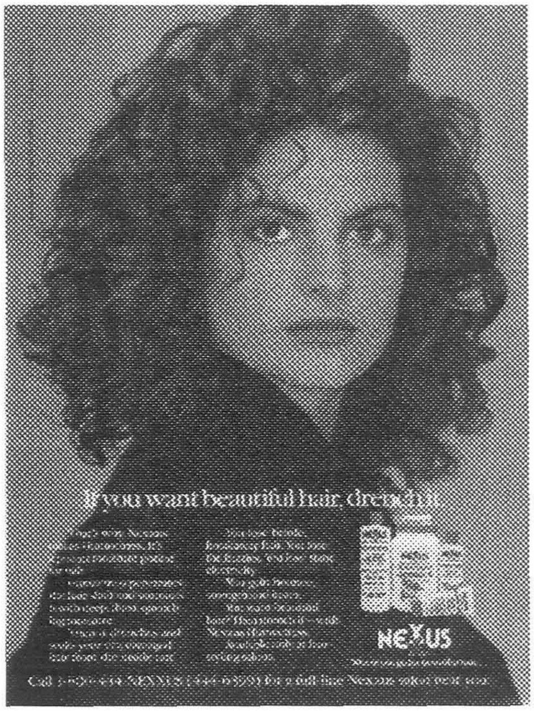

If you want beautiful hair, drench it.
NEXUS

Fig. 5 Picture-Window format

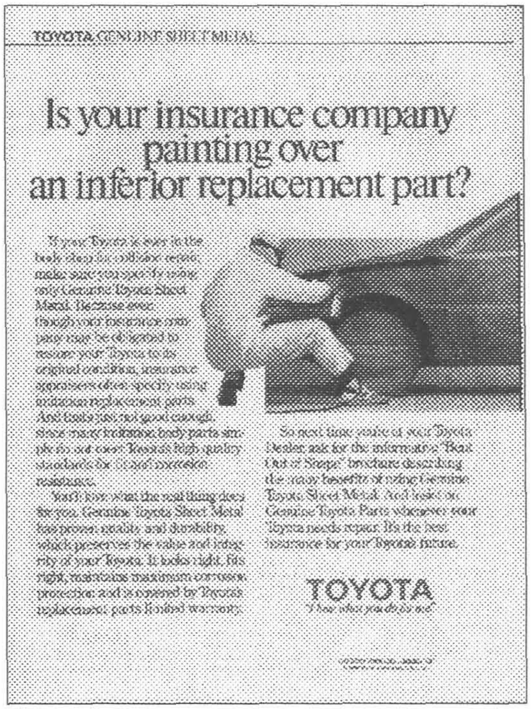

TOYOTA GENUINE SHEET METAL
Is your insurance company painting over an inferior replacement part?
TOYOTA

Fig. 6 Copy-Heavy format

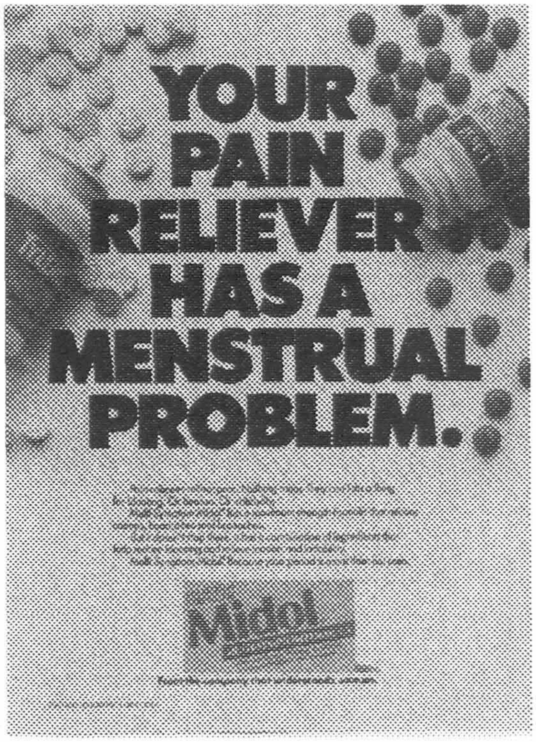

YOUR PAIN RELIEVER HAS A MENSTRUAL PROBLEM.
Midol

Fig. 7 Frame format

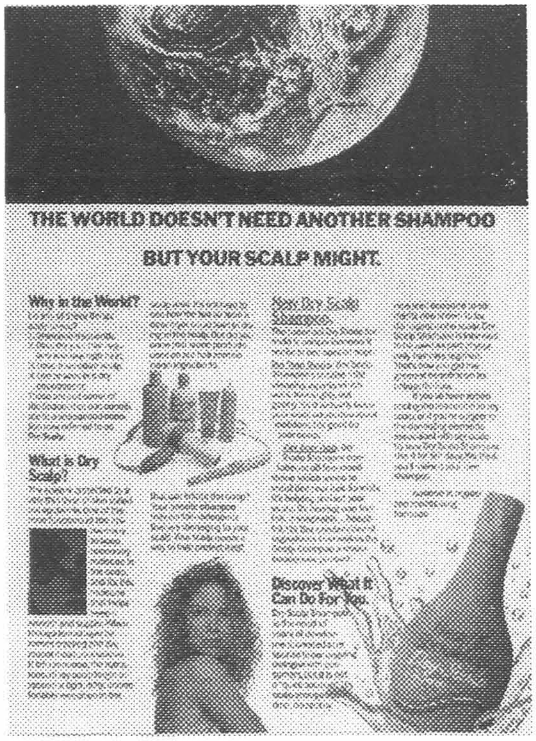

THE WORLD DOESN'T NEED ANOTHER SHAMPOO
BUT YOUR SCALP MIGHT.
Why in the World?
What is Dry Scalp?
Discover What It Can Do For You.

Fig. 8 Circus format

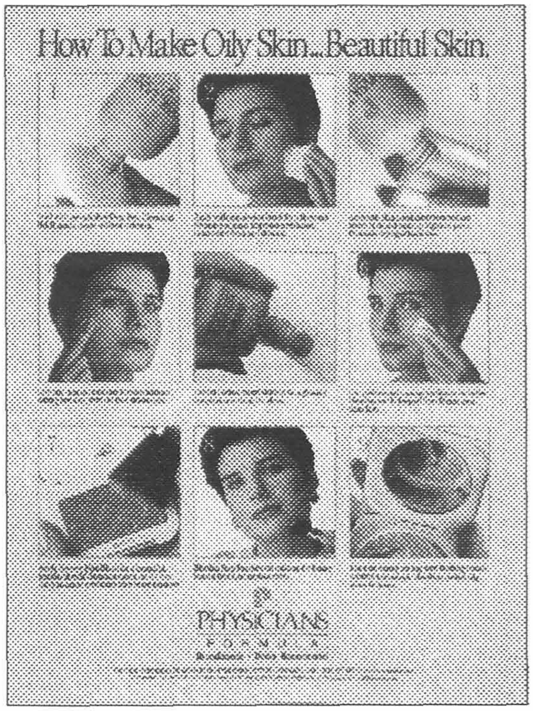

How To Make Oily Skin...Beautiful Skin.
PHYSICIANS
FORMULA

Fig. 9 Multipanel format

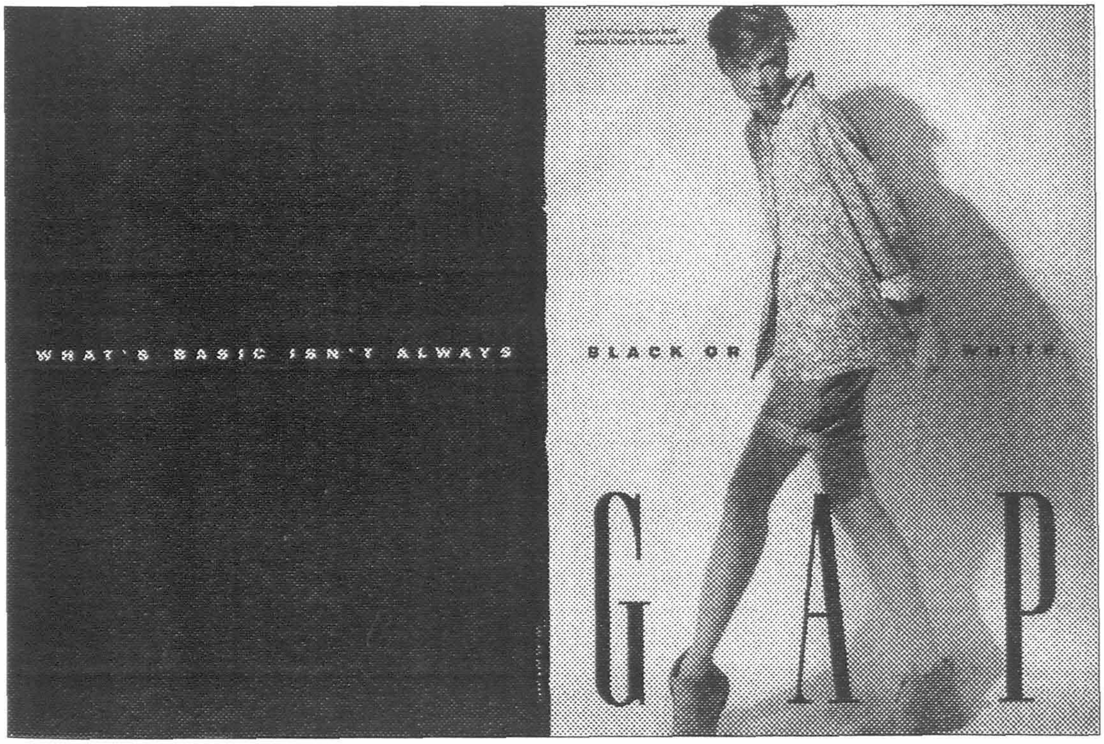
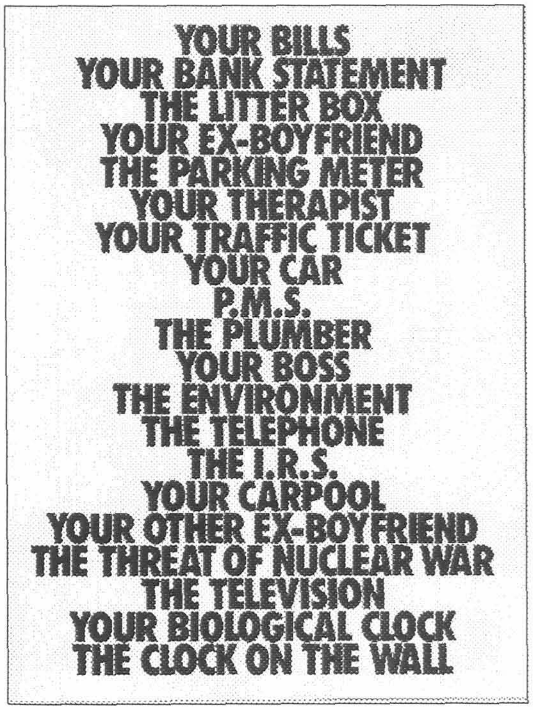

WHAT'S BASIC ISN'T ALWAYS
BLACK OR WHITE
GAP

Fig.10 Silhouette format



YOUR BILLS
YOUR BANK STATEMENT
THE LITTER BOX
YOUR EX-BOYFRIEND
THE PARKING METER
YOUR THERAPIST
YOUR TRAFFIC TICKET
YOUR CAR
P.M.S.
THE PLUMBER
YOUR BOSS
THE ENVIRONMENT
THE TELEPHONE
THE I.R.S.
YOUR CARPOOL
YOUR OTHER EX-BOYFRIEND
THE THREAT OF NUCLEAR WAR
THE TELEVISION
YOUR BIOLOGICAL CLOCK
THE CLOCK ON THE WALL

Fig. 11 Big-Type format

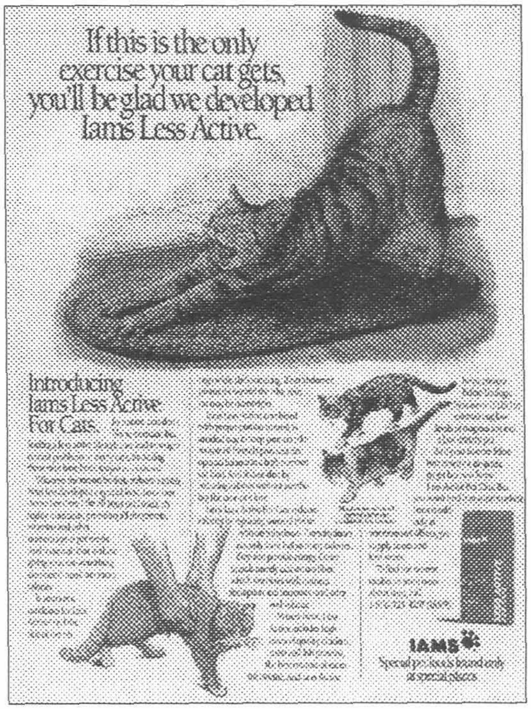

If this is the only exercise your cat gets, you'll be glad we developed Iams Less Active.
Introducing Iams Less Active For Cats.
IAMS

Fig. 12 Rebus format

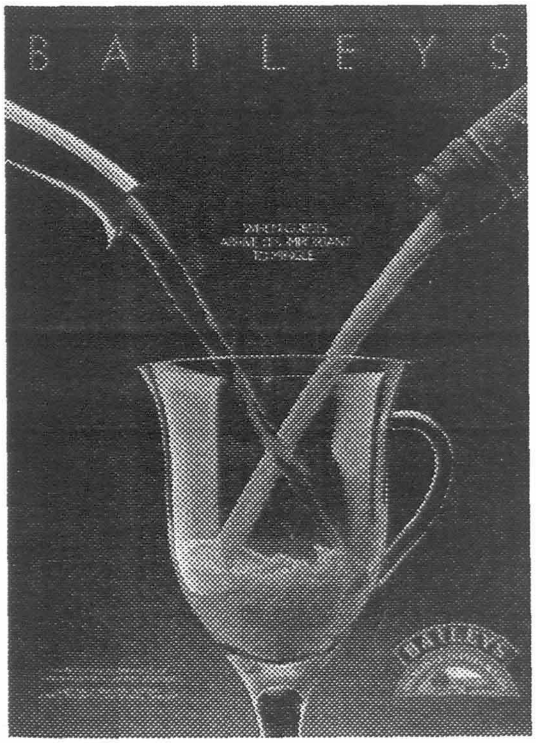


Fig. 13 Alphabet-Inspired format

A GENERAL ANALYSIS OF CULTURAL ELEMENTS IN JAPANESE PRINT ADVERTISING

This chapter will discuss in general aspects of culture that are seen in various examples of Japanese print advertising. Japanese print advertising will be analyzed according to its cultural communication. Aspects of verbal and nonverbal communication will be examined. This chapter will look at the relationship between verbal language and typography. Nonverbal communication will be examined through photographs. Photography will be examined according to its culture-based nonverbal communication.

The advertisements for this part of the analysis were documented from a variety of Japanese monthly publications both general interest and women's magazines. The ads were selected based on several criteria. First, the ad is printed in four color separation. Second, it is at least one half page in size; and third, it has content important to the culture. Cultural importance is found either in an ad's use of imagery or typography, and is based on its composition or photo art direction. An ad featuring a product was selected if it distinctly relates to some aspect of Japanese culture. Human subjects are considered to be culturally significant because of their implications for interpersonal interaction and nonverbal communication. The advertisements were documented in color slides and then grouped according to specific criteria for analysis.

Typography

Because the Japanese language uses so many different characters there are not as many typographic fonts available in Japanese kana as there are in the English alphabet, however they do have font variations of their character set and their phonetic alphabet. The Japanese writing system is comprised of three distinct systems. They are Chinese characters, known as kanji, and a phonetic set of 117 single symbols and combinations. There are two versions of this phonetic set, a biomorphic rendering used for indigenous words, known as hiragana, and a geometric rendering used mainly for foreign words and official documents, known as katakana. Japanese writing in its normal context, which is a combination of characters and phonetic symbols, is referred to as kana. Stylistic differences in the type are achieved in one of two ways, either through a calligraphic brush stroke that emphasizes a contrast between thick and thin, or through an evenly weighted stroke. Within these general groups, the type may vary in size and weight. These styles can be broadly categorized as serif or sans serif.

Certain stylistic differences exist in English typographic fonts. Likewise, stylistic differences can be seen in Japanese fonts. As a method of comparison, a basic system of classification of English type will be used to compare stylistic elements in English and Japanese typographic fonts. In their book, Typographic Design: Form and Communication; Rob Carter, Ben Day, and Philip Meggs outline six basic classifications for typefaces of the western alphabet. The six categories are old style, italic, transitional, modern, Egyptian, and sans serif (Fig. 14). Old style type, which is still widely used today, originated in the Italian Renaissance by printers who were influenced by Roman inscriptions and medieval manuscripts. Italics were first printed by Aldus Manutius in 1501. They are characterized by their slant to the right and are used primarily for emphasis. Transitional typefaces which evolved during the 1700s were the link between old style and modern typefaces. Transitional letter forms tend to have more contrast in their stroke weights than do old style typefaces. Modern typefaces continued the trend towards greater contrast and their serifs are horizontal hairline strokes that connect to the main strokes at a ninety degree angle without a curved joint. Modern typefaces have a strong geometric quality, with an emphasis on horizontal, vertical and circular forms. Egyptian typefaces have a heavy rectangular, slab serif. They have little or no variation in stroke weight. Sans serif type styles were first printed in 1816 by William Caslon. Their most obvious difference is the absence of a serif. Like Egyptian typefaces, sans serif styles usually have an evenly weighted stroke (Carter, Day, Meggs 1985, 32-33).

Japanese typefaces can also be categorized according to similar criteria. The serifs that can be found are related to the traditional Japanese brush style of writing. The visual form of the English alphabet reflects the marking properties of the brush, reed pen, or stone engraver's chisel (Carter, Day, Meggs 1985, 26). Other variations in the Japanese typefaces include contrasts in stroke weights and the angle of the letterform. The style which visually relates to old style, has some contrast between thick and thin (Fig. 15). It emphasizes a thick, rounded serif-like area where the brush stokes begin in the character's brush rendered form. In an italic form, the strokes angle towards the right (Fig. 16). This is most apparent in the hiragana and katakana. This particular italic is similar to an old style or a transitional face in the way the serifs join the main character. In another example, the hiragana appears to be transitional in the way the serifs connect and in the weight of the strokes (Fig. 17). The sans serif version has an evenly weighted stroke and no visible reference to the brush rendered style (Fig. 18). These four styles by no means represent all of the styles available to the Japanese designer.

Visual hierarchy in typography

Visual hierarchy is a combination of factors that determine the relative importance of the various components in a composition. For typography, these factors include positioning on the page, size, weight, color, and font. In western civilization there are certain conventions that help the reader consciously or subconsciously determine compositional hierarchy. For instance, the English language is typically read in horizontal lines arranged from top to bottom on a page. Each line is organized to read from left to right. Therefore, given a piece of typography with no variations in the words other than their positions on the page, the hierarchy for English reflects this left to right, top to bottom pattern. Thus the greatest emphasis goes to those items nearest the top and/or left edges of the page. For the Japanese writing system, this means that there are two conventions interacting with each other; the horizontal writing is generally read from left to right, top to bottom and the vertical writing is usually read in columns going from top to bottom, right to left.

Legibility and visual organization

In terms of format, these two samples of copy are similar in the way that they are broken up into paragraphs and set into columns for organizational purposes (Fig. 19). The English text uses a one pica indent at the beginning of each paragraph. This example of Japanese copy does not use an indent, however it is permissible to use such a device. When an indent does occur in vertical text, it is a small vertical drop in the first column of the paragraph.

There is a tendency for Japanese text to be justified on both sides, whereas English is usually left justified with a ragged right edge to increase legibility. In English typography, legibility hinges on the gestalt achieved between letters in a word and between words in a sentence. Therefore, English is most legible with flush left/ rag right justification, because the regular word spacing established with this justification method makes it easier to distinguish words and sentences as discrete units than with the variable word spacing of fully justified type which tends to over enlarge some spaces and condense others. Japanese, on the other hand, does not leave spaces between words and may opt to eliminate spaces between sentences as well. Therefore, justified type does not adversely affect legibility, and in fact is a more logical approach to paragraphing because the columns of type are more uniform and the space between columns does not fluctuate as is does with other techniques of justification. Another typical approach to the format of the body copy in Japanese is to set the text in lines that break into highly irregular lengths based on sentences and phrases that are kept together in logical subdivisions.

Written Japanese has by design a built in visual hierarchy. The phonetic sets used in Japanese, hiragana and katakana, are essentially similar in structure and tend to have fewer strokes in their composition than kanji. Kanji and katakana are more angular and geometric in their construction, while hiragana is composed of flowing, biomorphic strokes. Based on the number of strokes in each character, individual kanji tend to be structurally more complicated than any individual hiragana or katakana letter form. The more strokes a kanji has, the more dense it will become visually. This increased visual density makes kanji stand out in a sentence much in the same way that bold letters stand out from regularly weighted text in English. The net effect is an inherent hierarchy that allows the reader to quickly pick out kanji from the body of text. This subtle emphasis is significant because the kanji have a tendency to be used for the main words in a sentence such as nouns and verbs, while hiragana is used primarily to indicate structure and tense. Katakana gives yet another layer of emphasis because it is used less frequently than the other character sets and it is reserved for foreign words. It does not have increased density when compared to hiragana, but it is more angular. In that sense it functions more like an italic font does in English by giving the word a slightly different look from the rest of the text. Words set in katakana have an international quality because of the limited use of this character set.

One distinction that is present in English that is not found in Japanese is an upper case of characters. In English the upper case is used to visually emphasize the beginning of sentences and proper nouns. A word set in all capital letters can also be used as one level in a hierarchy system. All caps is more subtle than a weight change, yet it distinguishes itself from text that is set in upper and lower case.

Traditionally, in written Japanese, the only delimiter between sentences was the open circle which functioned like a period, or like a question mark when preceded by the appropriate particle. Contemporary Japanese has incorporated the use of the question mark and the exclamation mark to augment its own punctuation set.

