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# ADVERTISING IN JAPAN: MANGA AND ANIME AS ADVERTISING TOOLS



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## INDEX

<b>1. Introduction.</b>	<b>Page.55-57</b>
<b>2. Context.</b>	<b>Page. 58-60</b>
<b>3. Japanese Advertising.</b>	
<b>What does make her so peculiar?</b>	<b>Página. 61-67</b>
3.1. Birth and evolution of Advertising in Japan.	Page. 61-63
3.2. Today's Advertising in Japan.	Page. 63-67
<b>4. Manga and anime: from phenomena of masses to effective advertising tools.</b>	<b>Page. 68-76</b>
4.1. Birth and evolution.	Page. 68-74
4.2. An explanation for manga and anime's success.	Page. 74-76
<b>5. Analysis of two examples.</b>	<b>Page. 77-89</b>
5.1. Example 1	Page. 79-84
5.2. Example 2	Page. 85-88
<b>6. Conclusions. Have we fulfilled the aims?</b>	<b>Page. 89- 92</b>
<b>7. Answering to the hypothesis.</b>	<b>Page. 93</b>
<b>8. Bibliography</b>	<b>Page. 94-98</b>

## ABSTRACT

It's been always said that Advertising drinks from every scope and culture in the world to inspire and fill its campaigns with creativity. However, it appears to be a "Bermuda Triangle" in the study of Advertising from other countries: Japanese advertising. Japan has always been the opposite's country (tradition and technological vanguard) and opinion about it is divided in people who are passionate about its culture and people who reject it. The main reasons for this rejection are the big differences between Japanese and occidental cultures, which leads us to avoid what is unknown to us. This paper presents the results of researching the typical features of the Japanese advertising and its differences with occidental advertising, and also the study of the Japanese consumer's profile, the main influence in commercial communication. Through analysing a real example of a campaign that took place in Japan by a cosmetics brand, we'll evidence the features obtained from researching, and the efficiency of the other test subjects in this paper: manga and anime, Japanese cultural elements, as mass phenomenal and frequently used tools in Japanese advertising.

### **Key words**

Advertising, Japan, anime, manga, symbology, culture

Siempre se ha dicho que la Publicidad bebe de todos los ámbitos y culturas del mundo para inspirarse y llenar de creatividad sus campañas. Sin embargo, parece haber un “triángulo de las Bermudas” en el estudio de la Publicidad de otros países: la Publicidad japonesa. Japón siempre ha sido un país de opuestos (tradición y vanguardia tecnológica) cuya opinión sobre él del resto del planeta se divide entre los absolutos apasionados por su cultura y los que la rechazan. El principal motivo de su rechazo son las grandes diferencias entre su cultura y la mayoría de las occidentales, lo que nos lleva a evitar lo que desconocemos o no comprendemos. En este trabajo, se exponen los resultados de la investigación de los rasgos característicos de la Publicidad del Sol Naciente y sus diferencias respecto a la Publicidad occidental, así como el estudio del perfil de los consumidores japoneses, principal influencia de la comunicación comercial. A través del análisis de un ejemplo real de una campaña realizada en Japón por una marca de cosméticos y belleza, pondremos en evidencia los rasgos extraídos de la investigación, así como la eficacia de otro de los objetos de estudio de este trabajo: el manga y el anime, elementos culturales japoneses, como fenómenos de masas y herramientas de uso frecuente en la Publicidad del País del Sol Naciente.

### **Palabras clave**

Publicidad, Japón, anime, manga, simbología, cultura

## INTRODUCTION

Those that we devote ourselves to the Advertising, as the years went by and the progressive acquisition of experience, we learn fast that this discipline demands from us as professionals the domain, not only of the Advertising, but also of other many disciplines; since always it us can be of usefulness at the moment of providing an idea or elaborating a strategy. In the concrete case of Spain, one of the major trends is her of analyzing - with certain admiration - the brilliant campaigns of certain countries: United States of America, Argentina, The United Kingdom. We recognise their styles, understand their strategies and codes, get to know their target. Because, at the end, we drink from their tendencies and we are similar in a lot of ways as societies, even though there are huge cultural differences between us. However, in this eternal comparison between some campaigns, in the attempt to discover the latest tendencies and offer something new and unique, the admiration looks towards those countries, like the United States, with their unbeatable and viral campaigns, are there no other ways to make publicity?