Christian Dior

The Christian Dior ad is an example of Japanese typography (Fig. 20). It reflects a strong Swiss organization of type and image. The text clearly reflects three levels of hierarchy based on the positions of the type. The first order of hierarchy is the headline that starts in the upper right corner of the page reading down. This headline is first both in position on the page and in type size and weight. It can be argued that the words "Christian Dior" have an equal or greater hierarchy because of the similarity in size between them and the headline; and the added appeal of using romanization. The second level of hierarchy falls onto the four subheadings which are located to the right of each of the four paragraphs. The natural reading of these columns of type is from right to left. The subheads therefore are positioned to precede each of the paragraphs giving them more emphasis than the body copy. They are also set in a larger point size than the rest of the body copy. The paragraphs form the third level of hierarchy. The rigid justification of the text reinforces the strong grid structure and keeps the viewer's eye moving rhythmically through the text.

Romanized type is integrated into several areas of the advertisement. Important words such as the name of the product and the name of the manufacturer have been romanized to enhance the international image of the product, however in both cases the romanized words are underscored with the same name in katakana so as not to exclude any consumers who may not read romanized type. This dual system gives them the flexibility to cultivate an image without sacrificing comprehension. This dual listing would not offend the Japanese readers because difficult or unusual kanji characters are often subscripted with their phonetic pronunciations when used in publications.

In this particular ad, the designer chose to use a combination of traditional kanji numerals and romanized numerals. The two kanji numbers appear in the fourth subhead, the first in a combination which means February and the second as a reference to the number one. However, in the first paragraph on the right, Valentine's Day is indicated by "1990.2.14." In addition to this, below the photograph on the right hand page, the volume weight and the prices are given in romanized numbers. Romanized numbers are also used to give the phone number at the bottom of the page. Romanized numbers are commonly used for both prices and phone numbers throughout Japan.

Anne Klein II

This Anne Klein II advertisement reinforces the Japanese admiration of the west (Fig. 21). This particular ad uses the multipanel format to display three different outfits from the designer's spring 1990 collection, modeled by a fair skinned blond woman. The background to the two page spread is pink, giving the whole layout a light, airy feel. The headline, "ANNE KLEIN II", is the boldest piece of typography. The traditional information about where to purchase these items in Japan, along with phone numbers, appears across the bottom of the page in 7 point type and is entirely in English. In fact, the only writing in Japanese appears in the upper right corner near the symbol for the fabric content. This ad shows the extent to which western imagery is used to market products to an almost exclusively Japanese audience.

Comico

This Comico advertisement is a compromise between a Japanese model and western imagery (Fig. 22). In this ad, a rebus approach has been taken with the design layout. The model, shown in various silhouettes modeling an assortment of clothes, is a Japanese woman. The clothes that she models are based on a European style and the type that surrounds her is in English. The only indication that this ad is for a Japanese audience are the prices which are given in yen and the bottom line of address information, which in this case is given in Japanese.

Photography

An analysis of the photography used by a culture is very important. The photography holds visual information about the appropriate behavior patterns for males and females in the context of the situation being depicted. It also gives the viewer an idea of how that culture views the rest of the world based on how foreign models are depicted This researcher is suggesting that the amount of visual information and its format gives clues about the context level of the culture. If the information in the photograph is highly focused on a single idea, or if the photograph is visibly organized around an internal grid, the culture seems to be placing a high value on structure and linear organization. These types of ads can be considered low in context. If the photograph contains a lot of visual information with a variety of themes, or if the imagery is very loosely organized, the culture seems to be allowing the viewer to experience a high activity viewing situation which suggests that the communication is high in context. A disproportionate amount of high or low context ads may indicate the preferred context of the subculture being examined.

Photo montage

Photo montage is a key element in many of the circus style advertisements found in various Japanese periodicals. In Fig. 23, the use of silhouettes in the montage in the top half of the ad gives a strong feeling of movement. The gestures being made by the model suggest an athletic event or combat situation. However, the fact that the man is wearing a business suit leads the viewer to believe that the physical exertion comes from a corporate job. The product is superimposed into the montage and given a surreal, floating quality. The product seems to be within range for the man to grasp, yet he is gazing into the distance beyond the product. The feeling of movement is further reinforced by the typography which comes in at various angles. The type mixes a calligraphic style with an evenly weighted typeface. Because the type is set at such odd angles, it becomes more illustrative than informative. The bars and elements surrounding the type give it a cartoon-like quality. The lower half of this ad is much more structured. The elements of visual hierarchy in the text give a clear delineation of paragraphs and subheadings. The text and image in the lower half of the ad have been positioned to give a symmetrical balance, which seems to contradict the photo montage above it. This visual contrast between structured and unstructured design is a parody of the many dualities that coexist in Japanese culture.

Pasport is another example of photographic montage in a circus style format (Fig. 24). In this ad the visual elements in the montage have been carefully integrated to look real. The combination of focused and non-focused elements gives the viewer a sense of illusionary space. In contrast to the first example, the top and bottom halves of this ad are bridged by several smaller images which cross between the two areas. The hierarchy in this advertisement is less obvious. By leaving the hierarchy ambiguous, the viewer has to sort through the various elements of visual and verbal information in a self-determined order. It is this visual freedom that simulates the high context nature of Japanese culture and it's uninhibited exchange of information. By comparison, a strong visual hierarchy encourages a linear approach to information in a pattern that is determined by the designer. A strong visual hierarchy is usually associated with the International Style. This style is widely used both in the U.S. and in Japan. In the circus format, where there is a strong competition among various elements in the design, the viewer is forced to create his or her own path through the information being presented. This format is reflects the highly interactive style of Japanese interpersonal communication.

Extreme size contrast

Extreme size contrast between elements in a photographic montage often appears as a stylistic convention in Japanese advertising design (Fig. 25). This technique is used in various advertisements for Carlton cigarettes. In this particular Carlton ad, an enlarged cigarette is placed in the middle of a plush golf course. The juxtaposition of the cigarette and the golf course forces a visual association between the two. By creating just such an association, the cigarette attempts to adopt some of the qualities associated with golf. This would be a very positive association because of the status symbol that golf represents in Japan where open space is such a commodity. A similar Carlton ad shows an enlarged hand holding a cigarette with the ocean as a backdrop. In this case, the ocean represents a large open space. Both the golf course and the ocean have an association with nature and are wide, open spaces.

Other products use size contrast for the emphasis that it gives to the item being promoted. In an advertisement for a locksmith company, a girl appears holding an enlarged key (Fig. 26). The key quickly makes the viewer aware of the product. The girl is holding the key in the upper right corner of the page. Because the headline in this ad reads vertically and the implied order of reading runs from the upper right to the lower left, the intrinsic hierarchy as determined by the text would make this upper right corner the most dominant part of the composition. Thus the key is emphasized both through the use of size contrast and by its position on the page. The composition leads the viewer back to the right side of the advertisement by using horizontal type across the bottom of the page. This completes a visual eye movement that starts in the upper corner of the ad and leads the eye in a circular motion back around to the right side.

Visual subtlety

An indirect style of communication is represented visually through the use of implied imagery. This effect is achieved photographically by using an extremely shortened depth of field which leaves the background out-of-focus. This out-of-focus element becomes a fuzzy abstract of the actual image, thus leaving room for interpretation by the viewer.

One example of this use of visual subtlety can be seen in the advertisement for Kent Cigarettes (Fig. 27). In this ad, which is done in the picture-window format, only a small portion of the full page photograph is actually in sharp focus. By placing the sharpest focus on the product, the focal point of the ad falls directly on the cigarettes. The out-of-focus elements give the viewer an impression of the type of person who might actually buy this product. Closest to the cigarettes, and still partially in focus, the viewer sees a computer key board. Farther back, and out of focus, the viewer sees the general shape of a book and some shapes which become very difficult to identify with certainty. The reader is given a lot of indirect information about the user of this product by the type of accoutrements that surround him or her. This non-specific reference allows the viewer to infer something about the person who uses this product. A sharp focus with a large depth of field would make a very direct and specific statement; one that would remove the element of subtlety that is typical in Japanese communication. The soft focus also provides an area in which to place type that does not interfere with legibility. By placing the type near the out-of-focus elements, the viewer is visually led to that area and given the opportunity to examine the objects more closely.

This technique is also used in situations where the two images are more directly related (Fig. 28). In the ad for Macallan, a Scotch whisky, the out-of-focus element in the background appears to be a grain-like plant. From this, the viewer can infer that it is the barley which goes into the liquor. Here again the viewer sees a sharply focused product that is supported by additional information seen in the background. The soft focus gently reminds the reader of the quality grains that go into this product. The viewer's attention immediately goes to the product and then is lead into the background imagery because of its proximity to the focal point of the ad.

Human subject Fig. 29 shows the use of visual subtlety even when the subject is a person. This advertisement uses a combination of details, along with a large out-of-focus photograph with a man in the background who is identifiable only by his vague outline. This use of ambiguity removes any elements of individuality that we might associate with a particular man or woman. Even in the detailed photograph, the shot was taken from an extremely high angle, and the man's face is turned away from the viewer. This also takes away his individuality and makes him representative of all men rather than any specific man. The only specific reference made in this advertisement is for the product itself. The generalization of the photograph in the background contrasts the sharp focus of the foreground and the text.

Product image vs. advertising

By its very nature, advertising is a form of communication with an emphasis on persuasion. In order to coax the consumer into action, advertising uses whatever method possible to make a convincing plea for a specific action to occur. This is particularly true in the circus format. One of the main goals of this format of advertising is to inundate the consumer with a visual and verbal smorgasbord of information. This bombardment of information is similar to the high context situation popular in Japanese business settings. In business, a high context environment is achieved by breaking down information barriers such as private offices where exclusive exchanges could take place. Consequently, the work place is an open area where everyone is more or less aware of what everyone else is doing.

The circus format in advertising visually assimilates this environment through the use of a wide variety of type styles and configurations. Symbolically, in the Domohorn advertisement different type styles become the various voices and sounds present in a business or social setting in Japan (Fig. 30). In contrast to this, the rigid grid-based Swiss design that is popular in the west represents the low context, compartmentalized system of information that is typical in western civilization. This compartmentalization is supported by such things as private offices, confidential calls and closed meetings.

Content Categorized Images

The content of an advertisement can give the viewer information about interpersonal communication in the culture being analyzed. Specifically, the viewer should look at how the genders are represented in the photographs. The models can be grouped according to single subjects, male/female pairs, large groups, and use of foreign models. These groupings can be modified if necessary to fit the type of material being analyzed or to study a particular aspect of the new culture.

Japanese females

A close examination of all of the Japanese women in these ads shows a person who is fashionable and friendly. When positioned with a product, as in Fig. 31, the female takes on a decorative role. This is similar to the role assigned to the corporate Office Ladies whose main function to a company is to decorate the office for the many male employees and visitors to the company. In both of these ads, the viewer is forced to associate the female and the product because of their relative proximity and positioning in the ad. None of the women are shown in such a way either through their attire or through their posture so as to suggest leadership.

The models posing with products gave no indication of sexual allure. This contrasts with the approach taken by many high fashion products in the United States such as perfume, clothing, and automobiles. The composition of the advertisements tends to make the women appear less aggressive than their American counterpart. This is achieved in part by the cropping and angle of the photography. Most of the photos show a full figure or a 3/4 view of the body rather than an extreme close-up shot which would make the females seem more demanding and in control. Often times the angle of the photo is looking down on the model. This tends to elevate the viewer's perspective with respect to the product, thus humbling the product in the eye's of the consumer.

Japanese males

The role of the Japanese man when posing alone usually takes on characteristics that are quite different from those of the females. The portrayal changes with respect to the context of the advertisement. In this example pertaining to business (Fig. 32), the photograph was taken from directly above the subject, looking down. The man in the ad is looking straight up into the camera giving him a strong sense of humility with respect to his company and to the viewer. The viewer is given the impression that this man is but a small part of a larger whole, the company. This reflects the loyalty demanded by large companies of their employees in Japan.

The context of the photograph can give the male a greater air of dominance. In several photos, an image in the background serves to visually parallel the male figure in the foreground

(Fig. 33). This visual reinforcement further enhances a feeling of control or dominance that is surrounding the male subject. The man is often wearing a dress coat or a business suit. The image supports the role of the male as a businessman or corporate executive. Of the ads showing a single male none were wearing traditional dress, even though a man might wear such attire at home.

In each of the advertisements, the male is pictured outside. This seems contrary to the image of a corporate businessman who is someone who would spend most of his time working inside of an office. However, the outdoor setting gives a much larger arena for the male to exert his dominance and may even suggest a dominance over nature, something which Donald Keene suggests that the Japanese strive for.

Group interaction

Group interaction can be divided into several categories based on the types of individuals forming the group. The basic subdivisions that are being examined in this analysis are all male groups, all female groups, mixed gender groups, and groups of mixed racial backgrounds.

In the Kirin beer advertisement, an example of an all male group is seen (Fig. 34). The men show a strong sense of identity with the group. This is visually communicated to the viewer because all of the men are wearing the same clothes. Their identities as individuals are obscured by the wide angle camera lense and the lighting situation that casts shadows on the faces of the men. By allowing the severe perspective, the individual is lost into a collective sea of men wearing identical clothing, a strong group reference. The general composition of the ad is symmetrical; within the photograph one side is a mirror image of the other. This strong sense of symmetry further enhances the idea of a group or collective brought together by this product. The positive qualities of the Japanese concept of a group are now associated with the Kirin Beer. The color scheme of the photo is derived from the Kirin identity system. The large expanse of sky is Kirin's blue and the contrasting white shirts that the men are wearing completes the reference to Kirin's color scheme. The picture of the product itself is very small and in the lower right corner. Compositionally, this would be one of the last images on the page to be seen before moving on to another page. This positioning gives a low profile pitch for Kirin beer as the last thing that the viewer sees.

An advertisement for a management academy poses two men in the foreground with a cityscape in the background (Fig. 35). In terms of group interaction, it contrasts an older man, probably in his mid sixties, with a man ten to fifteen years his junior. Both of the men are in business suits, the younger man in a dark navy suit and the older man in a lighter colored suit with a tie tack and lapel pin that suggests an executive or retired professional. The older man is closer to the viewer and is slightly in front of the younger man. The implication is that the older man is an oyabun or father figure for the younger man, who is symbolically the kobun or student. The situation suggests amaeru which, according to Hall, is one technique used by the Japanese to strengthen their group structure. This symbolic bond can be seen in the two men because of the way that they are positioned against a corporate backdrop and in the way they are both looking off of the composition, suggesting a common, higher goal that together they are striving to achieve. The pairing of the men across the natural age boundaries suggests a reverence for age. This shows a respect for wisdom gained through years of experience. The stigma attached to age by western cultures is replaced by a Japanese respect for maturity.

When grouping one male with one female, the suggested relationship between the two as seen in Fig. 36 appears to be platonic. The couple is arranged in such a way that there is no bodily contact to suggest physical intimacy. They seem friendly from their outward appearance and there is no hidden innuendo to be found as is often the case in American advertising. The couples are engaging in fairly routine activities that might be a part of a typical person's life.

The male/female groupings can take more liberties if the male in question is obviously not of Japanese heritage (Fig. 37). By using western models, the advertiser can suggest a more intimate relationship without giving the impression that this is how Japanese people might behave. They can use the motivation of sex without tainting the strictly defined role of the Japanese male. By suggesting that the Japanese man is taking part in such activities gives the impression that he is losing an element of control. This would in essence imply that the female could influence or control the male through intimacy.

In this particular photograph, the group consists of two men and one woman. This configuration can suggest either that the two men are competing for the woman's affection or the woman may, in fact, be involved with both men. Each man's expression suggests a possessiveness, while the woman has a look that implies that she is pleased with the situation. The men are naked at least from the waist up, which only adds to the intrigue present in this photograph. Because these men are of western descent, the Japanese male has not conceded to female domination. This ad focuses on sexual innuendo.

A situation such as the one seen in this advertisement puts the males and the female on an equal status without a clearly defined relationship to each other such as husband/wife, co-workers, etc. Therefore, they have no pre-defined roles for behavior that would delineate which sex should be in control of the interaction. At home, the Japanese females have complete authority over the household, finances, and supervising the children. But outside of the home, the Japanese male is usually in control. According to Peter Tasker, outside of the home no Japanese man will take advice, let alone orders from a female (Tasker 1987, 102).

Family

Fig. 38 shows the extended family on the way to the King of Health sauna. The Japanese place a great deal of importance on the family as a unit of structure in their society.

The significance of this photograph is the fact that such a large range of ages is seen in the models, suggesting the active role of the grandparents in the ideal Japanese family. The family structure and children provide stability for the Japanese. As this photograph suggests, the grandparent is as much a vital participant in the activity as any other member of the family. This also reflects the importance placed on fitness by the Japanese.

Collective self-image

Considering the importance placed on group affiliation by the Japanese, their self-image as a nation must be taken into consideration when trying to understand their culture. Throughout history, they have nurtured their homogeneous island culture; at times preserving it from foreign influence, and at other times collecting all that they could from the outside for later assimilation. The last period of mass assimilation followed WWII when the Japanese came in direct contact with American pop culture through the presence of U.S. military personnel. However, history also tells us that no culture leaves an influence unaltered, they each tailor to their own specific needs. From this, it can be deduced that though the Japanese have taken on many outward signs of western culture, it would be a mistake to assume that they have left these signs unaltered. Clearly, the Japanese have retained a unique identity throughout their history.

World view

Much of Japanese opinion of the west actually comes from their perceptions of the United States. Upon seeing a European, the first inclination for many Japanese people is to assume that he or she is from the United States rather than from Europe or Australia. Because of the large influx of American goods after WWII, Japanese are very familiar with America as they have come to know it through material culture. American movies and music are also abundantly available in Japan.

Japanese advertising agencies, says Tasker, use an abundance of Western models and actors in television commercials. As many as one third of the commercials shown during Japan's evening 'golden hour' use foreign models. In addition to this characters in manga and department store mannequins often have distinctively Western features (Tasker 1987, 29). The Amway ad is a good example of the use of Western models to convey an image about Western society.

Amway The Amway advertisement reinforces the Japanese idea of the typical American family (Fig. 39). This family, consisting of a man, his blonde wife, and his baseball-playing son, represents all-American wholesomeness. It uses this "American" image to appeal to a Japanese public that has long patterned itself after America in some aspects of life. The blonde woman is a stereo type of the exotic beauty of the west, while the father and son temper this image by completing a strong family unit. The father, with his baseball glove, and the son, holding a baseball, represent the leisure that a Japanese father and son rarely experience. The fact that the father and son have an opportunity to play ball together sends a message of affluence to the Japanese male who spends very long hours at work and has little time left for such activities. The game of baseball itself is highly cherished by the Japanese, who are highly versed in its many signals and strategies. The name Amway is typeset in a large English type face. This large romanized headline ads to the international feeling of the advertisement.

Shaklee Shaklee has chosen to represent itself with an illustration. The illustration is reminiscent of the 1950s era family a la Ward and June Cleaver (Fig. 40). The style of dress and the behavior of the couple indicates a nostalgic view of an America that probably only existed in television. This image may hold special significance to the Japanese because of the close ties with the United States during the 1950s. It was at this particular time that America was involved in the Korean conflict, which once again lead to a large influx of American products to Japan. This ad uses Japanese kana for headlines and body copy in the ad. The only words written in English are part of the illustration or on the product. Of particular significance are the words "Protein Morning." These words appear in the illustration above the product. Together the words, as they are understood by native English speakers, have no significance. They seem to be randomly chosen and put together syntactically like a phrase. This random use of English words for their visual effect is common in Japan. It is not unusual that the words sound odd, or in some cases nonsensical, to a native speaker of English. It is this randomness that suggests that the words are being used as much for their exotic quality as for anything that they could possibly add verbally to the content of the advertisement.

Contemporary Japan, says Tasker, has certain similarities to the America of the fifties and sixties. For instance, Japan now has many prosperous overseas assets and enjoys the benefits of this wealth. According to Tasker, this is causing a challenge to the rigid social structures that are so important to Japanese society (Tasker 1987, 97-98). This type of comparison between a period in U.S. history and contemporary Japan may give the Japanese a certain curiosity towards that period in time. The use of images such as the one in this advertisement may be a manifestation of this curiosity.

Hennessy Hennessy Cognac is a visual collage that represents Western lifestyle for many Japanese (Fig. 41). Here the viewer sees a couple being served at a table by a waiter in a tuxedo. The ad visually focuses on the woman who is a fair skinned blonde wearing an evening dress. Behind her, the viewer sees a Las Vegas-style show. The ad capitalizes on the wealth and leisure of Western society. The text in this example is predominantly Japanese kana with the exception of the product logo. Even though the ad is targeted to an almost exclusively Japanese audience, the people who are experiencing the wealth and entertainment in the advertisement are all of Western heritage. Therefore, the Japanese viewer psychologically attaches the attributes of wealth and leisure with the models in the ad and must strive to be like them if he or she is to attain this lifestyle as a Japanese. The product also associates itself with these qualities.

Michael J. Fox Because of the exposure to American and European films, foreign actors are very popular in Japan (Fig. 42). American movies and television shows familiarize many Japanese people with actors and actresses from the United States. These actors are used both in Japanese television commercials, as well as in print advertising. They give the products an international image, as well as associating their own popularity to that of the product in the ad. It is not essential that the actor have any direct connection with the product. In this case, the car is designed for the Japanese market using the Honda trade name. The same car is marketed in the United States under the name of Acura. The American actors become spokes persons for Japanese products and symbols of American lifestyle.

Humor The humor loving side of the Japanese is one side that is rarely noticed by the outsider. This is because it is usually reserved for communication between Japanese. This corresponds with Edward Hall's theory of the two sides of all Japanese, the warm, high contact side and the public, official side which is most often shown to foreigners. In the Sony advertisement, the warm, silly side of Japanese humor comes out (Fig. 43). The man and woman in the ad are dressed in over-sized clothing, holding compact disks, and holding microphones. They are emphasizing the playful, entertaining qualities of the Sony compact disk player for karoke. Their singing and dancing motions are reminiscent of the popular Japanese pastime called karoke. Karoke is a bar activity where people go in front of the crowd and sing to music of their choice. The Japanese seem to lose all inhibitions in this type of situation and everyone encourages the others to participate. This type of situation would usually be shared with ones friends and close associates, essentially members of ones social group. Karoke is a situation where the normally reserved and self-conscious Japanese can freely express themselves. Karoke takes place outside of the home and workplace which are areas governed by specific patterns of conduct. By taking the activity to a bar, the participants can take more liberties with their self expression. Expressive humor comes out in advertising through the use of obvious visual puns, such as the one seen in the Sony advertisement, which are meant to be shared with the Japanese public as a peer group.

Sources of Visual Influences

The first area that is an influence on design is traditional Japanese arts and crafts. Some examples of influences from this category include such things as the E-Makimono hand scrolls and Ukiyo-e wood block prints. The second source of style is contemporary popular culture. This includes the less artistic but highly popular comic books known as manga.

Japanese popular culture

As with any culture, visual aesthetics form over a long period of time and incorporate many aspects of traditional visual arts and crafts. The Japanese have a very long history that is rich with design techniques and motifs. These traditional forms of design can be seen today as a stylistic source for contemporary graphic design.

Use of illustration The popularity of the flat color illustration continues the tradition found in the ukiyo-e prints which were first developed by Hishikawa Moronobu in the seventeenth century. Ukiyo-e are wood block prints made using multiple plates inked with different colors for each of the various parts of the composition. These prints were especially popular during the nineteenth century because they were an affordable way for middle class Japanese to obtain art work. The subject of the prints varied from those with an emphasis on nature, to portraits of kabuki actors, and courtesans.

Periodically, the ukiyo-e artists were influenced by what they saw in Western art. Some ukiyo-e artists put these stylistic influences into their own prints. One of these influences on the wood block prints was the linear perspective being used by Western artists. Because many of the Japanese artists first learned these techniques of perspective through imitation rather than through actual instruction, the early use of linear perspective in Japanese prints had a tendency to seem forced rather than natural.

A contemporary form of art which is conceptually similar to the wood block prints are the comic books known as manga. Japanese people are constantly exposed to illustration through the wide spread use of manga which target practically every age bracket and special interest group in Japan. These comic books use flat color illustrations and dialogue boxes to tell stories. Like ukiyo-e, the manga are easily obtainable by the average Japanese person.

According to Tasker, over five hundred different manga are published each week in Japan, with the top magazine selling three million copies. Annually, the sales of manga are one and a quarter billion. Says Tasker, this amounts to ten magazines for every man, woman, and child in Japan each year. Shonen Jump, the most popular magazine among nine-year-old boys, is also widely read by middle aged men. Tasker associates this with a "subconscious desire of the Japanese adult to return to the one period in his life when he was free from the tensions of duty and obligation." Tasker suggests a similar rationale for women in their mid-twenties who collect teddy bears and wear clothing that displays Snoopy (Tasker 1987, 121).

Tasker also goes on to say that the adult variety of manga are less than innocent in their subject matter, "Manga intended for the male audience contain heavy doses of violence and sexual sadism, often involving pneumatic blondes. The heroes are hired assassins or racing drivers or 'the Son of Hitler'...They wear sharp New York fashions; they gamble, rape and blow people's heads off with proper panache." The female manga readers are indulged with what Tasker refers to as "the romantic exploits of glamorous foreign-looking ladies and the handsome millionaires who pursue them" (Tasker 1987, 121).

Visual Influence of Manga The advertisement for a vitamin C drink in Fig. 44 shows many of the typical characteristics found in manga. The figure is essentially an outline illustration with areas of flat colored applied to the form. The protrusion from the side of the man's head is similar to the violent action seen in many manga. Because the manga are based on illustration rather than photography, they are subject to somewhat less stringent regulations regarding pornography and violence. Consequently, pornography and aggression frequently become the topic of manga. Some of the actions depicted in the manga are rather surreal, as is the case in this advertisement. This is an interesting use of visual violence as a tool for marketing. While the crime rate in Japan is very low when compared to the United States, there seems to be a disproportionate amount of depicted violence in Japanese society.

International influences

With the rapid dissemination of information that is available in the world today, it is difficult, if not impossible, not to be stylistically influenced by other cultures. This is true of design in both the United States and Japan. Europe has been very important in the formation of the forms that we all currently embrace as our own. The Japanese have developed their own design forms that successfully merge their own artistic traditions with influences from around the globe.

International Style One of the main proponents of the International Style in Japan is Yusaku Kamekura. Kamekura was educated at the Shin School of Design and Architecture in Tokyo during the early 1930s. It was here that Kamekura first came in contact with ideas from Western European design schools such as the Bauhaus. From 1937 until 1948, Kamekura apprenticed with an architect and work on the staff of several magazines. After WWII, he was respected as one of Japan's leading designers and as such was quite influential in the design community. He was working in the same style of European constructivism that characterizes the International Style from Switzerland. He disseminated knowledge about design throughout Japan by establishing things such as the Japan Advertising Art Club and the Japan Design Center. He received international acclaim for his materials promoting the 1964 Tokyo Olympics (Fig. 45). These posters emphasize a large image with a sans serif headline. They are visually similar to the International Style seen in Europe. The lasting influence of the International Style and Kamekura's work can be seen in the popularity of the picture-window format in the March 1990 issue of More. The influence of this movement on design in the United States is equally strong as seen in the use of picture-window ads in the same issue of Glamour.

Acquired vocabulary The Japanese language has borrowed many words and expressions from foreign languages. Two examples of this are the Japanese term arubaito which comes from a German word for "part-time job" or the English word elevator which become erebeetaa. These borrowed words are usually written in katakana to distinguish them form those words that are authentically Japanese. It is common for these borrowed words to taken on a slightly different meaning from what they had in their original language. For instance, the English word mansion refers to a "large apartment" in Japanese. The vast majority of these borrowed words come from English.

Most Japanese school children will study English in junior high and high school. While the Japanese spend a lot of time studying English, they have very few opportunities to actually speak in English and as a result their written comprehension is generally better than their ability to converse. Because of major grammatical differences, the Japanese tend to have a good English vocabulary, but a more limited ability to use its grammar. For these reasons, the use of foreign language in Japanese ads tends to be in the form of single words and short phrases; things that would be easily understood by the Japanese public.

Foreign words and phrases have a slightly different connotation than would the same words in Japanese. One usage is to give the advertisement an international image. The other reason for using borrowed words is because the Japanese identify romanized words with the West and therefore the strict rules of Japanese etiquette do not apply. Foreign words and phrases can be much more direct and demanding than could be stated in Japanese without offending people. It is widely understood that English is more straight forward than Japanese and therefore the Japanese people can excuse its directness. The Japanese accept the fact that English lacks the built in devices for ambiguity that make Japanese so etiquette conscious. In Fig. 46, the words "Import Now!" demonstrate how English can be used in a very direct and demanding way. The positioning at the top of the page and the bold, all upper case lettering make this statement very important in terms of hierarchy. Because the English is written in all caps, it integrates better with the Japanese kana than it would in an upper and lower case form. By turning the exclamation point slightly to the right, the statement becomes less harsh and more whimsical. The English is further emphasized by the fact that it is the only phrase in the ad that is not in Japanese.

The only other romanization on the page is the numbers. Because of the widespread use of romanized numbers they seem to have less cultural significance. The use of romanized numbers is probably more for convenience than anything else. The traditional kanji numbers take more effort to write than do romanized numbers because of the number of strokes involved in making each character.

Illustration The Japanese publications use a lot of illustration. Vantage is one example of how illustration is used to convey an image (Fig. 47). The smooth quality of the cylindrical forms gives the impression of computer enhancement. The visual collage in this ad presents the viewer with a subliminal suggestion of power. The cigarette in the foreground is highlighted and shows a cut-away view that reveals the internal structure of the filter. The filter itself is hollow with a fin-like base that is reminiscent of a torpedo. The cigarettes are poised at a 45% angle that reveals their hollow interiors at the tips. The cigarettes in the background become dark and only reveal their basic tubular shape and the brand name. From the perspective of the viewer the basic form of the cigarettes visually suggest multiple gun barrels aiming at a distant target. The military suggestion is reinforced by a target-like cross hairs that is superimposed onto the cigarette in the foreground. By suggesting artillery, Vantage gives their product an image of power and dominance. The product, distributed by R. J. Reynolds, has made no attempt to disguise the fact that it is made in the United States. There seems to be a direct correlation between the world view of the United States as a military power and the image presented in this advertisement.

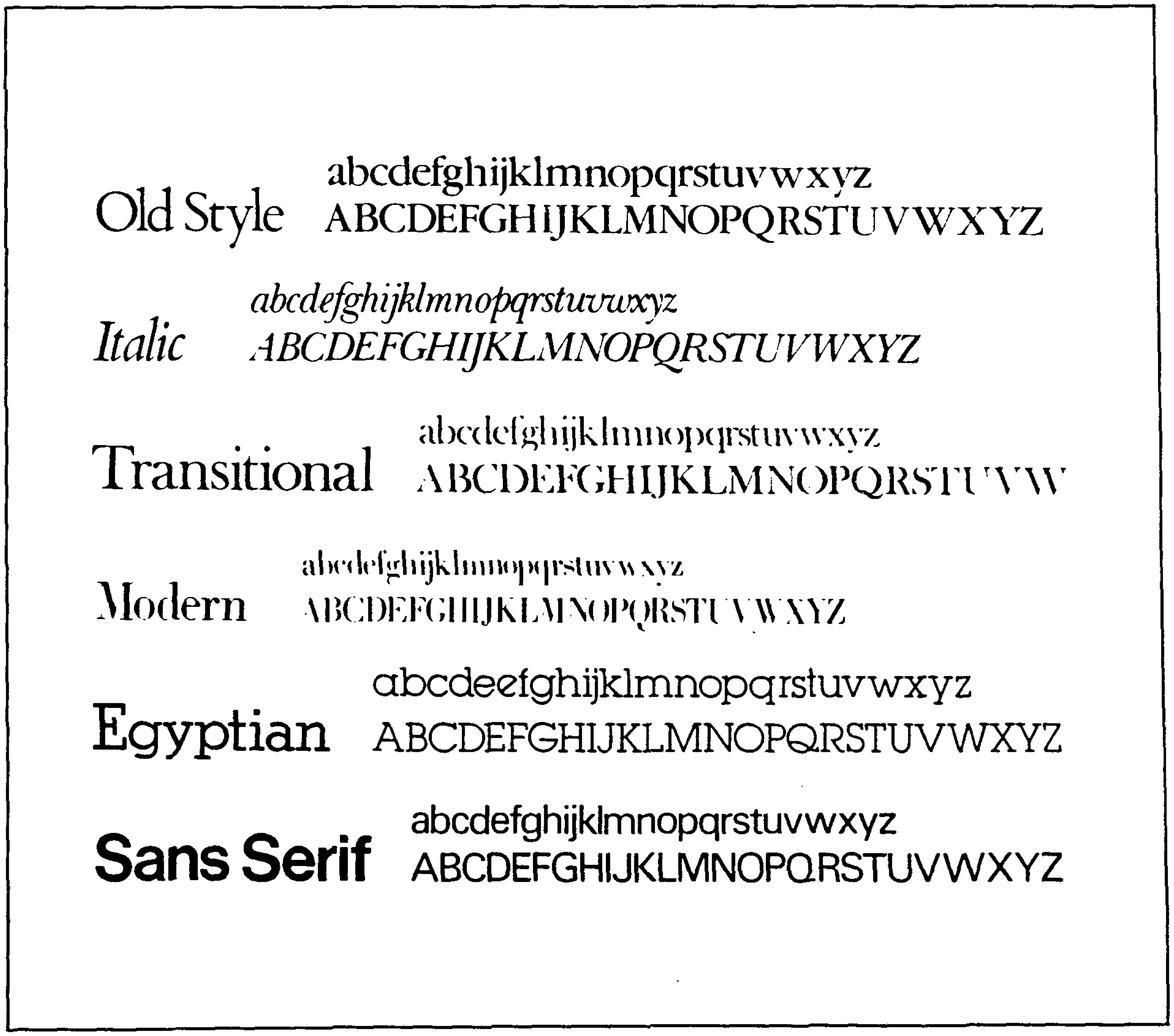

Old Style
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
Italic
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
Transitional
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVW
Modern
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
Egyptian
abcdeefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
Sans Serif
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Fig. 14 Six basic classifications of English typography

Fig. 15

肌のリズムをつかむ

Fig. 16

アルブチン効果の発見

Fig. 17

不倫って男にとっては気軽なものなの？

Fig. 18

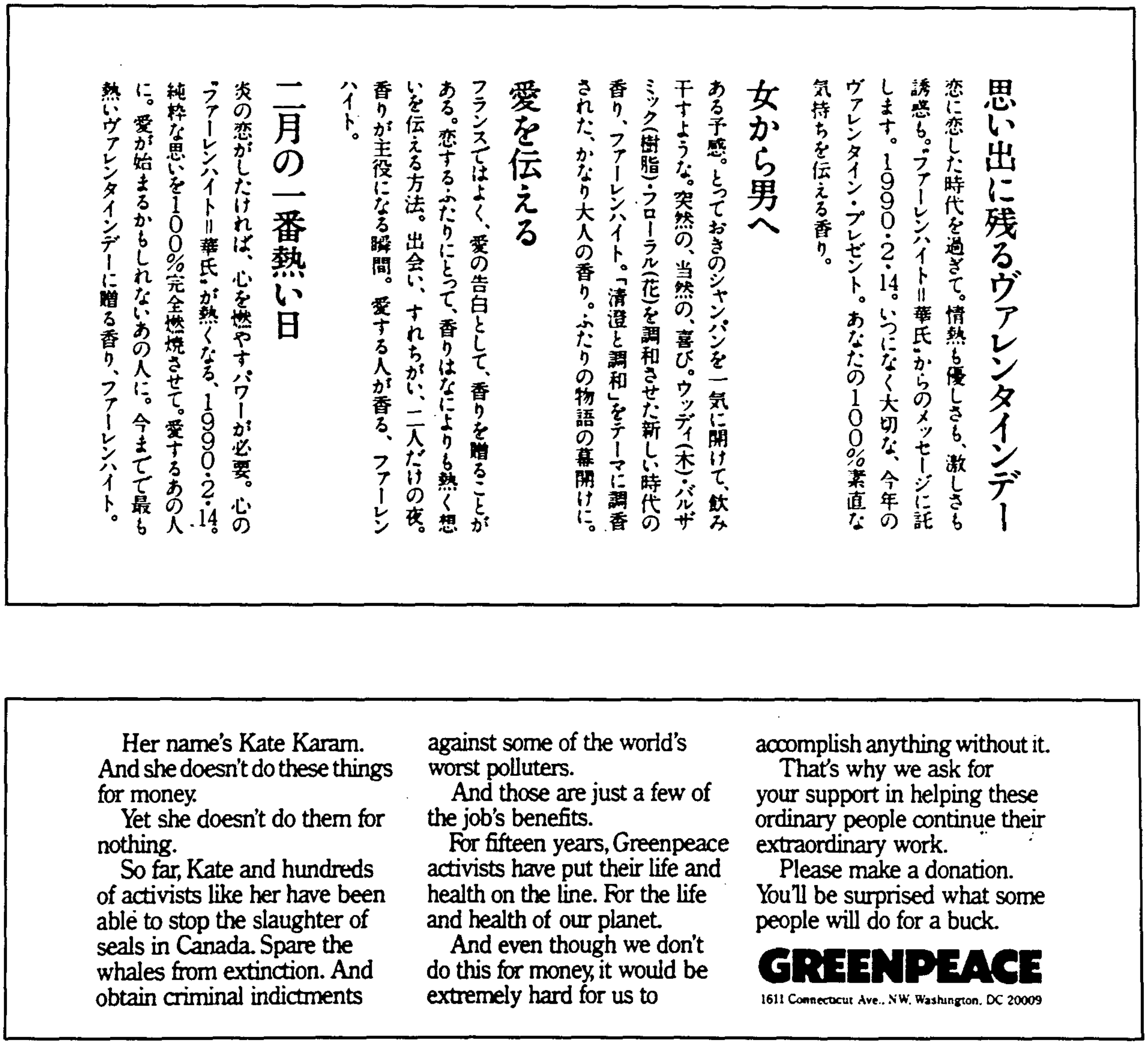
正しく落とそう。

Fig. 15 Japanese kana that is visually similar to old style

Fig. 16 Japanese kana that is visually similar to italic

Fig. 17 Japanese kana that is visually similar to transitional style

Fig. 18 Japanese kana that is visually similar to sans serif style



思い出に残るヴァレンタインデー

恋に恋した時代を過ぎて。情熱も優しさも、激しさも誘惑も。〝ファーレンハイト＝華氏〟からのメッセージに託します。1990・2・14。いつになく大切な、今年のヴァレンタイン・プレゼント。あなたの100％素直な気持ちを伝える香り。

女から男へ

ある予感。とっておきのシャンパンを一気に開けて、飲み干すような。突然の、当然の、喜び。ウッディ(木)・バルザミック(樹脂)・フローラル(花)を調和させた新しい時代の香り、ファーレンハイト。「清澄と調和」をテーマに調香された、かなり大人の香り。ふたりの物語の幕開けに。

愛を伝える

フランスではよく、愛の告白として、香りを贈ることがある。恋するふたりにとって、香りはなにによりも熱く想いを伝える方法。出会い、すれちがい、二人だけの夜。香りが主役になる瞬間。愛する人が香る、ファーレンハイト。

二月の一番熱い日

炎の恋がしたければ、心を燃やすパワーが必要。心の〝ファーレンハイト＝華氏〟が熱くなる、1990・2・14。純粋な思いを100％完全燃焼させて。愛するあの人に。愛が始まるかもしれないあの人に。今までで最も熱いヴァレンタインデーに贈る香り、ファーレンハイト。

Her name's Kate Karam. And she doesn't do these things for money.

Yet she doesn't do them for nothing.

So far, Kate and hundreds of activists like her have been able to stop the slaughter of seals in Canada. Spare the whales from extinction. And obtain criminal indictments against some of the world's worst polluters.

And those are just a few of the job's benefits.

For fifteen years, Greenpeace activists have put their life and health on the line. For the life and health of our planet.

And even though we don't do this for money, it would be extremely hard for us to accomplish anything without it.

That's why we ask for your support in helping these ordinary people continue their extraordinary work.

Please make a donation. You'll be surprised what some people will do for a buck.

GREENPEACE

1611 Connecticut Ave., NW. Washington, DC 20009

Fig. 19 Japanese body copy (Top) and English body copy (Bottom)