On the other hand, we must bear in mind the influence that Japan has had for the generations of the 70, 80 and 90 in Spain across anime and manga. Japan already had begun to introduce his culture in our country across the summit of the martial arts that Bruce Lee's movies (though it is necessary to emphasize in that it was not Japanese, but Chinese) made so fashionable. For your part, and of modest form, TVE introduced the first series of encourage in his programming. The most famous titles were *Marco de los Apeninos a los Andes* and *Heidi*. What this one general channel was not waiting was the success that there had these two series that manage to be re-put even nowadays and that they marked a generation, of young people and not so young. Other channels, as Antena 3 and Telecinco - in the national area - or TV3 and CanalSur - in the Autonomous Communities of Catalonia and Andalusia - echoed including progressively in his infantile programming series of animation of Japanese origin during the 80 and 90. Dragon Ball, Doraemon or Sailor Moon constructed a bridge between the Japanese culture and million Spanish children who on having come to the adolescence created a new need on the Spanish market:

the generations who had grown with series of encourage now they wanted to read also manga, to collect merchandising and to buy these series and movies. Today, the series of Japanese anime they suppose more than the half of the infantile programming and have managed to extend his influence as phenomena from Japan up to Spain managing, already not only to commercialize his culture, but also the celebration of dozens of conventions on manga, anime and Japanese culture in general every year in our country.

So, the aim of this work is to offer a new, complementary, example to the occidental views that offer us as professionals of the advertising sector.

Specifically, this paper is the result of a research about publicity from Japan, the one that uses manga an anime. The objectives of this research are:

- To evidence the aspects in which Occidental and Oriental commercial communication differ.
- To comprehend the motives and the depths of this type of Advertising, perceived as eccentric by most of the occidental world.
- To justify the use of manga and anime in Advertising, and to measure and compare the success of this kind of elements with normal commercial communication.

To achieve these objectives and elaborate a series of conclusions, during the research we'll use bibliography about manga and anime phenomena with the intention of truly getting to know this way of Advertising and its bond with Japan, and also the Japanese society, because we're talking about a culture that's very different from the European-american, and with its features we'll be able to identify the codes that influence the advertising agencies of the country to make their campaigns. Roland Barthes's (1915-1980) Empire of the Signs stands out among the bibliography consulted, notable for analysing the signs that form the different types of speech in Japan –not for their geographical situation but for their origin- with the intention of establishing a system of oriental meanings. We'll use the analysis that the author makes about some of the icons of this country to deepen in their meaning and its use, at the same time, in the Advertising as a reflexion of this culture. Besides that, we'll use some graphic examples to, through their analysis, extract the references and elements that



define the country's commercial communication making it efficient, and, at the same time, make it eccentric to most occidentals.

This work is based on the hypothesis that Japanese advertising is ruled by a language –not only talking about Japanese language, but also about graphic language- extremely different from any of the occidental ones, and for that reason, people tend to label it as an annoying waste of text, image and sound before trying to understand it.

The **hypothesis** of the one that divides this work is the following one: the Japanese Advertising is ruled by a language - already we do not speak only about the Japanese language, but about the visual language - extremely differently to any of the western ones; and it is for the same motive that, lamentably, before that to stop our look and to do an effort in understanding it, we "label" mentally as a troublesome waste of text, image and sound, and we isolate of the advertising modals.

With this research, we'll try to facilitate this job and bring closer what should be considered as “the Mecca of oriental advertising”, to highlight the great interest that has for the western Advertising the study and analysis of his strategies and tools.

## CONTEXT

Nowadays we assist a situation in which Advertising, beyond rational or emotional evolution, seems amazingly illogical. Easy, simple, shocking, easy to share and extremely viral Advertising. Casually, the most common opinion on the few samples of Japanese Advertising that gets here is also described as "crazy and absurd" though it doesn't seem to have the same meaning we apply to occidental Advertising. What is it that makes us have -from the consumers point of view- a good opinion about this kind of trendy Publicity and reject the Japanese one, which occasionally seems so similar?