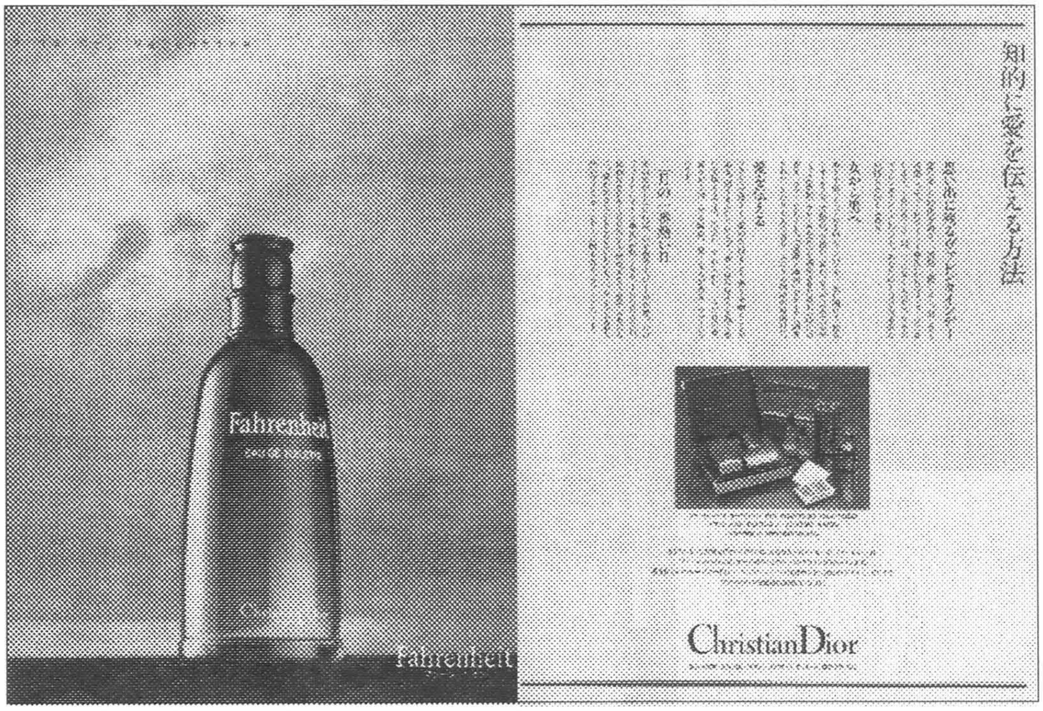

知的に愛を伝える方法
Fahrenheit
Fahrenheit
ChristianDior

Fig. 20 Christian Dior ad showing International Design Style

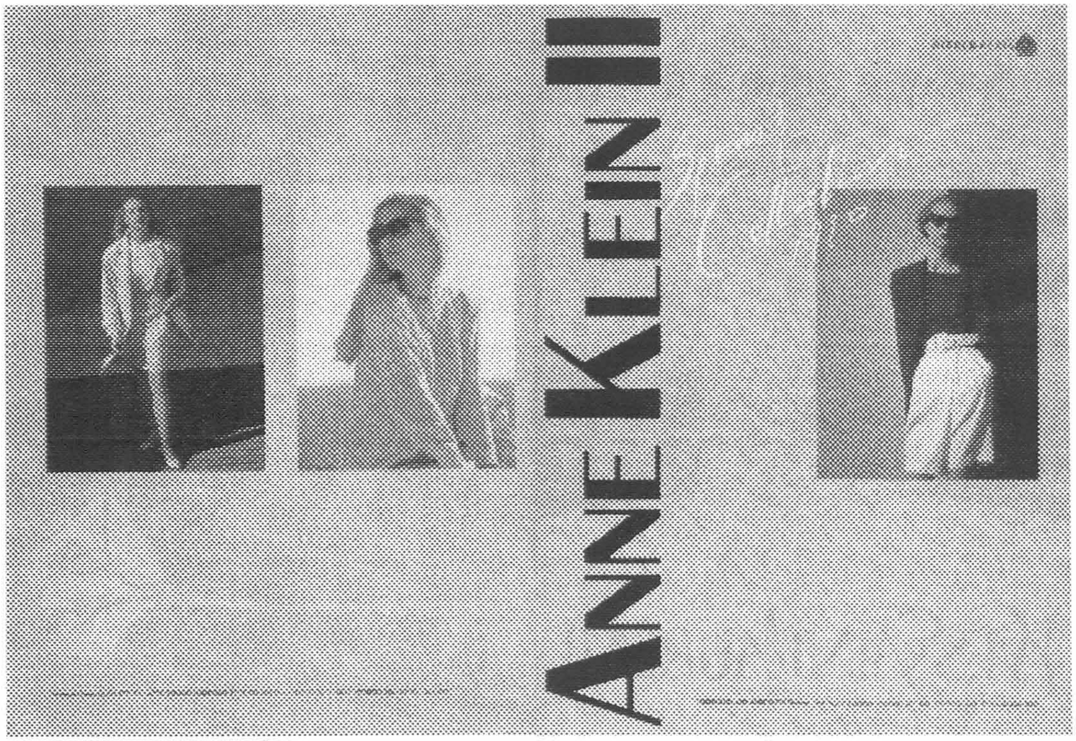

ANNE KLEIN II

Fig. 21 Anne Kleine II ad reinforces Japanese admiration of the West

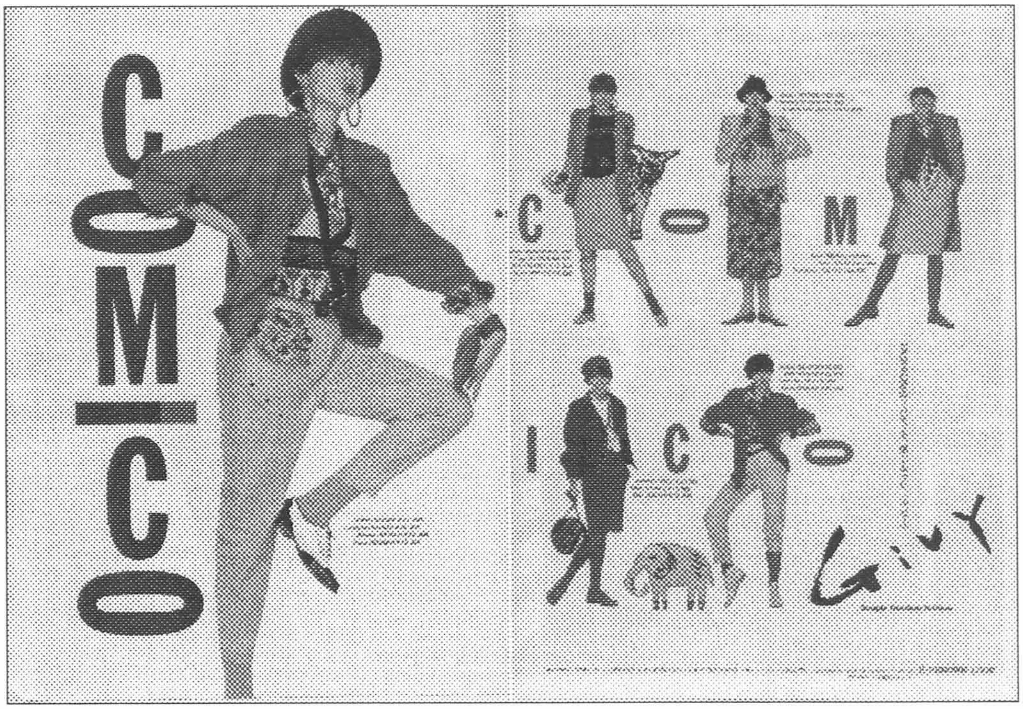

COMICO
C
O
M
I
C
O

Fig. 22 Comico ad showing a Japanese model wearing European styles surrounded by English type

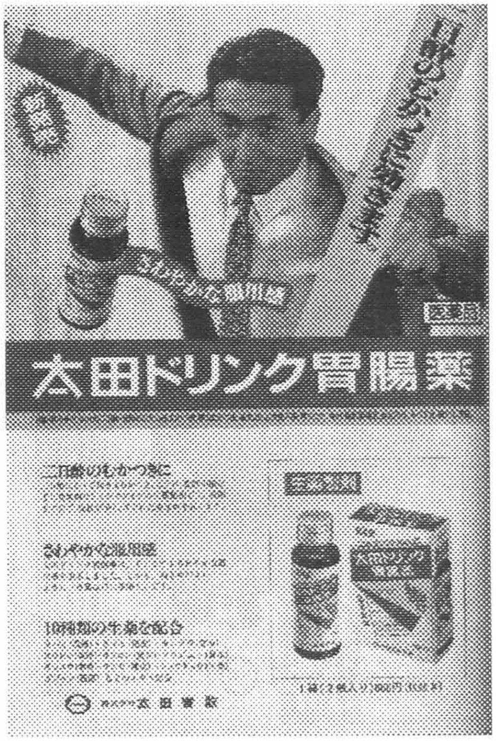


Fig. 23 Use of photomontage in a Japanese circus format ad

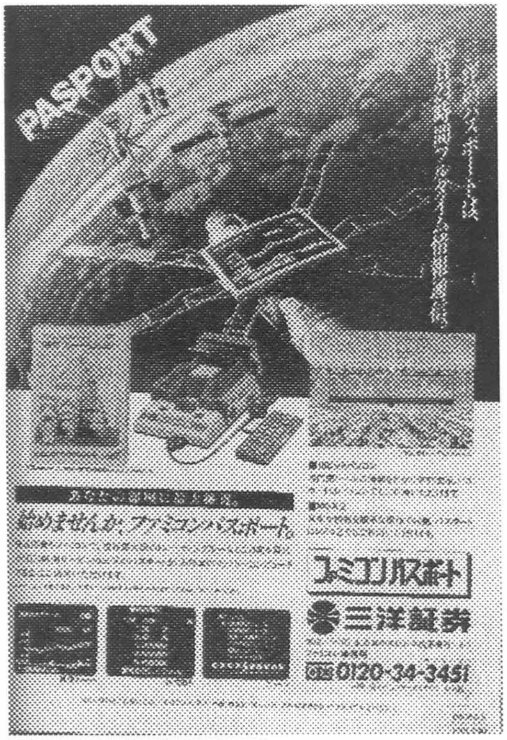

PASPORT
始めませんか,ファミコンパスポート
ファミコンパスポート
三洋証券
0120-34-3451

Fig. 24 Realistic integration of elements in a Japanese photomontage

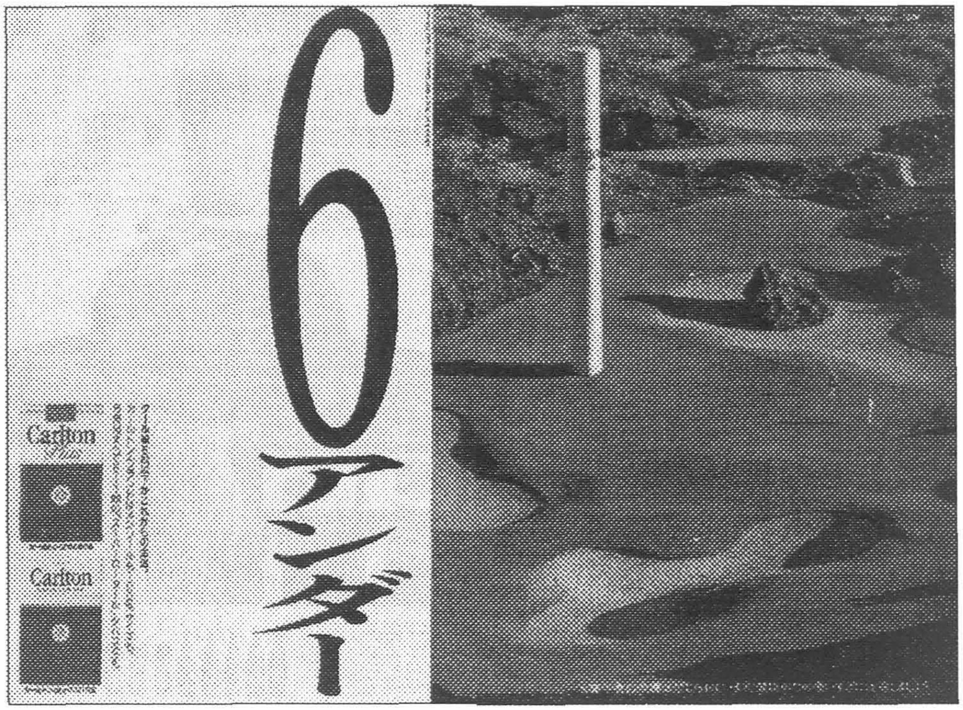

6アンダー
Carlton
Carlton

Fig. 25 Use of extreme size contrast for emphasis in a Japanese ad.

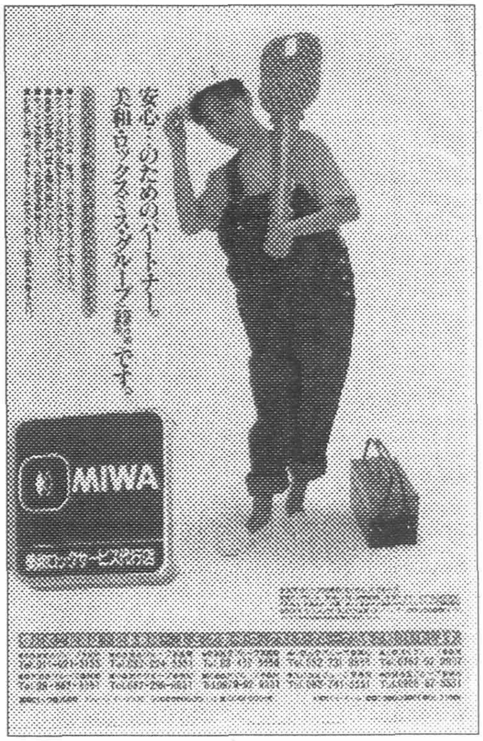

安心」のためのパートナー、
美和ロックサービスグループ」です。
MIWA

Fig. 26 Use of extreme size contrast with a model in a Japanese ad.

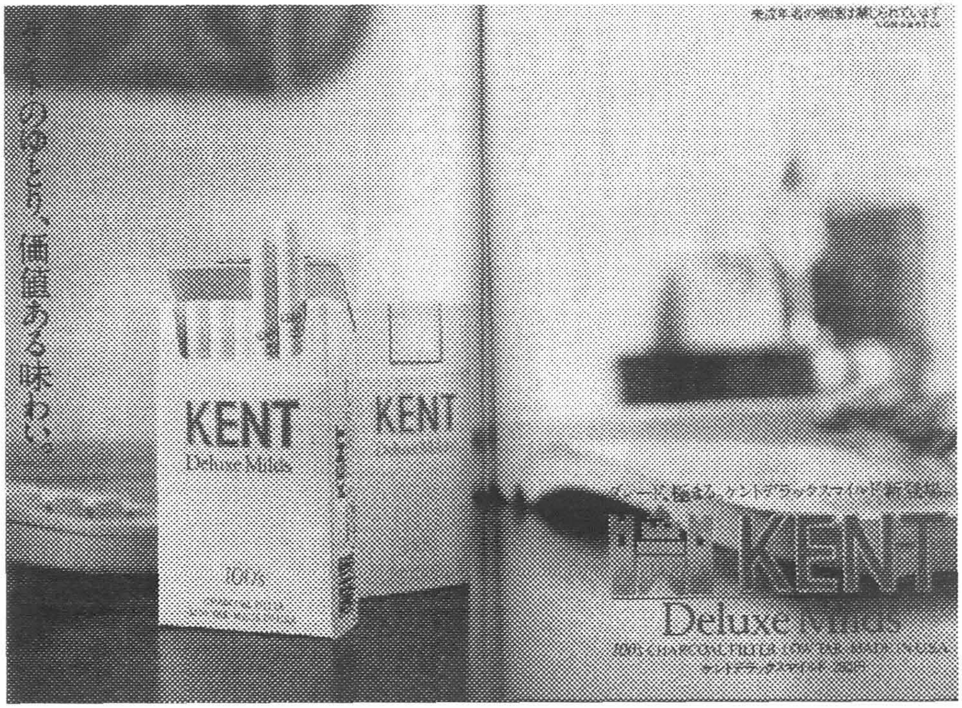

価値ある味わい。
KENT
Deluxe Milds
100's
KENT
Deluxe Milds

Fig. 27 Use of visual subtlety in Japanese advertisement

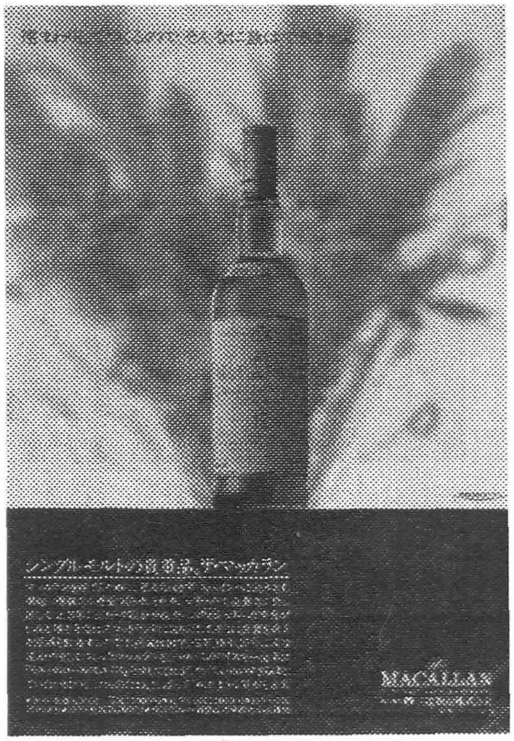


Fig.28 Use of visual subtlety

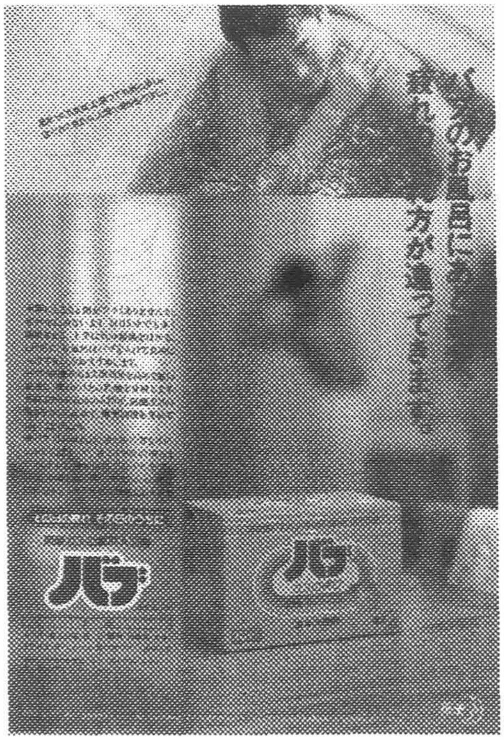

方が違ってきます。
バブ

Fig. 29 Use of visual subtlety with a human subject in a Japanese ad

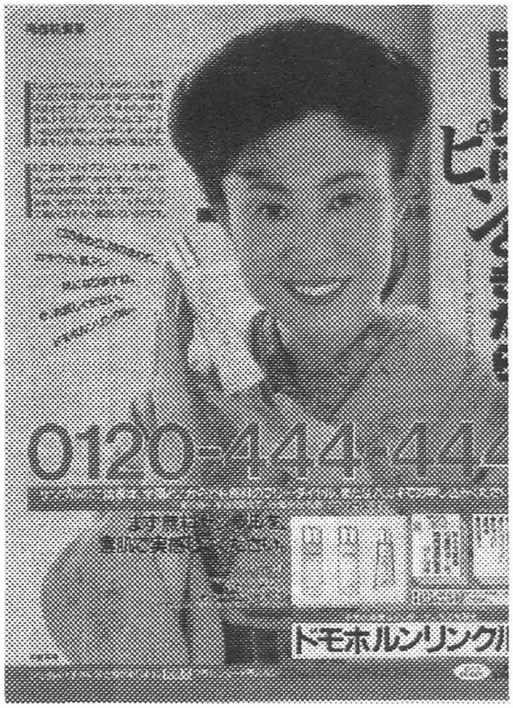

ピン
0120-444-44
ドモホルンリンク

Fig. 30 Visual simulation of the high context environment

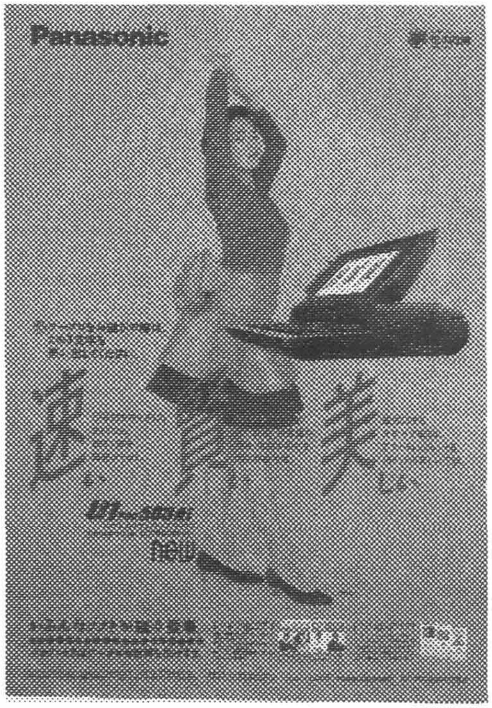

Panasonic
new

Fig. 31 Use of female model in a decorative role

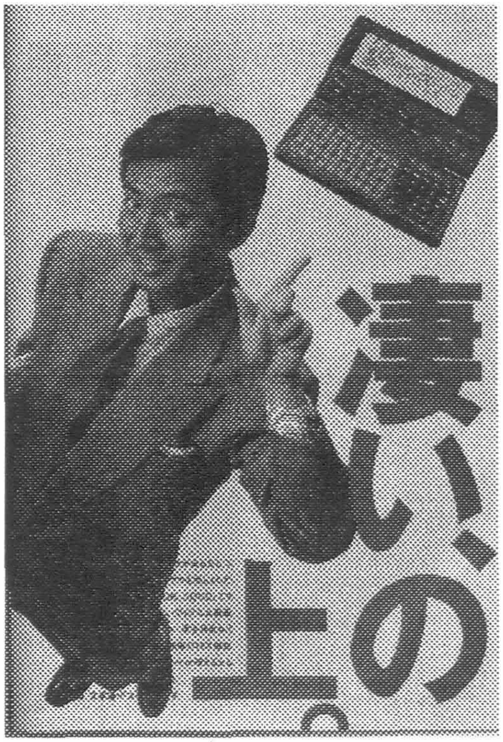


Fig. 32 Use of high angle photography

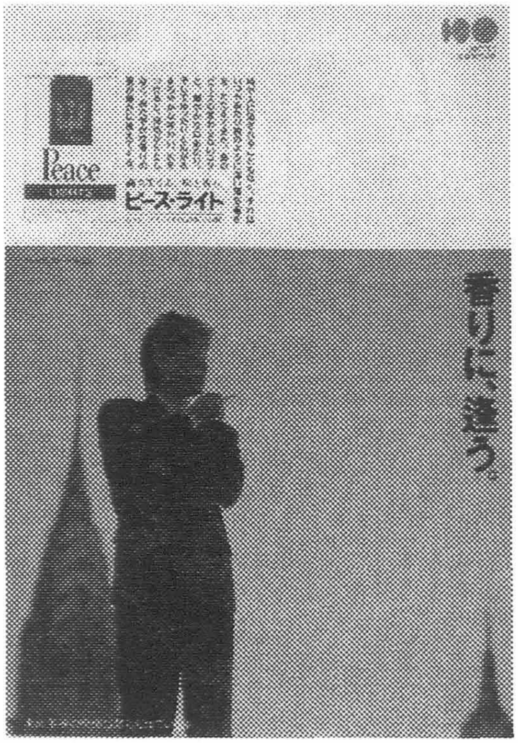

Peace
ピース・ライト
香りに、違う。

Fig. 33 Visual reinforcement of a male model

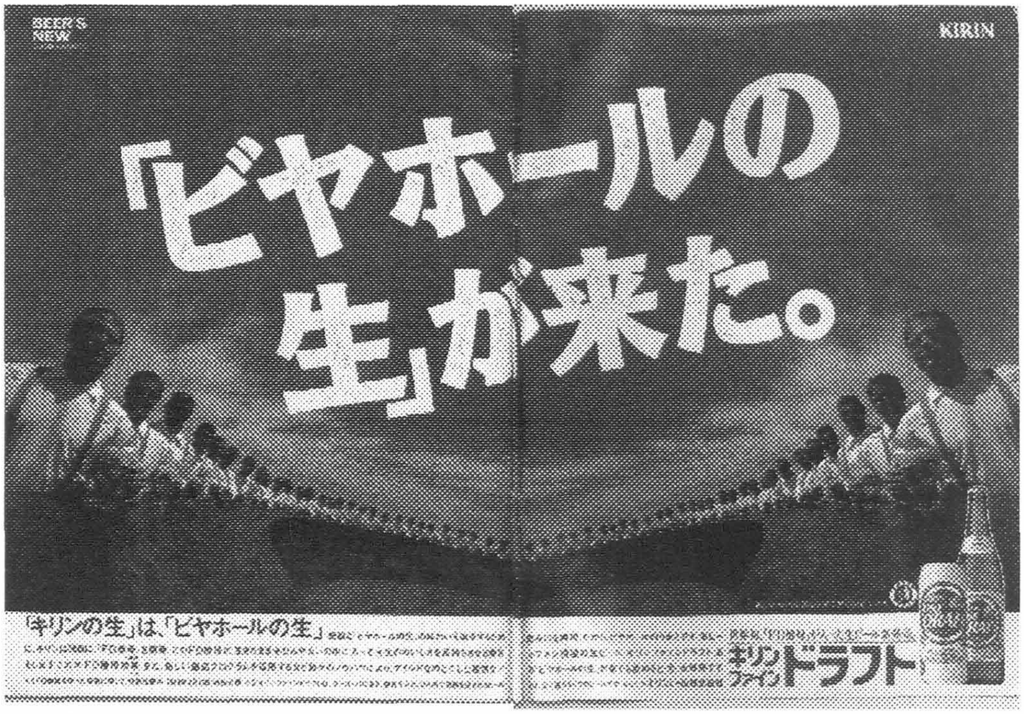

BEER'S NEW
KIRIN
「ビヤホールの生」が来た。
「キリンの生」は、「ビヤホールの生」
キリン ファイン ドラフト

Fig. 34 Use of group identity in Japanese advertisement

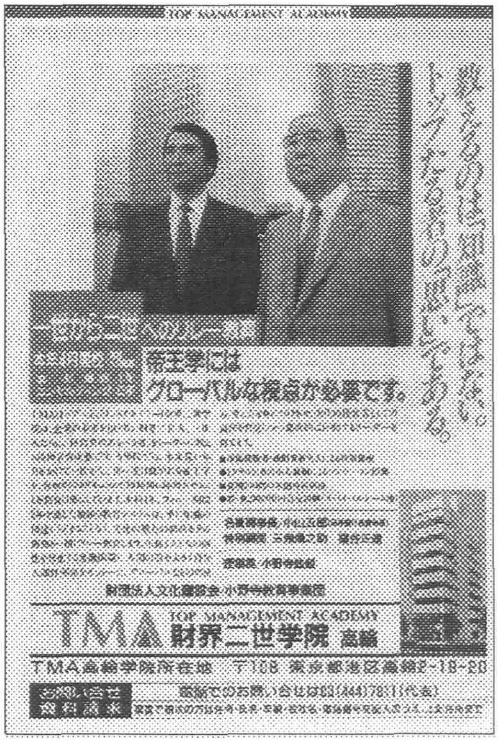

TOP MANAGEMENT ACADEMY
教えるのは知識ではない。
帝王学には
グローバルな視点が必要です。
TMA 財界二世学院 高輪
TOP MANAGEMENT ACADEMY

Fig. 35 Oyabun/Kobun situation between the models in a Japanese ad

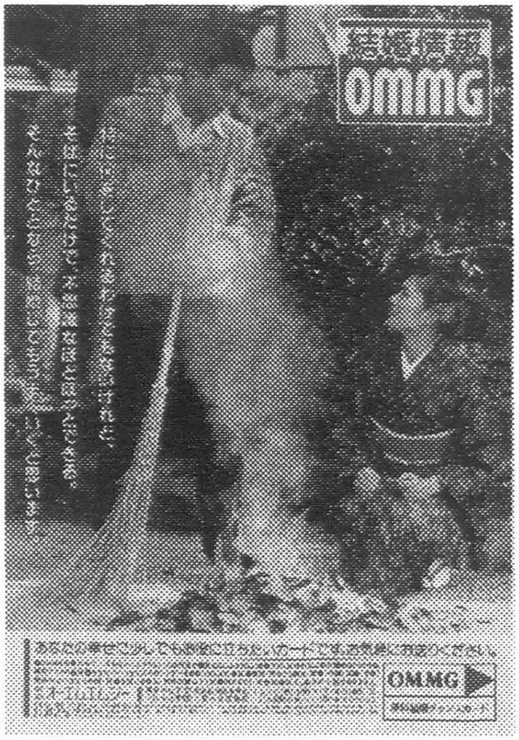

結婚情報
OMMG
OMMG

Fig. 36 Japanese male and Japanese female in a Japanese advertisement

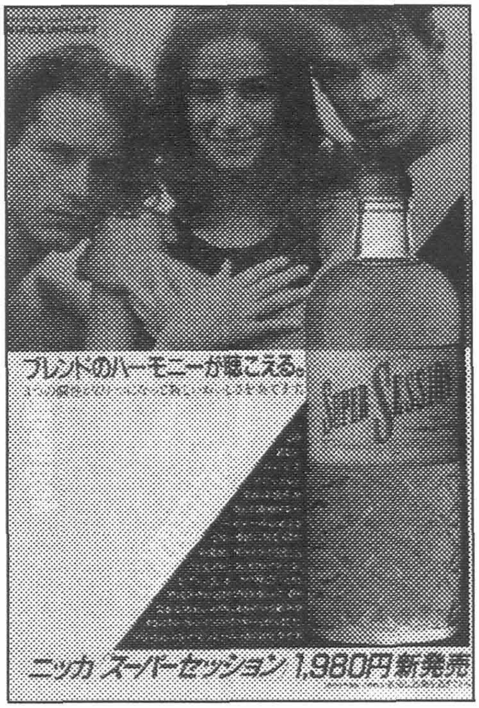

ブレンドのハーモニーが聴こえる。
SUPER SESSION
ニッカ スーパーセッション 1,980円 新発売

Fig. 37 Male/female combination with non-Japanese models

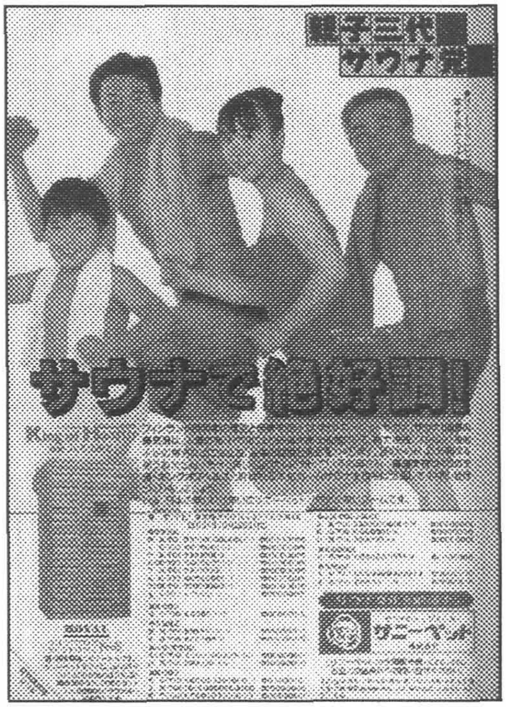

親子三代
サウナ党
サウナで絶好調!
サニーベッド

Fig. 38 Ad showing a family

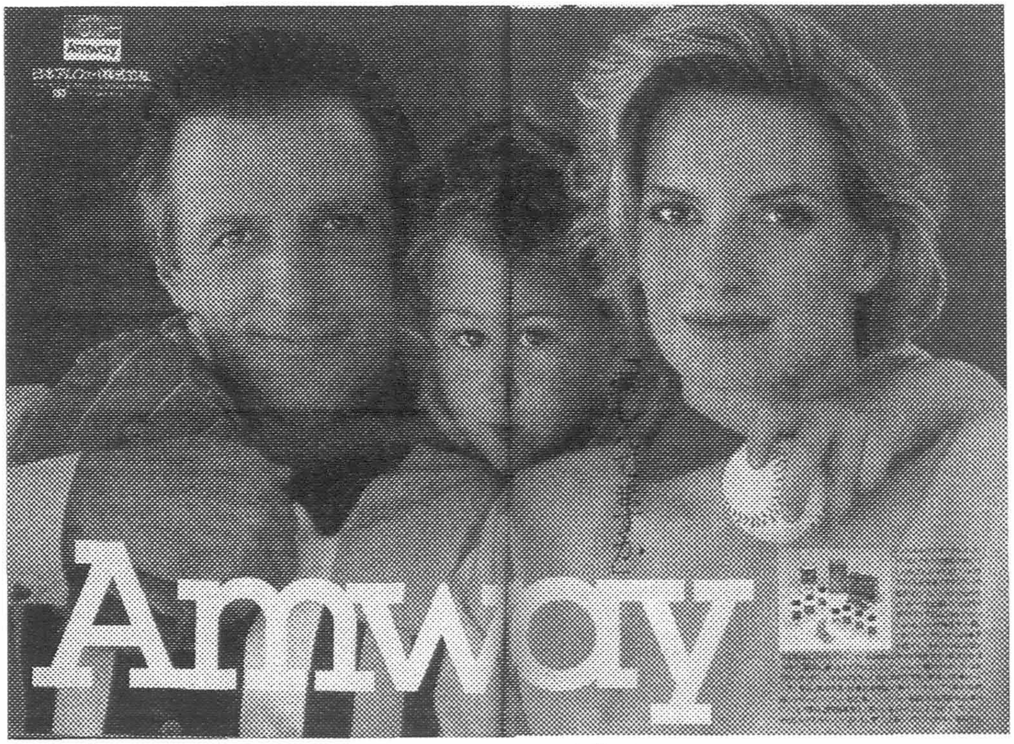

Amway
Amway

Fig. 39 Stereotypical family from the United States

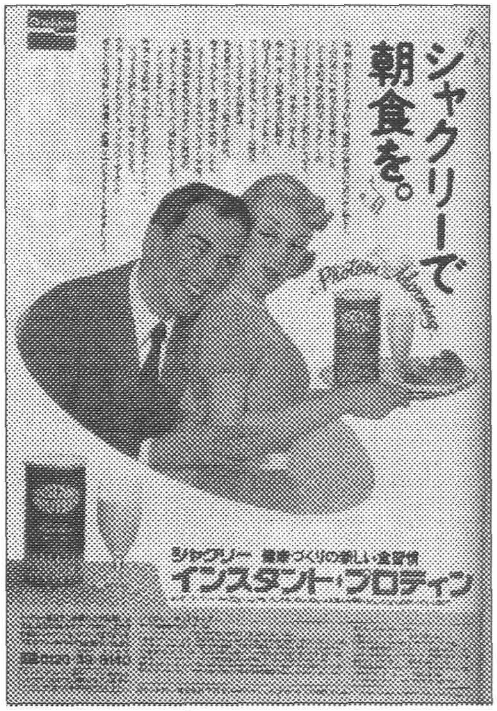

シャクリーで朝食を。
シャクリー 健康づくりの新しい食習慣
インスタント・プロテイン

Fig. 40 Nostalgic illustration of a western couple

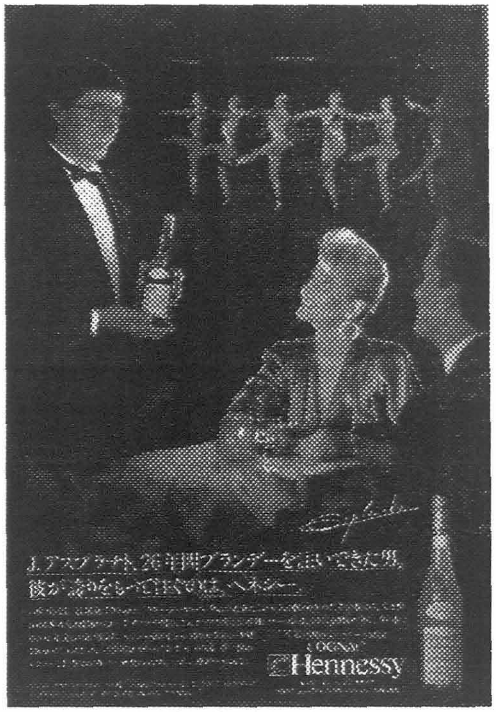

COGNAC
Hennessy

Fig. 41 Visual collage of western lifestyle

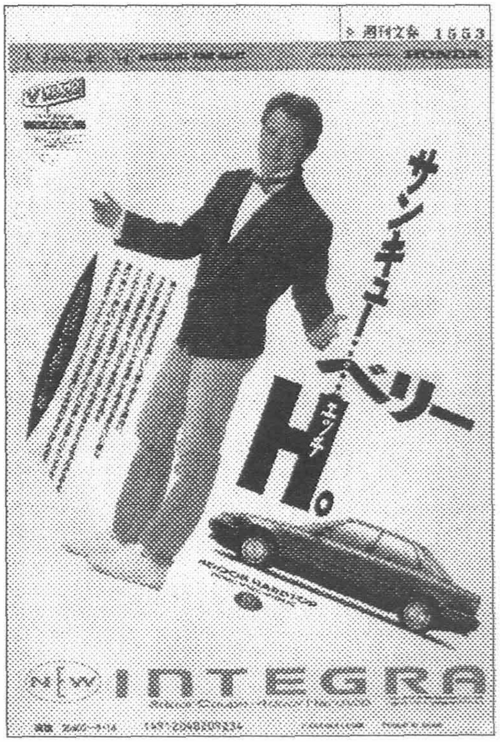

週刊文春 1553
HONDA
サンキュー…ベリー
H。
NEW INTEGRA

Fig. 42 Use a Foreign Movie Star in a Japanese advertisement

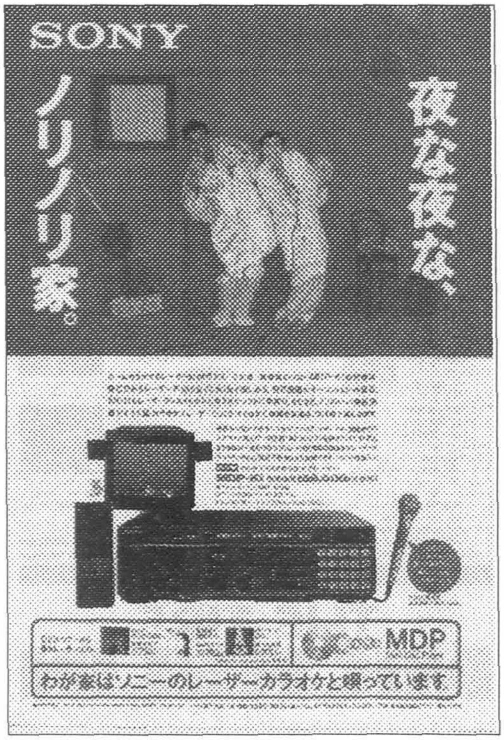

SONY
夜な夜な、
ノリノリ家。
MDP
わが家はソニーのレーザーカラオケと唄っています

Fig. 43 Use of humor in a Japanese advertisement

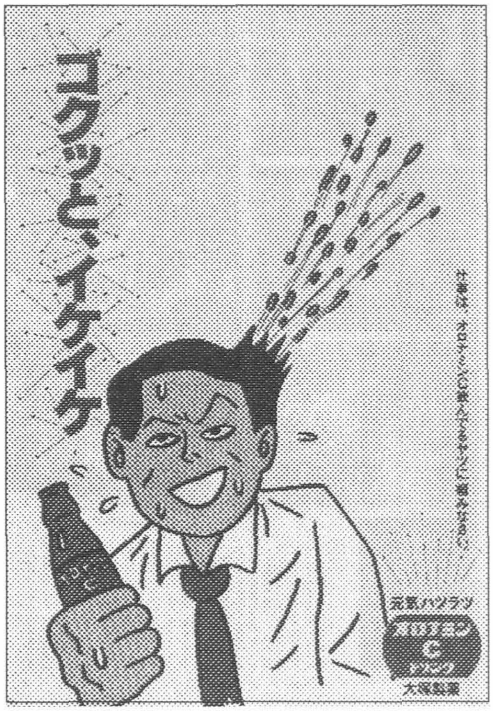

ゴクッと、イケイケ
元気ハツラツ
オロナミンC
大塚製薬

Fig. 44 Advertisement that is visually similar to a manga illustration

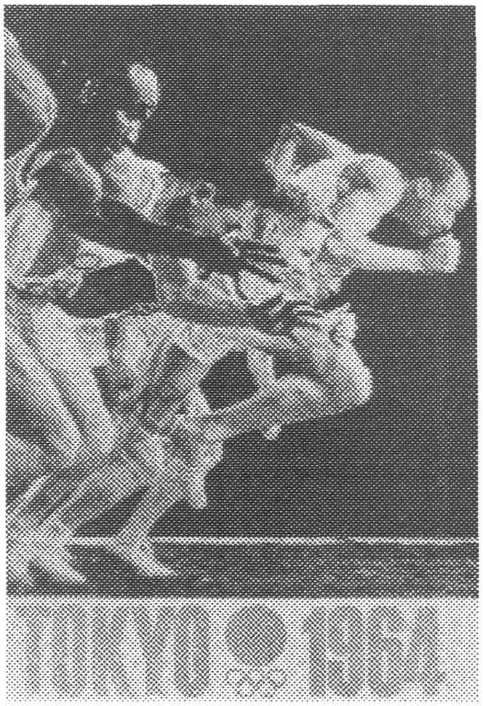


Fig. 45 Poster for the 1964 Tokyo olympics by Yusaku Kamekura

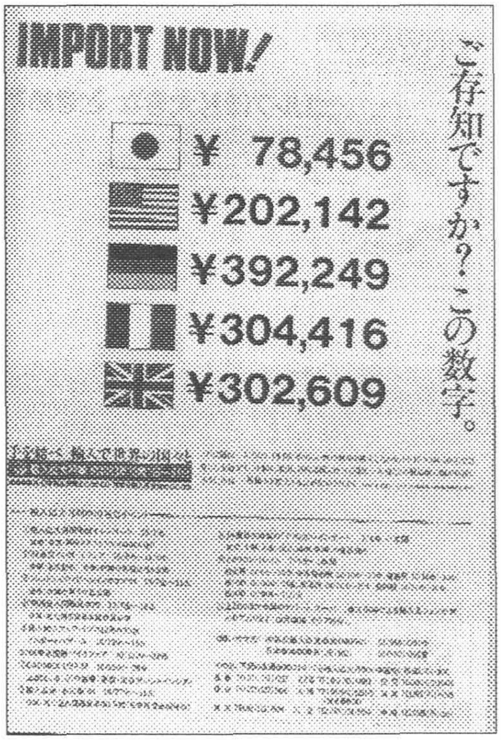

IMPORT NOW!
¥ 78,456
¥202,142
¥392,249
¥304,416
¥302,609
ご存知ですか?・この数字。

Fig. 46 Use of English to make a very direct statement in a Japanese ad

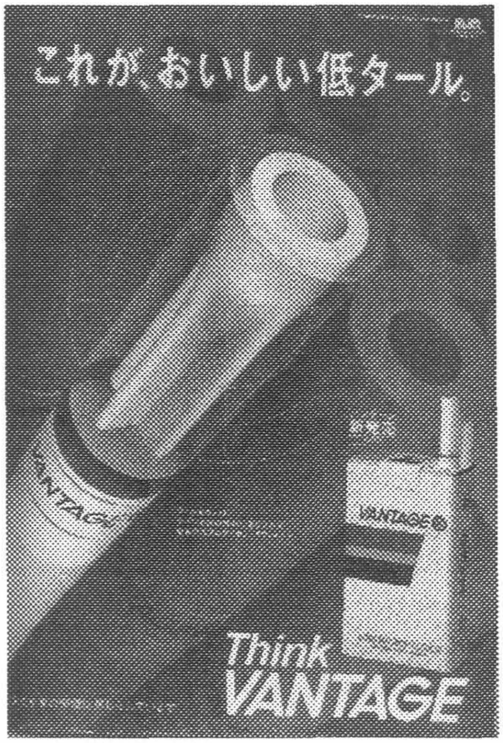

これが、おいしい低タール。
VANTAGE
Think VANTAGE

Fig. 47 Use of illustration to create an image

A COMPARATIVE ANALYSIS OF GLAMOUR AND MORE

This chapter will compare two magazines, one published in Japan for a Japanese audience and one published in the United States for an American audience. This comparison will be used to show variations in style and content that can be attributed to cultural differences. The magazines both target a predominantly female audience. By selecting similar publications, the differences between the magazines can be attributed to more directly to culture rather than other factors such as different audiences, economic groups, etc.

Because of similarities in the average age and income levels of their readers, this comparison will be based on the Japanese women's magazine More and Glamour, a similar magazine published in the United States. The March 1990 issue was arbitrarily chosen for both magazines in this comparison. Out of five magazines selected from those available in the Midwest, More was selected according to the results of a survey given to Japanese students (Appendix A). This survey asked the students to answer questions about the content of the magazine, its popularity, and its audience. The students answered questions about Can Cam, Mine, More, Mr. and Non-No. Based on the results of this questionnaire, More was selected for a comparative analysis. The limited scope of this questionnaire may contain the baises of those interviewed. It may also reflect the limited knowledge of those interviewed with respect to these publications.

This small, informal sampling of Japanese students showed that the average reader of More is a middle income female between the ages of 20 and 30. The content of the magazine revolves around issues concerning health, beauty, and fashion. Glamour was selected for comparison because, according to its publisher Conde Nast, it is read by middle income females with an average age of 30.7 years and its content is similar to that of More.

On the surface, these magazines may seem quite similar. Besides comparable target audiences and subject matter, a general feeling of similarity in the ads is the result of the popularity of certain ad layouts and a sharing of European styles on the part of the Japanese and the Americans. It is only upon close examination that the subtle, yet important cultural differences become apparent. This is most easily seen in the photo art direction of the advertisements. Specifically, differences occur in the angle of the of the photograph, the manner of suggested interaction of the models, the evidence of gender related roles, the use of foreign or minority models, and in the juxtaposition of focused and non-focused elements in a photograph.

Categorizing Advertisements

The advertisements will be categorized according to the style of format and according to the type of products being advertised. This will show how culture relates to the differences between the magazines being compared. The information will be based on all of the ads that are larger than one half page and printed in color. This will select ads with enough visual and typographic information to be useful in this analysis. It will eliminate ads which are essentially for purpose of direct mail advertising. Multiple page catalog style ads were also eliminated from this analysis.

The style of a particular ad is categorized according to how the ad is designed in terms of its use of typography, copy, and image. When comparing the formats of the ads in the March 1990 issue of Glamour and the same issue of More, it is not surprising to find that there are many similarities. The predominant style for both magazines is what Nelson calls picture window. This format is based on the International style with its emphasis on a single photographic image accompanied by a simple, direct headline. This style became popular world wide in the seventies as part of the modernist movement in graphic design. It is therefore not surprising that both magazines would show this European influence. As a testimony to the lingering influence of modernism, picture window formats constituted 54.2% of the ads in the Glamour and 36.5% of the ads in the More.