The consultation of press-off and online - it is a custom that quite professional of the Advertising it must acquire soon. Putting major attention in the contents, except exceptional cases, the campaigns or creativities more emphasized as for quality (of the campaign) and quantity (he attends in the media) always they are in the habit of coming to us from a selection of very concrete countries that already we have named previously. By the way, when we relapse into Japan, this exotic and advanced country, one of the major world powers, we discover that his Advertising is, in the main, a fruit of one of 6 more important multinationals of the planet and agency of more notable Advertising of this country, Dentsu Inc. That, in addition, is one of the countries in which more early the digitalization took place and which all that, it has had and has an important repercussion in the evolution and configuration of his Advertising, as we can see in his neighborhoods and streets, certificates of million advertising impacts, why do we never dedicate our attention to Japan?

The difference seems to take root in the same culture. Nowadays, one of the most powerful advertising western trends is based on the use of copy and / or images catalogued in the first instance of "absurd". In Japan, many announcements also might be named of this form, only that we might do it for decades. The contrast between Advertising and other one has to see with the symbology and, in consequence, with his acceptance / rejection. In other words, since later we will see with the investigation on the Japanese Advertising, this one country guards in his culture the most ample variety of signs loaded with diverse meanings that compose a complex system of symbols. Such a complex

system of symbols, which turns out to be extremely difficult to deal and decipher for most of the societies who lives out of the borders of Japan. The rest of western cultures also possesses these cultural own, easier codes - or relatives - of interpreting, though as consequence of the globalization and the great influence of countries as The United States, there is taking place a great transfer of ideology and culture between countries; creating the homogeneous and global one. Due to this, and returning to the Advertising area, we think that both the Western one and the Oriental one uses of the symbols as containers of information, but we only can understand without effort the first one. That is to say, for the western consumers, it is simpler to detect and to feel identified with the catalogued Advertising of irrationally, so though he lacks in occasions of information - only it tries to create humor-, is the one that we understand, that with, in this case, Japanese, so though he guards many and more varied meanings and information, neither recognize it do not even understand and therefore, reject it. It seems to be alone suitable for the own Japanese society

On the other hand, we represent, though of modest form, to the appearance of a trend between some big multinational brands: the use of aesthetic or formal features very similar to those of the Japanese announcements, but moved to western campaigns. It is what we might name as "The Second Japonism ".

The Japonism was a term coined in an article by the journalist Philippe Burty in 1876 and that was referring to an artistic trend that was forming the interest and fascination for the Japanese culture. Up to his disappearance in the 30s, this movement was forming an admiration and reinterpretation on the part of a group of authors - between whom we might emphasize Toulouse Lautrec - on the aesthetic Japanese sensibility in the western art. The mode for the Japanese thing demonstrated of 3 forms:

1. **The incorporation of the Japanese essence**, based on a deep knowledge of the *nippon no kokoro*, the way of thinking and Japanese feels; though this one trend was minority enough.
2. **As source of esthetic renovation**, since thanks to it them pinches of Hokusai they constituted a powerful stimulus for the finding and knowledge of the artists and engravings of *ukiyo-e*, and allowing to the

Japanese art to exercise certain influence in the western world, so much in the Impressionism, since in the modernism and in the *Art nouveau*.

3. And **the exotic setting**, being based on the utilization of Japanese objects to create an environment of evasion, singularity and elegance, the most common, lasting and superficial form of Japonism.

This movement diversified towards many areas, as the advertising, the world of the spectacle and the mode, and finished for introducing in the western minds a series of topics that lasted years: ancient rites, refined, samurai artists and geishas (very used in the advertising like claim for his beauty and sophistication); a world of fantasy, a poetical version of a distant country. Topics, which nowadays also are present, though transformed. Nowadays, the preconceived conceptions on the Japanese country have replaced the tradition and the sacred thing with the technology and modern culture.