The most startling contrast comes in the quantity of circus style advertisements in the Japanese publication. The circus format was used in 20% of the ads in More as opposed to less than 1% of the ads in Glamour. In these ads, type and image are used in a nonlinear manner.

With respect to the products being advertised, the March 1990 issues of More and Glamour are quite similar (Table 1). Both magazines had the greatest percentage of their advertising space purchased by clothing companies. In the March issues, clothing ads constituted 19% of the advertising space in More and 22% of the space in Glamour. Skin care products were a close second for both magazines; taking up 16% in More and 18% in Glamour. The third largest group of advertisements for both magazines comes from cosmetics, with 10% in More and 9% in Glamour. The fact that the advertisers and the amount of space they bought are so similar is a result of the magazines targeting similar audience interests within their individual cultures.

There were however, a few differences in the ads. One such difference is the emphasis on travel and entertainment found in More. Eight percent of the advertising was travel related. In terms of entertainment materials, there were ads for leisure books, video cassettes, and health spas; none of these types of ads appear in Glamour.

This may be attributed to an attempt by the Japanese to stimulate travel and spending. While the typical male worker at a large company may be given as many as twelve vacation days per year, rarely does he use all of them. According to Tasker, the typical worker takes only a couple of days off for Christmas and for the summer Festival of the Dead. The most committed workers may even forfeit their vacations entirely (Tasker 1987, 92).

In Glamour, 9% of the ads were devoted to shoe manufacturers. More did not have any ads devoted to the sales of shoes, however this can be explained in part by a fundamental difference in the use of purchased space in More. Fashion accessories such as shoes, handbags, lingerie, etc. are often shown in a format that is closer to what would be considered a mail order advertisement in the United States. Such advertisements were not included in this thesis because of vast

Table 1 Products advertised in Glamour and More

Advertisers	*Glamour*	*More*
Skin Care	18%	16%
Clothes	22%	19%
Nail Care	3%	1%
Perfume	4%	2%
Watch/Jewelry	1%	5%
Travel	0%	8%
Cosmetics	9%	10%
Hair	8%	1%
Hygene/Toiletries	5%	1%
Credit Cards/Banking	2%	4%
Shoes	9%	0%
Cigarettes	5%	0%
Household	2%	5%
Food/Pop	2%	5%
Cars	2%	2%
Alcohol	2%	5%
Bridal Service	0%	1%
other	7%	16%

differences in their size from that of a typical ad, these 'catalog-style' ads may span several pages, and because of their radically different format which often includes product descriptions, prices and information on where to purchase the items.

Analysis of Advertising Formats in Glamour and More

Table 2 is a comparison of ads present in the March 1990 issue of the Japanese fashion magazine More and the same issue of the American fashion magazine Glamour. The ads were categorized according to Nelson's definitions of the ten basic advertising formats used in advertising design in the United States. The ads were included in the analysis if they were one half page in size or larger and printed in full color on glossy paper.

The picture window format is the most frequently used format in both of these March 1990 issues. It was clearly the most popular format in Glamour. The next most frequently used formats in this issue of Glamour are, Mondrian and frame, each constituting only 9.2% of all ads compared to 54.2% in picture window format. The picture window style is used with a variety of different approaches. In Fig. 48, a typical Japanese picture window format ad, a photo forms the background, interrupted only by a smaller photo of the product and an accompanying block of text. Fig. 49 has supplanted the bleed photo with a flat color illustration thus giving the ad a more artistic quality while still retaining the picture window format.

Mondrian layouts have significant representation in this issue of both More and Glamour. In Fig. 50, the use of a line to delineate the columns clearly defines this ad as the Mondrian format. The headline in English is run from left to right, inside the left hand column. The actual copy however, starts in the middle of the right hand column with a subhead in bold which is read from top to bottom, left to right. This example is quite straight forward and could easily be adjusted for a western audience.

Table 2 Advertising formats used in Glamour and More

Advertising Format	*Glamour*	*More*
Mondrian	9.2%	15.7%
Picture Window	54.2%	36.5%
Copy Heavy	5.3%	2.6%
Frame	9.2%	0%
Circus	.8%	20%
Multi-Panel	4.6%	5.2%
Silhouette	4.6%	14.8%
Big Type	3.1%	1.7%
Rebus	3.8%	3.5%
Alphabet Inspired	5.3%	0%
Illustration	3.1%	4%

Fig. 51 has a much more complicated format. This design uses a combination of photos and type that do not clearly fall into any of the categories as outlined by Nelson. The designer has chosen to use a large romanized headline combined with copy in Japanese kana. Although the name is enlarged, it does not dominate the design enough to consider it part of the big type format. This ad presents several messages through its photography. This is similar to the circus approach, yet the sense of organization is strong enough that it really doesn't clearly fit this category either. The division of space between photographs and copy does not fit with the picture window format or the copy heavy format and it lacks the visual dividers found in the Mondrian format.

The copy heavy format had only a small representation in both of these issues, but the visual difference between the English version of this format and the Japanese version are unique to the respective cultures. Fig. 52 shows some of the visual differences between the written forms of English and Japanese. It is essentially a copy heavy format because of the large blocks of type, however in the Japanese writing system it is permissible to orient text horizontally as well as vertically. The text reversed out of black across the top and again near the bottom of the page is read horizontally left to right. The body copy in the center of the ad is read vertically starting with the right most column and going to the left. These changes in reading direction increase the visual complexity of the advertisement. This effect combined with the use of small photographs, illustrations, and reverse typography takes a great deal from the circus format. The large amount of copy is still the single most dominant feature in this ad and thus places it in the copy heavy category while at the same time combining elements of the circus format into it.

One of the more interesting phenomena in Japanese print advertising is the popularity of the circus layout. The circus format was the second most frequently used format in this issue of More. In Glamour, the circus format was the least represented of the ten basic formats. An example of a circus layout is Fig. 53. This layout combines three photos, both silhouette and square formats, and several variations of type. The popularity of the circus layout reflects the Japanese tendency towards polychronic time. The lack of a designer imposed visual hierarchy gives the viewer a sense of high activity. It exposes the viewer to a lot of information within a non-linear organization system. This format reflects the high context nature of Japanese people in general. The non-linear organization makes no attempt to restrict the flow of information or impose a priority onto it. This format parallels the inclusive quality of the group in Japan where information is freely exchanged among the members of a group.

In the circus layouts, the Japanese freely mix type styles and variations. The direction of reading may switch from horizontal to vertical between pieces of type. While there is no grid organizing the placement of the copy, it is generally set on a traditional straight baseline rather than in curved lines or biomorphic shapes. The layout often juxtaposes photographic bleeds with inset photos and silhouettes. The overall effect is one of high activity.

This effect can be explained by Edward Hall's theory on the Japanese concept of time usage. According to Hall, the Japanese work under two basic time models. The linearity of the first model, M-time, is conceptually similar to the picture window style of advertising, which presents the viewer with one basic idea. The second model, P-time, closely relates to the circus style of advertising. Polychronic time places an emphasis on the importance of completing human transactions over the importance of keeping to a strict schedule. It is characterized by many things taking place all at the same time with no linear organization. It is this same concurrent emphasis that is apparent in the circus format. By providing an abundance of visual and verbal information, the designer allows the reader to experience the information without an imposed hierarchy. The viewer experiences the information in much the same way that people experience day to day events as they happen. This relationship of time usage to the accepted mode of advertising explains the greater popularity of such advertising in Japan over the level seen in the United States. This particular contrast in format is directly related to each culture's preferred methods of time usage.

Significant differences in percentages between advertising formats in Glamour and More are seen in the picture-window, frame, silhouette, and alphabet inspired formats. The lower overall percentage of picture-window style ads in More seems to be the result of a more equitable distribution among the other formats. This may reflect the split between the Japanese tendency towards a high context interaction as seen in the circus format versus the low context Western influence of the International Style as seen in the picture-window format. Thus part of the difference in the figures from the picture-window formats may be displaced into the circus category of More.

Visually the frame and circus formats are similar in that they both combine text and images. However, the frame style, which tied with Mondrian for the second most frequently used format in Glamour (9.2%), was not even used in More. One possible explanation for this may be linked to the reverse situation that occurs with the circus format in Glamour. The circus format, which ranked second in More with 20%, came in with less than 1% in Glamour. This author would like to suggest that in a situation where type and images are to be used in relatively equal proportions, the American approach is to give the ad a structure which visually separates and delineates the typography and the images. This structured separation is achieved with the frame format. The image is carefully organized into a border which confines the text to a specific part of the ad. Under the same circumstances, the Japanese advertisements seem more inclined to use the circus format . While the circus format effectively combines text and images, the structure is more loosely organized in order to allow the viewer to experience the information in a way that more closely parallels the high context style of Japanese communication. In addition to the frame style, the Japanese publication did not use any ads in the alphabet inspired style, either. This may be attributed to the fact that the English alphabet is not used frequently enough in Japan to influence Japanese design in this manner.

Image Comparison

In More, several ads contained photographic collages that seemed quite different from anything seen in Glamour. The use of photographic collage is seen in an ad for the city of Singapore (Fig. 54). The headline describes the "Tropical Island of Singapore." Visually, the photograph is an active collage of imagery. The viewer sees an interior space that has been partially flooded with water. The room is filled with various things floating in space including two mannequins, a butterfly, a tropical drink, and a sailing boat. The high level of activity and the multiple themes visually suggest a situation similar to the circus format in advertising. The viewer is given a great deal of visual information and the viewer is given the opportunity to organize the information. Once again there is a visual reference to the polychronic sense of time that is preferred by the Japanese. This situation gives the viewer a sense of multiple events taking place at the same time in the same place. As in P-time, the visual images blend together to form a highly active composition much in the same way that events blend and coexist in a polychronic situation. This visual blending is more appealing to the Japanese viewer who is less inclined to expect a linear association than is the typical viewer in the United States.

An ad for Buitoni pasta, which shows a cut out of a woman's head and hand as she eats the pasta, gives the viewer a variety of messages (Fig. 55). The background is red with a green stripe and two smaller stripes, one in white and the other in yellow. These colors red, green, and white reference the Italian flag. However, the woman in the photo is wearing a purple cap and large earrings, which to the Western viewer seem to have no relevance what so ever to the subject matter. In addition to this, the model is wearing hot pink lipstick and what is obviously costume jewelry, which adds more complexity to the visual message. Because the Western viewer expects to find a cause-effect or linear logic in advertising this image proves to be quite unnerving. Some of the startling quality of this ad for the Western observer comes from the Japanese visual convention of cropping just the head off of a body. For the Japanese, who are less bound by a rigid linear logic than Western viewers, the ad can be seen in a humorous light and appreciated for its complexity and contradictions. The headline for the ad reads, "Because you care so much, Buitoni." Another line in the subhead refers to the product as "casual and delicious Italian pasta." The ad uses humor through its use of type and image.

Another phenomena that is seen in Japanese ads is the use of high angle photography (Fig. 56). This technique flattens out the photographic image. A feeling of depth is given by running type over the image. It also has a tendency to humble the model or the product by forcing the viewers to look down on him or her. This reflects the same formal politeness that is used in much of spoken Japanese. The use of self-humbling words and phrases is common in situations where the speaker is honoring the party being spoken to. In advertising this translates into a humbling of the product in order to elevate the consumer.

In American ads, high and low angle photography are used for the specific psychological effects that they elicit. This type of photography seems natural to the Japanese because it reflects a graphic tradition of flattened perspective which can be traced back to 12th century Japanese hand scrolls known as E-Makimono. Because these scrolls were meant to be seen on a table, the view was shown looking from the top down. Americans are used to viewing Western art which shows perspective by linear recession and the atmospheric fading that one would see when looking out a window. By using a high camera angle, the Japanese photography retains this overhead view and the flattened perspective which is characteristic of most Japanese design.

Overlapping photographic images suggest the presence of P-time by creating concurrent events. These images are often used for cosmetics ads to suggest an illusive quality. Usually this effect is used to show certain qualities about the person using the makeup. In this advertisement, the jewelry has been superimposed with the images of cacti (Fig. 57). Because there are no deserts in Japan, cacti elicit a certain exotic quality similar to the effect of using tropical plants in American ads. Because most of the U.S. is outside of the tropical regions of the world, tropical plants suggest travel and intrigue. The same is true for the cacti in the Japanese ad.

The advertisers in More showed a greater tendency to use foreign models than did the advertisers in Glamour. Some of these models appeared in ads for western companies, however others were modelling for Japanese products. The majority of these people were in clothing ads, but some were in ads for lifestyle or image type products such as cars and jewelry. When the Japanese advertisers use foreign models, they seem to have more freedom to express certain emotions and relationships than when they use Japanese models. Foreign men, for instance, were seen showing more emotions such as friendship and love than were Japanese men. Japanese men tend to be presented in a more aloof or professional manner. By using western models, the situations suggested more romantic undertones and were able to show more physical contact between males and females.

Advertisers in Glamour were reluctant to use foreign models at all. The models were almost exclusively of western descent and Caucasian. The only representation of minority groups were six black models and one East Asian model. For the Japanese, foreign models give the ads an international flavor. The products will be perceived as having an exotic quality. The extensive use of such models also suggests that the Japanese are in some ways comparing themselves to western culture. This idea is reinforced by the extensive use of English in their advertisements. Glamour, on the other hand, was very careful to screen out most of the models that would give anything but a European-American look to their products. Glamour is reluctant to show anything but a highly selective, homogeneous image. More is striving to picture itself as having international diversity.

The advertisers in this issue of More are willing to use images of nature to enhance their product's image. Models are more likely to be pictured in an outdoor setting and the view of the landscape was given more importance than one would find in U.S. publications. In one instance, a mayonnaise manufacturer chose not to picture their product at all, but only to picture ocean waves crashing onto a rocky shore and use the copy to relate the mayonnaise to this scene (Fig. 58). Two things, the crowded conditions in Japanese cities and Shinto's philosophical respect for nature, add to the esteemed view of nature held by many Japanese people. Crowded conditions in the mass transit systems and housing areas make parks and outdoor recreation facilities very popular in Japan. The limited amount of land available for any type of facility in Japan causes an increase in the cost of recreation. Because there is more inhabitable land in the United States, there is a greater availability of parks and open spaces for the average American. Recreation is also highly valued in the United States, but the cost for this recreation is usually less than in Japan and the availability tends to be greater. A spacious outdoor scene would have more impact on a Japanese viewer than it would on a similar viewer in the United States. In Glamour, the models were more likely to be in a studio setting with little or no reference to nature or recreation.

In a direct comparison, there are many similarities between Glamour and More. The differences however, do exist. Some of the most pronounced differences occur in the area of advertising formats. The prevalence of the circus layout in the Japanese publication is important, because it suggests that the Japanese have a different system of hierarchy and information exchange than is typically used in advertising in the United States.

The use of western models in More is also significant. These models serve as an ideal or role model for many Japanese readers. This suggests that More is concerned about having an international image. It is equally telling to note that Glamour had a shockingly low number of minority or foreign models. It suggests a cultural exclusion where these minorities are concerned.

The extent to which both magazines were influenced by international advertising explains some of their similarity. This is especially true with respect to the advertising layouts. The lasting influence of the International style is quite evident in both magazines. However, these similarities should not discourage the examination of the many subtle and not so subtle cultural differences that are present in the two periodicals.

Lancome

One advertisement, by the French cosmetics company Lancome, is found in both magazines. The layout for the ads is virtually identical, dramatically demonstrating the influence of international advertising on other countries. It is important to note that this ad is probably originally designed for a French audience and has been tailored to suit the U.S. and Japanese publications.

While the underlying grid structure and graphic applications are the same, the photographs and the copy are different. In Glamour, the copy for the ad shows the name of the product, Blush Majeur, in the largest point size, with type above and below it in varying sizes and weights (Fig. 59). A strong sense of hierarchy is maintained in the copy through the use of bold type, underlined type, three levels of indentation and bullets denoting special points of emphasis. The same ad in More gives the name of the product in the largest size at the top of the block of text (Fig. 60). It is important to note that the name of the product, the company, and the country have been set in romanized type, probably to enhance the international image of the product. The rest of the text is set with a bold subheading followed by a block of left justified text done in a single weight and font. The hierarchy is determined primarily by the arrangement of the text from top to bottom.

The necessity for visual hierarchy in typography depends a lot on the structure of the language. Therefore it can be assumed that because written Japanese and written English are so different both visually and syntactically they would have different requirements for achieving visual hierarchy. For American designers, giving hierarchy to a block of text is a necessity. A good system of hierarchy allows the reader to comprehend the text more easily by breaking it into smaller units through the use of such things as headlines, sub-headlines, indentations, paragraphing, and the use of visual punctuation. These devices make it possible for the reader to actually read only the text that interests them by following the headlines. They can then read the body copy on those topics that interest them. However, these structures may be more necessary with the English language than they are with Japanese. When reading English, a person must comprehend individual letters to some extent in order to build words which have meanings associated with them. The Japanese kana, on the other hand, relies in part on Chinese characters. These characters are effectively ideograms. In the context of a Japanese sentence, the characters would be used to express most of the meaningful parts of the sentence. The hiragana serves mainly to give the sentence structure, to show the direction of an action, and to indicate verb tense. With this in mind, it is easy to see how the written language has a built in hierarchy system in the natural distribution of the Chinese characters. This may alleviate some of the need for an external system of organization.

The text for the ads is tailored to reflect the cultural values of the respective audiences. The American version of the ad reads as follows:

> The creme blush you can use with a brush.
> Blush Majeur
> Brush-on creme cheekcolour with micro-bubbles
> Exclusive Lancome micro-bubbles combine with soft cream
> and rich colour to create blushing perfection...so uniquely versatile
> you can apply it with fingertips or its own brush.
> Unlike any other blush you've experienced before, it:
> Combines the glide-on ease of a cream with the long wear of a powder.
> Blends instantly...won't streak, shine, pore.
> Never looks or feels greasy.
> Stays silky fresh and colour-true for natural days and glamorous nights.
> Blush Majeur. It might even be more perfect than nature.

The French name and the British spelling for the word color help the ad achieve an international image. It is the last line, however; that really distinguishes this copy from that used in its Japanese counterpart. Because the Japanese as a group tend to hold nature in a position of high regard, it would be inappropriate to make this type of comparison. This conflicts with the Japanese reverence for nature which comes in part from the Shinto religion.

The copy for the same ad in Japanese reads as follows:

> Blush Majeur
> Towards the new sensual world.
> Neither cream nor powder, it is the birth of the blush of a new generation.
> Has there ever been a blush with such a new feeling?
> If you touch it, it is smooth and delicate like a cream.
> It is light and flowing just like a powder.
> If you put Blush Majeur on your skin, it glides on smoothly with a natural finish.
> And it has a light, transparent feeling.
> This is the great characteristic of combining a cream and a powder.
> It was born from feather light components and micro-bubbles.
> If you apply it with your finger, it will look soft and natural.
> If you apply it with a brush, it will look more dramatic.
> Its image will be what you want it to be.
> At the same time, the mineral oil that it has in it protects your skin from dryness.
> It will give you silky smooth skin.
> This is the season of parties and invitations.
> Please try the beauty of smooth, translucent Blush Majeur at the Lancome counter
> at a major department store near you.

The Japanese text focuses on the description of the product. It stresses the light, transparent qualities of the product, while at the same time telling its audience how natural it will look. This statement reinforces the Japanese respect for nature, rather than challenging it as the American wording for the ad does. By comparison, the American version indirectly seeks to convince the audience that they can actually improve upon nature. The Japanese ad, on the other hand, not only gives a description of the product, it also links the product with group activity by reminding the reader that she will soon be receiving invitations to parties.This moves the emphasis off of the individual and puts it in the context of a group. This statement is followed by a polite request that the woman actually go out and purchase this blush presumably in preparation for these important social events. In small type across the bottom of the ad, the Japanese women are given the names and locations of stores around the country that carry this product, as well as the price of the product. The Japanese copy puts the reader into a larger group context. This is an important culture related distinction between the two seemingly identical advertisements.

The models used in these ads also reflect each culture's different concept of beauty. The model in the Japanese ad is obviously of western descent. Her features suggest a European background, possibly French. She has a very light complexion framed by shiny black hair. Her fair, somewhat sallow, skin would be highly coveted by many Japanese women. Her black hair is, in fact, very similar to that of most Japanese women in her age group. The blush that the woman is applying is a pink color which accentuates her light complexion.

In the American ad, the model appears to be a European or European-American. Her complexion is darker and redder, reflecting the American tendency to prefer a more tanned look than the Japanese. While the model in the Japanese ad was dressed all in black, which emphasized her light skin tone, the model in the American ad is wearing navy with a gold metallic accent and leaning back on a red chair. By bringing out reds in the background, her more colorful complexion is evident. She is applying a rose colored blush which reflects the American preference for a more colorful complexion. The models in both of these ads have been carefully selected to exhibit those traits that epitomize beauty to that culture. Thus the look of the model, as well as the color of the blush changes between these two advertisements to reflect the cultural preferences.

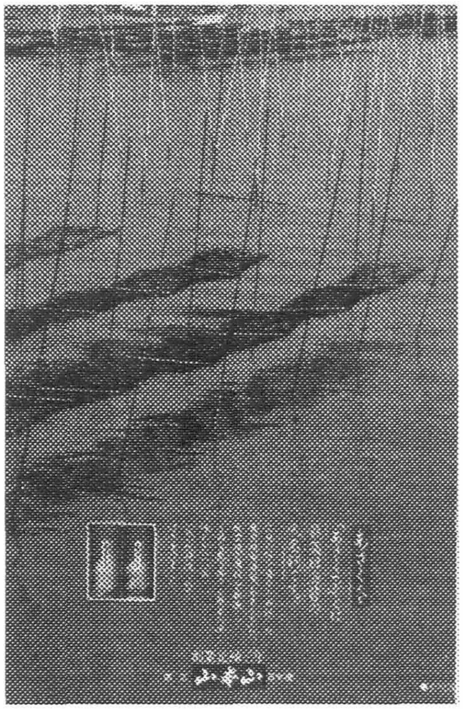


Fig. 48 Typical picture-window ad from a Japanese magazine

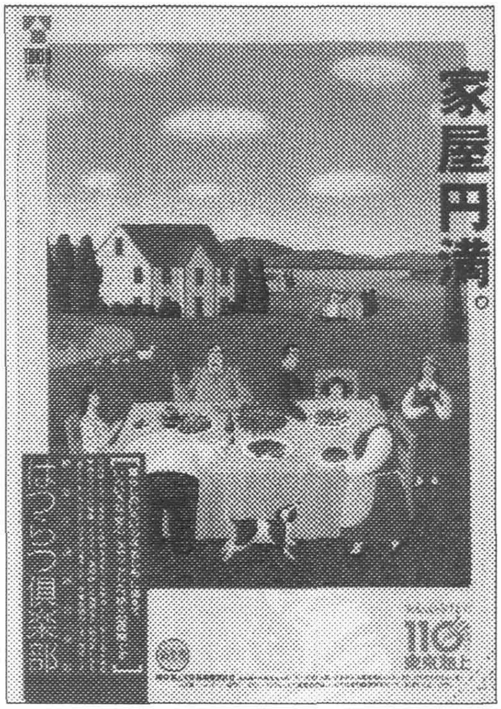


Fig. 49 Japanese picture-window ad using illustration

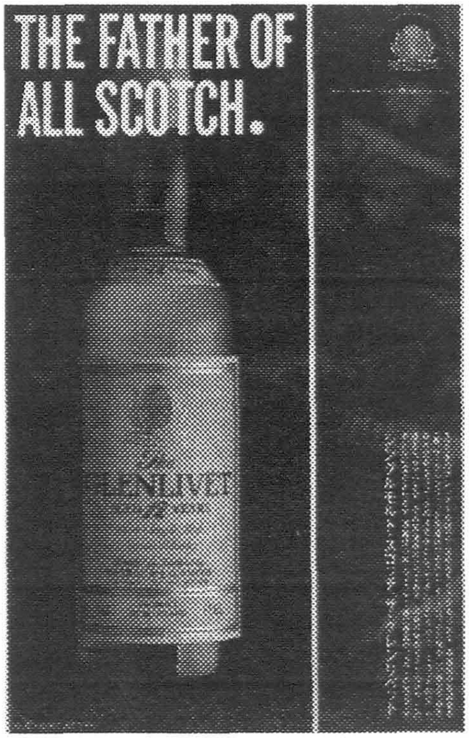

THE FATHER OF ALL SCOTCH.
GLENLIVET

Fig. 50 Mondrian format in a Japanese advertisement

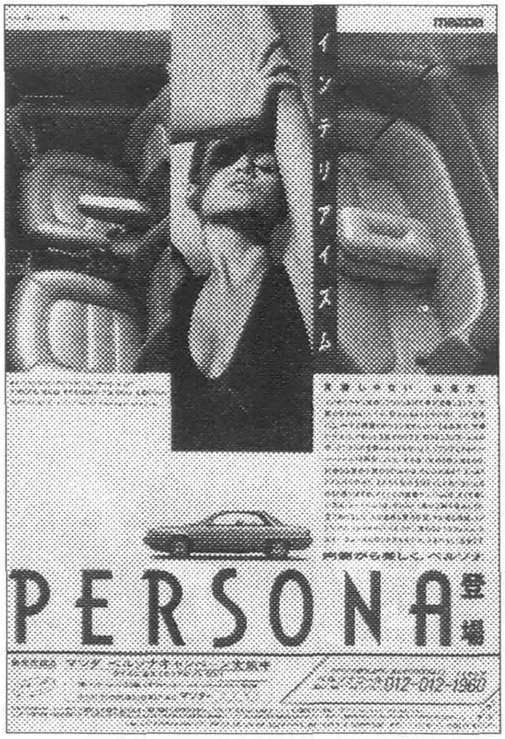

mazda
インテリアイズム
PERSONA登場

Fig. 51 Japanese ad that combines elements of various formats

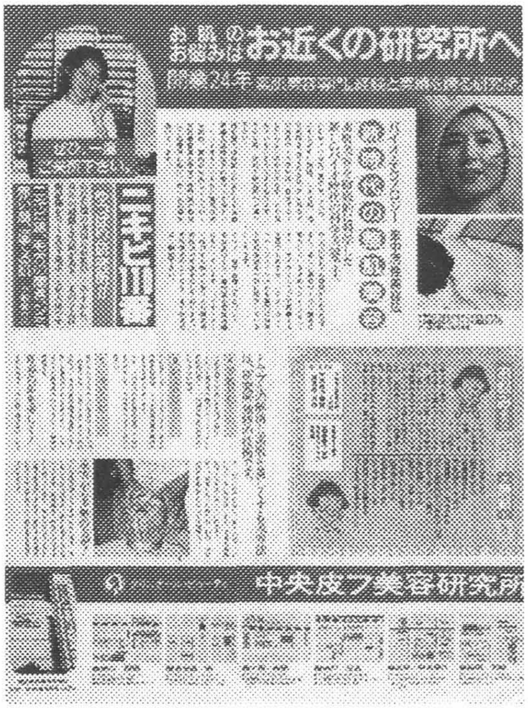

お肌のお悩みはお近くの研究所へ
開業24年
中央皮フ美容研究所

Fig. 52 Copy-heavy ad in a Japanese magazine

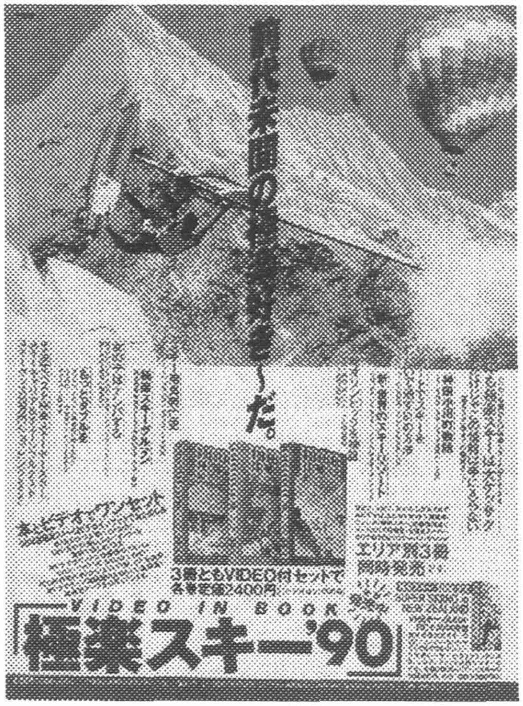

だ。
エリア別3冊同時発売
3冊ともVIDEO付セットで各巻定価2400円
VIDEO IN BOOK
極楽スキー'90

Fig. 53 Circus format ad in a Japanese magazine

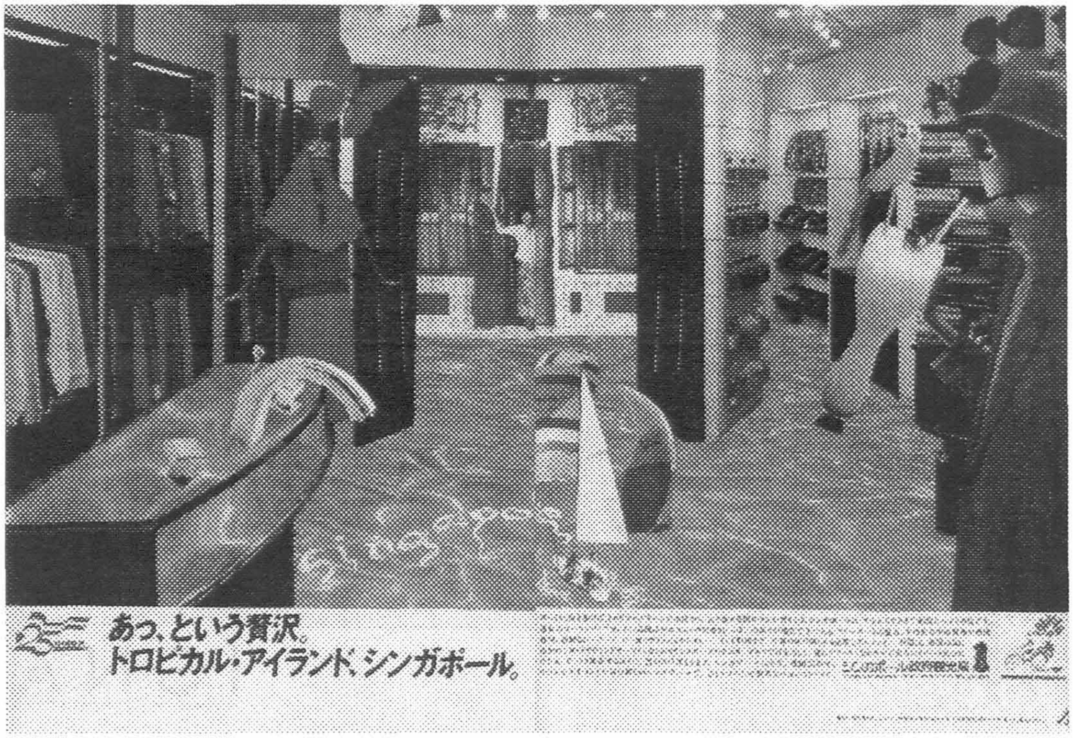

あっ、という贅沢。
トロピカル・アイランド、シンガポール。

Fig. 54 Example of photographic collage in a Japanese ad

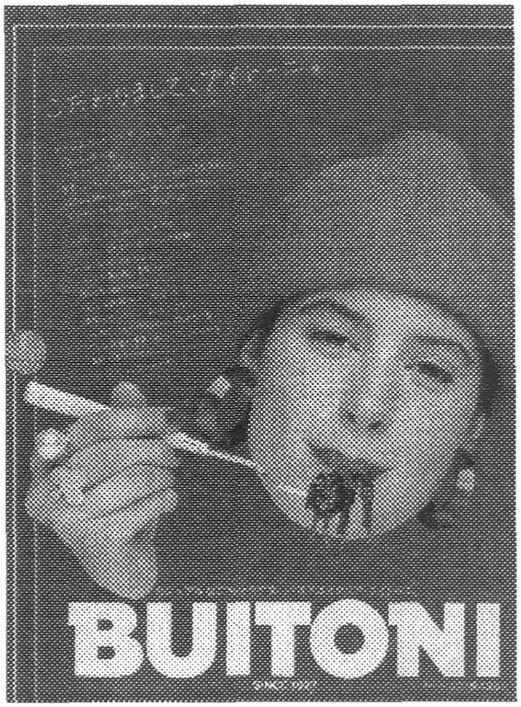


Fig. 55 Use of humor in a Japanese ad

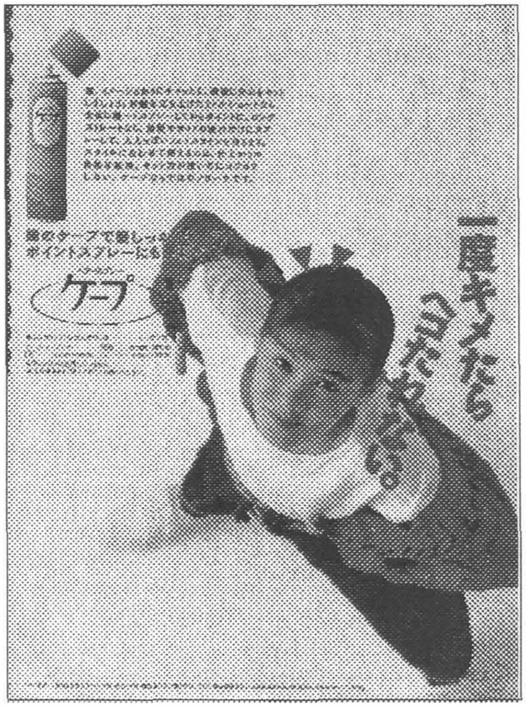


Fig. 56 Use of high angle photography in a Japanese advertisement

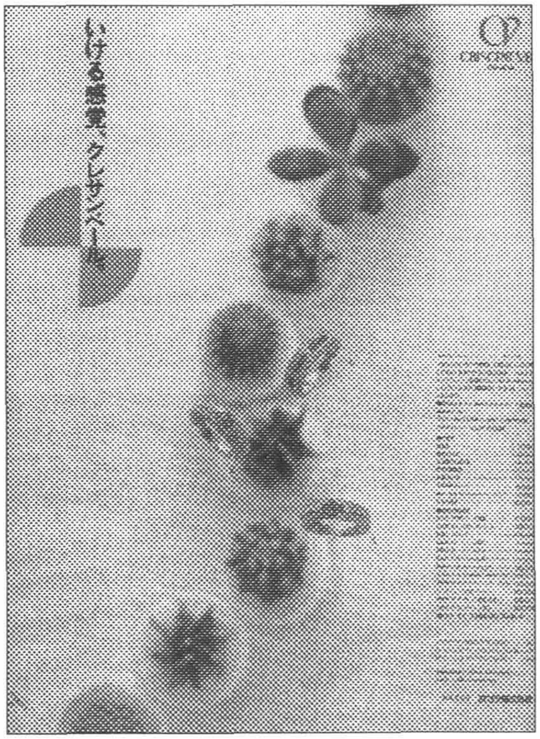

いける感覚、クレサンペール

Fig. 57 Use of overlapping photography to simulate p-time

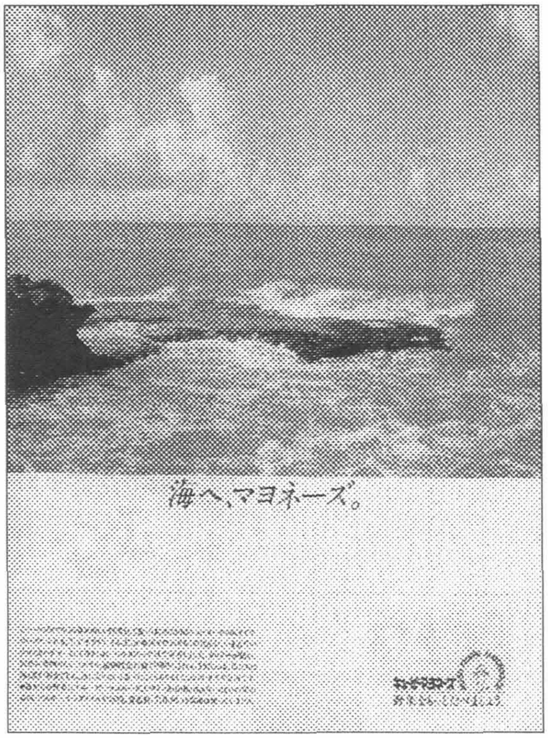


Fig. 58 Use of nature in a Japanese ad

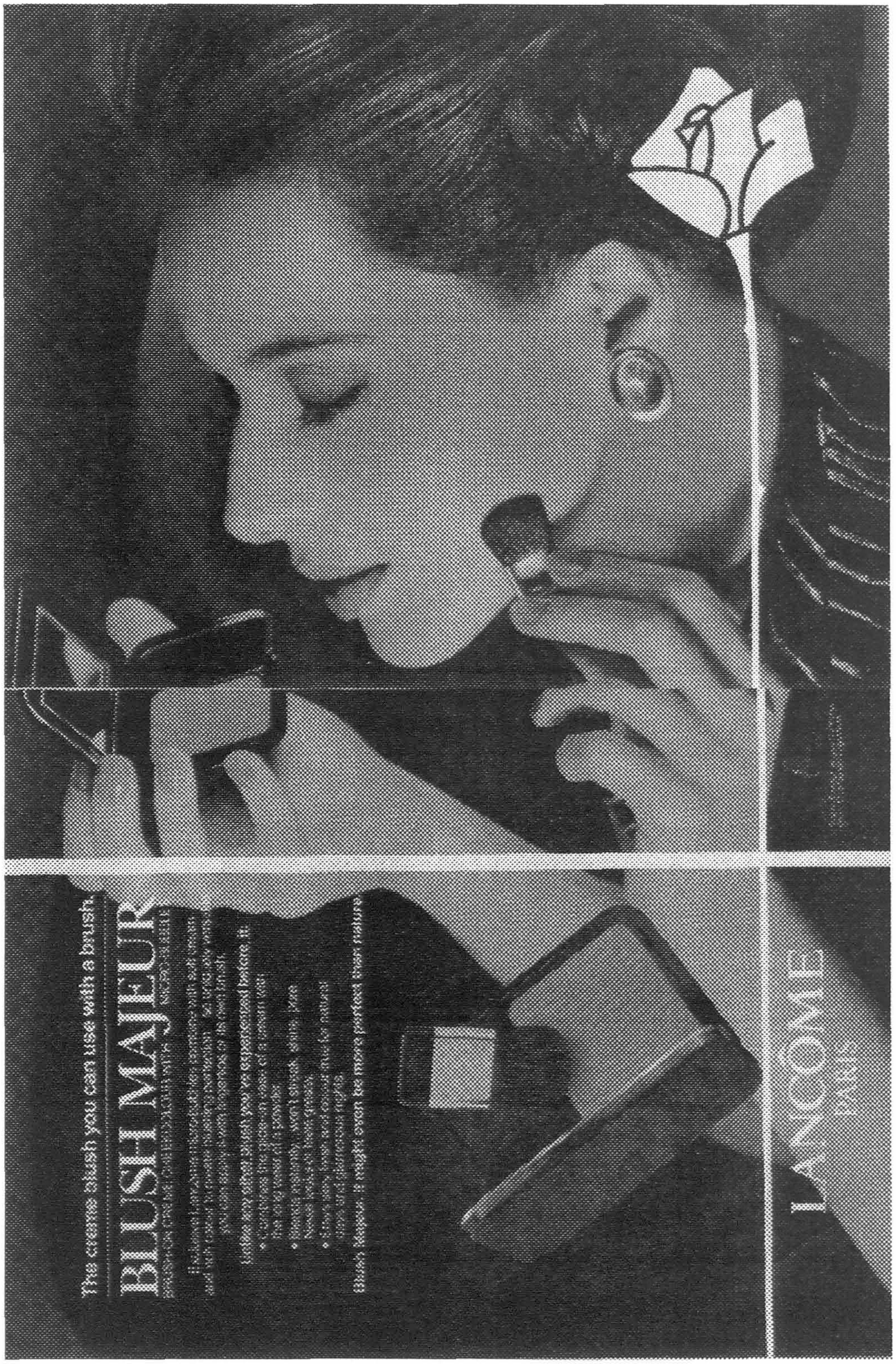

The creme blush you can use with a brush.
BLUSH MAJEUR
LANCÔME
PARIS

Fig. 59 Lancome ad from Glamour

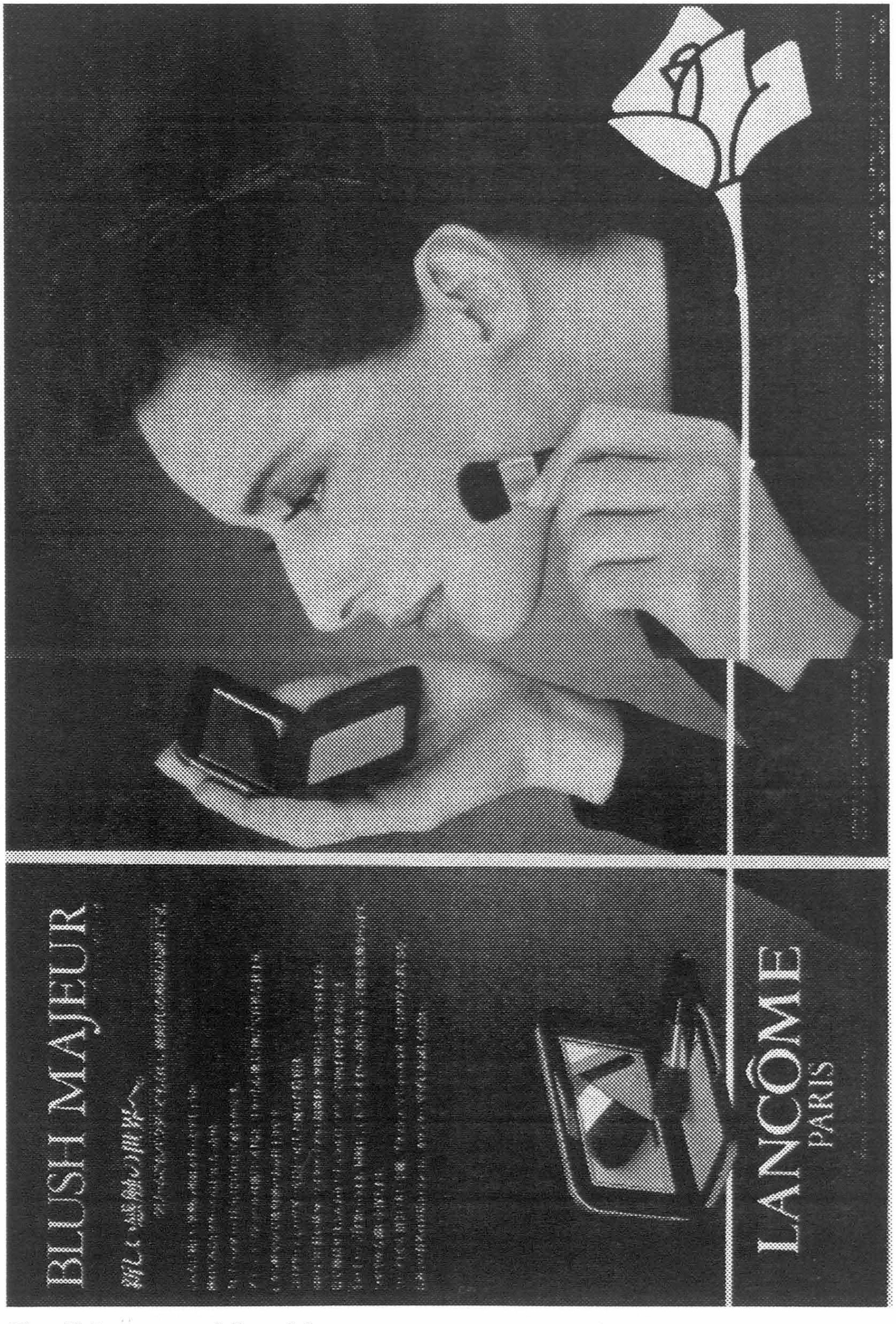

BLUSH MAJEUR
LANCÔME
PARIS

Fig. 60 Lancome ad from More

SUMMARY AND IMPLICATIONS FOR THE GRAPHIC DESIGNER

Magazines and other periodicals are a good subject for the visual analysis of cultural content. As evidence for observation they have several advantages over books and other more traditional sources of cultural expression. Because magazines are designed to target a very specific audience, the group being analyzed can be pin pointed with a great deal of accuracy based on the demographics known about the readers of any given publication. Magazines are also much more timely than books. They are published on a regular basis and can be on top of current trends within a culture. Books, on the other hand, usually have a much greater lead time and therefore can not be expected to be as relevant with respect to changing styles and trends. Magazines are generally less costly than books and can usually be purchased in the United States through a store that caters to the particular culture that is being examined. Magazines can also be compared chronologically to observe the changes taking place within a specific subculture over a period of time, or laterally to see divergent views between subcultures within the context of a large group culture.