Then, taking again the term of "The Second Japonism", introduced personally, we represent to an epoch in which some brands echo the features most typical of the Japanese Advertising, the new topics, in his campaigns. With it, they try to refer to a series of values, information, characteristics related to the product or brand but across the Japanese signs easier recognizable and understandable. They show the same information but with the exotic and the surprise of a different code, of "another world ". Also, and of completely conscious form, as claim for the "western Japanese" fanatics of all kinds of the Japanese culture.

## JAPANESE ADVERTISING. WHAT DOES MAKE HER SO PECULIAR?

The Advertising, before that "slave" of the cultural characteristics of a country or other one, is to the service of something much more personal: the consumers. The Advertising turns about the consumers, is a reflection of them, he them studies to them and, finally, it goes to them. To know the origin of the peculiarities of the commercial Japanese communication, should not we understand before what does that it is that way?

In addition to the influence of the figure of the consumer in the current way of doing Advertising in this country, we must bear in mind another factor which paper is fundamental for the comprehension of the commercial communication that nowadays is done in Japan: his history. To manage to understand this Advertising, we will do a trip from his origin, happening for the evolution both in form and in content to conclude with the study of the consumers, determinant factor in the current Advertising.

## BIRTH AND EVOLUTION OF THE ADVERTISING IN JAPAN

Understanding the current Advertising as a set of actions that form a part of a communicative strategy, before the 19th century the commercial communication was treating itself only about simple ads. As well as in our "western world" we can speak about before and after in the Advertising marked by the appearance of the press.

Taking as a reference the brilliant summary that Miguel Alberola does on the origins and evolution of the Japanese Advertising in the web specialized on Japanese culture Deculture, we think that the first advertising forms in Japan were consisting of images with the purpose of identifying to the trades and to the products that this one was offering in sale. Already from the year 701, the trades were relying on an own code that became popular especially in the 10th century – named *Ganshi* or *Ganshiryô* - to indicate the type of trade, his name and even in cause the prohibition of products defectively. The first example that might be considered to be as Advertising in the history of Japanese country

goes back to 714 in Nara, in Kansai's region. There were in use then a few fragments of wood - so called *mokkan* - in which messages were carved, also literary, of form very similar to the Egyptian papyrus. A concrete case was speaking on the thefts of horses and what it had to do in case of finding someone. Already in the later centuries (years 1160-1170) arose the curtains *noren*, symbol of prestige and good reputation, which was placed in the income of the trades and in which it was possible to read the name or the type of product that was commercialized.

Since the Edo period, understood between 1603 up to the Restoration Meiji, in



**Hikifuda picture on Eisner Museum of Advertising and Design**

1867-8, when the Advertising in Japan comes to his real golden epoch. This epoch was characterized by a strong isolation of Japan by the rest of the planet and problems due to the foreign influence of the Christianity

that was chased and eradicating in those days in the territory. A new advertising way arises in the middle of this 17th century consisting of a few pamphlets called *hikifuda*. That new media, of great popularity thanks to the advance of the technology and to the descent of price of paper in the 19th century, had the name of a technology of graphical reproduction from the lithographic procedure of impression to color.

Still in the Edo period, one finds an advertising very particular practice using the traditional theatre *Kabuki*. This technology was emulating what nowadays we know as spots with a difference: the "advertisement" was interpreted by actors who were interpreting brief a history so as to promote and to sell a product, generally, before it began the theatrical representation. One of the most representative examples of this practice was the representation of

approximately 4-6 minutes of duration of the shop Wakamidori-ikioisoga, which was selling medicines for the cough.

Happening to the Meiji period that we were commenting previously on (1868-1912), we find a strong development of the Advertising thanks to the advance of the technology and the influence of the western culture that promoted the modernization to great speed of the country of the rising sun.

The first informative and advertising agency in Japan dates of the year 1907, with the merger of the Japanese Company of Announcements and an agency of news, giving place to the company Dentsu. This agency soon would turn into the leader of the Japanese and Asian market up to the multinational giant who is today in day. The form in which the agencies were measuring the impact of the announcements and communicative actions that they realized was based on a method based on the distribution of the quantity of announcements on paper and his repercussion on the sales, being able to make concrete the volume increased in relation to the cost of the action on the budget.

During the first half of the 20th century the Japanese advertising based on fences was characterized for forming the tradition across the figure of the woman and the modernism across that of the man. The fast evolution and development of the country like leader in the whole Asia also was represented across the machine in the images.