Ideally, a cultural analysis of periodicals should be accompanied by wider research about the target culture. This additional research should include a basic familiarization with aspects of that culture's verbal language(s), nonverbal communication, gender roles, philosophy, religion, rituals, and social constructs. This research will enable the viewer to more clearly discern what is significant when doing a visual analysis of the periodicals.

It is important for the person doing the analysis to recognize the inherent limitations of this analysis as well as the benefits that it can have. While this type of observation can show tendencies within the subculture, it is important to recognize that any given behavior does not necessarily apply to every member of that culture or subculture. This method may give information that is specific to only one group or one situation depending on how the periodicals are selected, how many are used in the analysis, and what types of comparisons are made. Therefore, this method of analysis can be tailored to give very specific information about a small group of people or it can be tailored to give more broad generalizations about a larger group of people. This ability to target a specific group should be considered a positive feature rather than a limitation on the part of this method. When doing any analysis of culture it is important to avoid superficial or misleading interpretations. Only a deep understanding of the culture being examined can help avoid mistaken stereotypes which can come out.

Methodology

In order to derive any information from the periodicals, it is essential to develop a workable methodology. This methodology should provide some way of organizing the information into meaningful groupings that can then be used for analysis. The method should appropriate for the type of information that is being sought.

This thesis uses two types of organization systems. One system is the ten basic formats of advertising as described by Roy Paul Nelson. This system looks at advertisements in terms of their formats. This analysis yields information that pertains to a culture's preferred method of organization and gives information that can be used to examine their method(s) of time usage. It can also be used to examine the correlation between verbal and non-verbal communication within each advertising format.

This method of analysis also looks at the various parts of an advertisement and their relationship to each other. This allows the viewer to examine such things as the over all treatment of images, typography, and visual punctuation. It examines the visual hierarchy established by these relationships. The prevalence or lack of certain advertising formats can be significant in this type of analysis. Because this method is somewhat culturally specific to the

United States, some deviation is to be expected. In order for this to be reliable information, a larger number of magazines would need to be analyzed.

Culture Related Factors

Another method of classification is based on culture related factors. It organizes the various advertisements according to specific culturally significant criteria, specifically those seen in the images and photography. Some examples of these categories include such things as the role of women, role of men, small group interaction, male/female groupings and other situations that reflect aspects of interpersonal communication. These observations give the viewer information about appropriate behavior patterns and acceptable forms of nonverbal communication. In this particular observation, it is noted that the standards for appropriate behavior between Japanese people was significantly different from the acceptable behavior patterns of occidentals. The same is true when examining the acceptable behavior patterns of a solitary man or a solitary woman.

Table 3 is a cultural analysis check list. It is meant to serve as a reference for analyzing a culture other than your own. Under the heading 'Culture Related Factors' is a list of items that should be researched both through traditional methods and once again using what this author calls design-specific research. With respect to verbal communication, the researcher should identify what system or systems that culture is using for both written and spoken language. It is important to be familiar with their character set(s) and to know how they are used to form words and sentences. With respect to Japanese language, this proved to be important because the characters can be organized either in a horizontal format or in a vertical format and the two are often combined within a single advertisement. By alternating the two formats, the visual movement within the ad was affected. A knowledge of the spoken language may give information about the importance of rank in the society and the level of directness in their

Table 3

Cultural Analysis Check List

Culture Related Factors

VERBAL COMMUNICATION

- Written Language
- Spoken Language

NONVERBAL COMMUNICATION

- Role of Males
- Role of Females
- Male/Female Interaction
- Interaction with Foreigners

STYLE OF COMMUNICATION

- Use of Context
- Time Usage

INFLUENCES ON CULTURE

- Indigenous
- Foreign

Design Related Factors

USE OF TYPOGRAPHY

- Hierarchy
- Justification Usage
- Reading Patterns
- Type Styles and Usage
- Placement and Alignment

USE OF IMAGES

- Photographic Content
- Placement
- Size
- Format

USE OF STRUCTURING DEVICES

- Grid Alignment
- Focal Point

communication. Spoken Japanese is highly conscious of rank and gender. It also has built in constructions that allow for allusiveness and quick reversals if necessary.

Nonverbal communication is important in defining the role of individuals within the society. Traditional research should be employed to give the researcher a general background of the target culture. This should include information about gender roles, rites of passage, and religion as it affects the people of the culture. The design-specific research should concentrate on analyzing the content of photographs with respect to nonverbal communication. Nonverbal communication is evident in the body language and situations presented in the advertisements. Specifically, it can be broken down into the areas of kinesics, oculesics, haptics, proxemics, and chronemics.

The style of communication is related to chronemics. It can be used to determine if the culture prefers a linear sequence of events or if it prefers to experience many things at once. This has direct implications towards the preferred method of communication in a particular culture. This can be determined through traditional research and then cross examined through categorization and analysis of advertising formats.

It is important to determine where a culture is looking for sources of visual form. Most cultures that are technologically advanced will be aware of and possibly influenced by the visual forms of other cultures. This was the case for advertising in both Japan and the United States. In Glamour and More the most frequently used advertising format was the picture-window format which can be traced to the International Style that originated in Switzerland. However, it is also true that both publications show signs of influences that can be traced to their own unique cultural backgrounds. Sources for visual form may come from any number of places including fine art and popular culture.

Design related factors are those things which form the basis for design-specific research. They are the particular elements which must be analyzed in order to define culture within the context of a certain product. In Table 3, the design related factors are intended to be used to analyze print advertisements. However, these design related factors can be tailored to fit the needs of various types of design. For instance, if the product to be analyzed is the signage of a specific culture then the design related factors that pertain to typography may be given more emphasis than those that relate to images. In the case of signage, the use of imagery may be irrelevant and if so those factors should be omitted from the design-specific analysis. On the other hand, it may be necessary to augment this list in certain situations. This would be the case if the design-specific research involves a three dimensional object such as packaging or architecture. For these products it would be important to analyze the use of space and volume. Architecture may also need to extend the analysis into the area of human factors such as intended usage, circulation, climate control, etc.

The study of typography should include an awareness of hierarchy, justification usage, reading patterns, font usage, and placement. Some of these factors are interrelated such as font usage and hierarchy. It is important for the research to determine the significance of a particular observation. In the case of this thesis, it was observed that the Japanese text was often justified. This characteristic is logical given the physical nature of the Japanese character sets and their usage in written Japanese.

Images can be analyzed on the basis of their content and on their use within the advertising format. The photographic content should be examined with respect to its nonverbal communication. The placement, size, and format of the image is used to categorize the product and to determine if there is a structuring device present. The structuring device may be a grid as is common in the International Style of design or it may be a culture-specific alternative system of organizing information. The circus format is such an alternative system in Japanese design. The frequency of its use and identifiable, albeit loosely defined, characteristics lead this researcher to consider it an alternative system of information structuring.

Table 4 shows how the culture related factors are linked to the design related factors. Each of these factors has some relevance to the others and the links that are shown are considered to be major links. However, it is a combination of all of these factors that forms the core for this analysis.

Verbal communication relates to how a culture uses typography and structuring. The written language has a lot to do with how the type will be positioned in an ad and how it leads the viewer's eye through the composition. By leading the viewer through the ad, typography can contribute to the ad's structure and can help create a focal point.

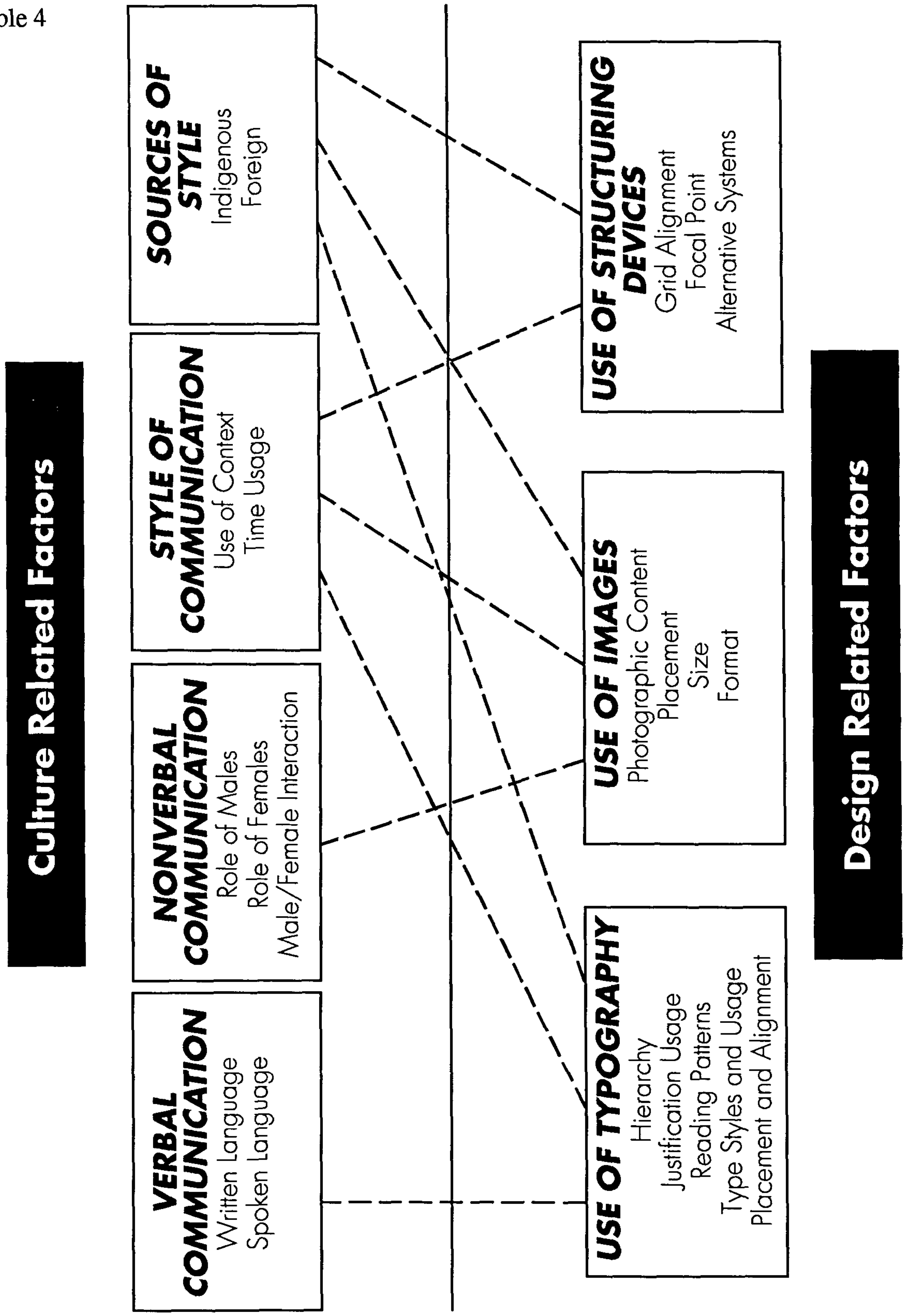
Nonverbal communication is directly related to the use of imagery in advertising. The content of photographs is loaded with information pertaining to nonverbal forms of communication such as the appropriate behavior for genders. Additional information can be gleaned by observing human behavior with respect to kinesics, oculesics, haptics, proxemics, and chronemics.

The style of communication relates to a cultures use of time and preferred level of context. This is reflected in all of the design related factors. It is particularly concerned with how these areas are combined. The style of communication determines whether a culture is comfortable with a highly active composition with multiple themes or whether the culture prefers to have its information structured around singular ideas.

Influences on culture affect all of the design related factors. This is likely to be true for every culture today because of technology and the ease with which ideas flow from one area to another. In this type of analysis it is important to recognize these sources of form and recognize how they have been modified to suit the needs of the culture using them.

The thing to remember when using this form of analysis is that the products were designed for a purpose other than cultural analysis and therefore they are not likely to project an entirely authentic picture of reality. The situations created in advertisements may come

Table 4


Culture Related Factors
VERBAL COMMUNICATION
Written Language
Spoken Language
NONVERBAL COMMUNICATION
Role of Males
Role of Females
Male/Female Interaction
STYLE OF COMMUNICATION
Use of Context
Time Usage
SOURCES OF STYLE
Indigenous
Foreign
USE OF TYPOGRAPHY
Hierarchy
Justification Usage
Reading Patterns
Type Styles and Usage
Placement and Alignment
USE OF IMAGES
Photographic Content
Placement
Size
Format
USE OF STRUCTURING DEVICES
Grid Alignment
Focal Point
Alternative Systems
Design Related Factors

closer to representing the advertiser's stereotype of the ideal man, woman, family, etc. However, this does not invalidate the value of the advertisement in terms of its ability to carry culture specific information. It is wise for the viewer to keep in mind that the situations depicted may not exist in any one person or group, but are closer to a composite of qualities demonstrated by the culture as a whole.

The Value of Culture Related Information

Culture related information is important to design professionals both in terms of their design work and their rapport with clients. This information can give the designer insight into the communication processes of another culture thus making that designer more equipped to communicate effectively with them. Effective communication can only take place if the encoder of a message, the designer, and the receiver of the message (in this case a person from the target culture) are using the same set of signs and symbols. Any differences in interpretation can radically affect the outcome of the communication. In the case of intercultural communication, the designer must take special precautions to avoid serious misunderstandings. By familiarizing oneself with the inherent cultural attributes of the target culture, the designer can avoid the most obvious culturally related blunder.

On an interpersonal level, designers are becoming more and more involved in multicultural projects made possible by advances in technology. Many companies have branch offices in several countries and it is not unreasonable to assume that designers may soon be called upon to work in intercultural design teams. Such exchanges are becoming more and more popular in areas such as the automobile industry where U.S. and Japanese companies come together to create a product. If this sort of exchange is to be possible in the area of communication, graphic designers will need to understand both how to communicate visually and verbally with people from cultures other than their own. These pioneers in design will need to be able to understand and respect cultural diversity in order to use it towards the betterment of society at large.

The future direction of design will include intercultural communication. In the United States, it is becoming more and more apparent that American business will have to sell in an international marketplace if it is to survive. As U.S. businesses move into the global arena so must designers. The success of American products will depend, in part, on the ability of designers to respond to the needs of consumers from other cultures. These designers must be able to communicate effectively in a wide variety of situations. They will need to be sensitive to the subtle issues of culture. They will need to respond in a way that is appropriate in form, as well as meaning.

This author would like to suggest that the design educator must also play a role in meeting this challenge of intercultural communication. In order to prepare designers for this type of research, design education will need to provide students with a strong background in intercultural communication. Such a background would include verbal skills which come from the study of foreign language, linguistics, and speech communication. It should also include study in the areas of cultural anthropology, perceptual psychology, and history. These courses will prepare future designers to better evaluate nonverbal communication. Study abroad programs should also be encouraged because they allow the student to come in contact with different ways of thinking about design and communication. Foreign exchange programs can increase the student's awareness of the issues involved in intercultural communication, and will increase his or her understanding of American culture.

In the future, designers will face a much broader audience than is typical today. Meeting this challenge will mean that the designer must become a specialist in the field of communication. This thesis outlines a method for analyzing communication. The method has been designed so that it can be easily adapted to analyze different cultures and different forms of design.

This method of analysis can contribute to design education as the basis for a course on intercultural communication in design. The instructor should facilitate discussion on the relevance of culture to design and the role of the designer in intercultural communication. The students should be encouraged to apply the classroom discussion by conducting limited research on a culture other than their own for the purpose of increasing cultural sensitivity in the field of design.

As intercultural communicators, designers can use their skills to improve the lives of others. They have the ability to disseminate information about such vital issues as health, safety, and preservation of our environment. A designer can organize and clarify bulk information in such a way that it becomes accessible and understandable to everyone. With the help of symbols and nonverbal cues, the designer can communicate without words to an audience that may be illiterate or that speaks a different language than the rest of the population. A thorough understanding of these intercultural communication techniques will allow the designer to reach people that would have gone without such information because of cultural barriers. As designers, it is our responsibility and priveledge to make our world a better place through communication with all people of all backgrounds.

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APPENDIX A: DEMOGRAPHIC SURVEY

Name______________________________
Address______________________________
Phone Number_________________________

Magazine Title - Can Cam

1. Are you familiar with this magazine? yes No

If you answered "yes" to question no. 1, Please answer the following questions, otherwise go on to the next magazine.

2. Who reads this magazine? men women both

3. What age group reads this magazine? ________

4. Please indicate the average readers income level. (Indicate the level with an 'X' in each appropriate box or boxes)

☐☐☐☐☐☐☐☐☐☐☐☐
Low Middle Upper

5. What type of occupations do these readers have? (example: salary man, executive, student...)

____

____

6. Is this magazine popular among Japanese people?

☐ Yes, It is popular among Japanese people.
☐ It is somewhat popular among Japanese people.
☐ No, it is not popular among Japanese people.
☐ I don't know if it is popular or not.

7. What is the content of this magazine?
(Check all that apply)
☐ Health/Beauty ☐ Fashion
☐ Sports ☐ News
☐ Travel ☐ Cooking
☐ Occupation Related ☐ Literature
☐ Other __________

Magazine Title - Mine

1. Are you familiar with this magazine? yes No

If you answered "yes" to question no. 1, Please answer the following questions, otherwise go on to the next magazine.

2. Who reads this magazine? men women both

3. What age group reads this magazine? ________

4. Please indicate the average readers income level. (Indicate the level with an 'X' in each appropriate box or boxes)

☐☐☐☐☐☐☐☐☐☐☐☐
Low Middle Upper

5. What type of occupations do these readers have? (example: salary man, executive, student...)

____

____

6. Is this magazine popular among Japanese people?

☐ Yes, It is popular among Japanese people.
☐ It is somewhat popular among Japanese people.
☐ No, it is not popular among Japanese people.
☐ I don't know if it is popular or not.

7. What is the content of this magazine?
(Check all that apply)
☐ Health/Beauty ☐ Fashion
☐ Sports ☐ News
☐ Travel ☐ Cooking
☐ Occupation Related ☐ Literature
☐ Other __________

Magazine Title - More

1. Are you familiar with this magazine? yes No

If you answered "yes" to question no. 1, Please answer the following questions, otherwise go on to the next magazine.

2. Who reads this magazine? men women both

3. What age group reads this magazine? ________

4. Please indicate the average readers income level. (Indicate the level with an 'X' in each appropriate box or boxes)

☐☐☐☐☐☐☐☐☐☐☐☐
Low Middle Upper

5. What type of occupations do these readers have? (example: salary man, executive, student...)

____

____

6. Is this magazine popular among Japanese people?

☐ Yes, It is popular among Japanese people.
☐ It is somewhat popular among Japanese people.
☐ No, it is not popular among Japanese people.
☐ I don't know if it is popular or not.

7. What is the content of this magazine?
(Check all that apply)
☐ Health/Beauty ☐ Fashion
☐ Sports ☐ News
☐ Travel ☐ Cooking
☐ Occupation Related ☐ Literature
☐ Other __________

Magazine Title - MR

1. Are you familiar with this magazine? yes No

If you answered "yes" to question no. 1, Please answer the following questions, otherwise go on to the next magazine.

2. Who reads this magazine? men women both

3. What age group reads this magazine? ________

4. Please indicate the average readers income level. (Indicate the level with an 'X' in each appropriate box or boxes)

☐☐☐☐☐☐☐☐☐☐

Middle Upper

5. What type of occupations do these readers have? (example: salary man, executive, student...)

____

____

6. Is this magazine popular among Japanese people?

☐ Yes, It is popular among Japanese people.

☐ It is somewhat popular among Japanese people.

☐ No, it is not popular among Japanese people.

☐ I don't know if it is popular or not.

7. What is the content of this magazine?
(Check all that apply)
☐ Health/Beauty
☐ Sports
☐ Travel
☐ Occupation Related
☐ Other __________
☐ Fashion
☐ News
☐ Cooking
☐ Literature

Magazine Title - Non-No

1. Are you familiar with this magazine? yes No

If you answered "yes" to question no. 1, Please answer the following questions, otherwise go on to the next magazine.

2. Who reads this magazine? men women both

3. What age group reads this magazine? ________

4. Please indicate the average readers income level. (Indicate the level with an 'X' in each appropriate box or boxes)

☐☐☐☐☐☐☐☐☐☐☐☐

Low Middle Upper

5. What type of occupations do these readers have? (example: salary man, executive, student...)

____

____

6. Is this magazine popular among Japanese people?

☐ Yes, It is popular among Japanese people.

☐ It is somewhat popular among Japanese people.

☐ No, it is not popular among Japanese people.

☐ I don't know if it is popular or not.

7. What is the content of this magazine?
(Check all that apply)
☐ Health/Beauty
☐ Sports
☐ Travel
☐ Occupation Related
☐ Other __________
☐ Fashion
☐ News
☐ Cooking
☐ Literature

Thank-you very much for taking the time to complete this survey on Japanese culture!