Already from the World War II, the Advertising evolves not only in Japan, but in the whole world, arising new communicative theories and an increasing importance of the military propaganda.

## **TODAY'S ADVERTISING IN JAPAN**

Basing on the information compiled in the web page of Santander Trade, it helps to the importer/exporting companies to know better other markets, we can divide the peculiarities of the Japanese consumer in "behavior" and "profile". Inside the behavior of the Japanese consumers, we find two elements that occupy first place inside him: the quality and renown of the company and

the service to the client. Nowadays, the quality and renown of a company, they have gone on to the second level of exigency due to the fact that they are narrowly linked by the price of the product, which in times of crisis makes the consumers more savers.

On the other hand, the profile of these consumers is characterized by a traditional reticence towards the foreign products, though this so conservative mentality is being progressively replaced. In the web these consumers are defined as persons by a high purchasing power, sophisticated and by interests that go from the needs purer traditional to the exotic western products. But, the feature most typical of these consumers is the value of the packaging. The Japanese consumer estimates over all the things an impeccable presentation of the product, a packing elaborated to the detail and a few detailed instructions.

Putting the attention in the Advertising, in an interview to Dave McCaughan, General Manager of McCann Worldgroup Japan, realized in 2012 by the newspaper Japan Today, of the city of Tokyo, an interesting point of view is exposed between the differences of the commercial oriental and western communication at present.

In relation to the most popular massive mass media - the television and press - certain differences exist. On one hand, the decadence of these means like consequence - in his major part - of the digitalization and the new resultant forms of business for his adjustment to this phenomenon, which leads in some cases to the suppression of the Advertising as method of financing, is minor in Japan. In the other hand, the conservation of the positive numbers in these media, owes to the strong tradition that "forces" to the Japanese company to establish a routine and to support a few habits; what, in the concrete case of means as the press, it creates a moral obligation not to cancel the subscriptions to magazines and newspapers. On the other hand - and, in part - to the great credibility and prestige of the one that enjoys the press in oriental countries as Japan, it is not strange to find it in the top of "trustworthy sources" of the Japanese, opposite to the media of social communication, since it is the case of West.



The digitalization – McCaughan says - is a reality that already forms a part of the ordinariness of Japan; not uselessly it is one of the country's most digitized of the planet. By the way, in our advertising current strategies, to use the Social Networks and Internet as means of support or principal to promote the interactivity in the campaigns is a trend, whereas in Japan this technology already is assumed inside the advertising dynamics. What for us is a new form of Advertising that combines conventional and not conventional Medias, in Japan is something obviously.

On the other hand, normally, the life cycle of the products is very short - something that moved for a few years to the western countries with so called "obsolescence programmed" - in Japan. This owes to that it is the same society the one that demands a continuous innovation and surprise in the products that the market offers him and, in consequence, the companies rarely bet for long-term strategies. Contrary to what we can find in West, where the only possible route to obtain the confidence and loyalty of the consumers is across inverse strategies to the Japanese's.

Quite the opposite the commercial western communication, the Japanese is more indirect, with a great attraction and visual care. At the same time, for a few years, it is possible to estimate a common trend in the majority of Japanese announcements: the use of the *kokumin-sei*, the spirit and personality typical of the Japanese. In West, concurrently, also a similar trend has taken place, but with the insights, the deepest comprehension of the personality, emotions and behavior of the subjects. The small difference takes root in that the insights might be easily valid in diverse cultures, for his similarity, but the alone *kokumin-sei* it is for the Japanese, since he gathers values and the only points of view of this culture.

In spite of these differences, which really it characterizes to the Japanese Advertising is the symbolism. Whereas the beginnings of the western Advertising are marked by the informative character of the messages - what has "molded" us, in such a way that we need an explanation what us one tries to sell-, in countries like Japan the commercial communication is governed by a tandem formed by the symbolism - that in the first instance represents to the

brand, as well as his personality-, that nowadays in West we might see represented in the intangibles, and the Japanese housewives, the target most inclined to read the back label of the products.

The symbolism is a common element in all the cultures: certain objects, certain images and even certain words, they can be loaded with a meaning that, from an external position to this culture, we might not understand. The Japanese culture, especially, has in his credit the most ample range of symbols which meanings it can manage to be multiple and very complex. Roland Barthes, in his work *The Empire of the Signs*, tries to penetrate into the symbology that wraps Japan as to try to establish a system on the base of his graphical and linguistic features.

First the author tries to extract meanings from the Japanese language, principal difference between this country and the rest of the planet. Leaving aside the alphabet - in the Japanese two exist, the katakana and the hiragana - and the form of his "letters", the Japanese language puts in interdiction the whole knowledge that we could have on the western languages: grammatical unintelligible constructions (for the western one) and multiple meanings for an alone term, or meanings for things that not if it wants we knew of his existence. The significant ones in the Japanese, stands out Barthes, it exceeds to the same word to transform a conversation "of a wealth, of mobility, of a subtlety fascinating".

*"El japonés, se dice, enuncia impresiones, no constataciones"*

Other one of the comparisons that the author does between the Western world and the Oriental one refers to the gastronomy. The symbology in Japan is so widespread and internalized in his culture, which in the own food we can find significant. The supply in the Japanese country - let's distinguish between the traditional kitchen and current, based on the "instant" - it is simple, natural. The food prepares just and necessary, not costly thing for themselves elaborations. At the same time, the instruments to eat are the internationally known toothpicks, which function is it of selecting and accompanying the food of the plate on the mouth, unlike the western holder and knife, who "attack and cut", are the *predators* of the Western gastronomy. The symbology that it

characterizes to the Japanese kitchen establishes the difference between the heaping and "overcooked" of the food in the Western kitchen, as mere process of satisfaction of a need, and the balance and link with the nature, the products that this one provides to the individual, and the attitude of respect opposite to it in the Oriental kitchen.

The author also establishes a parallelism between East - specifically, Japan - and West relating the meaning that there guards the symbology that it wraps to the subject. In the Western culture it is known that the individual is divided in two "faces": an exterior, which it socializes with the environment, and an interior that Barthes qualifies of "divine". This, it does not want to say another thing that, along the history of the humanity - and especially across the Art - the being I humanize always has been considered in major or minor measure, the center. In the literature, the sculpture, the music, the painting, the man does not look for another thing that to see a reflection of him, the ideal one of him, his aspirations, his motivations, his desires, and his dreams: his part more narcissists. To him. In East, everything is opposite. The individual part of the persons - in the Japanese company - is not that one related to the isolation or the closing, but with the most literal sense of the term: it is the purest difference between a member and other one. The Japanese does not seek to look in a mirror and to be to himself, seeks to see the reflection of the others, and vice versa.

For it, in the Japanese Advertising always we will find the symbolism and his multiple forms of transmission. Some of them, they are the manga and anime.

## MANGA AND ANIME: FROM PHENOMENA OF MASSES TO EFFECTIVE ADVERTISEMENT TOOLS.

### BIRTH AND EVOLUTION.

Japan entered the 21st century as an economic superpower and culturally speaking. His culture has penetrated strongly in the neighboring countries of the Nippon country and has penetrated the borders of the USA and Europe to introduce a good range of expressions and cultural currents. And not only it, but in addition it has managed to form in the minds of the entire world the image of a Japan that join the ancient tradition based on the discipline with the respect, with the elite of the technology and source of new urban modes. Japan is the cradle of a future that little by little spreads to the rest of the world. A future, in occasions, of science fiction.

Previously, Japan was considered - from the exterior - as a closed country marked by a strong feeling of unit between all his habitants in the one that was not perceived inequality of class: they all were to the same level. Nowadays, the socioeconomic crises, from which the country has not been exempt, have provoked a change in this perception. Japan comes to our days as a multiethnic country in which the wage differences are every time major, the dispossession concerns a good part of the population and the working conditions marked by a model of ascension by antiquity, force the Japanese to complement his employments with others of temporary character per months, weeks and enclosed hours. Due to these differences of class added to the tastes and individual motivations, Japan has turned into a multicultural country into that every group has an endless number of material and cultural distinctive products for his consume.

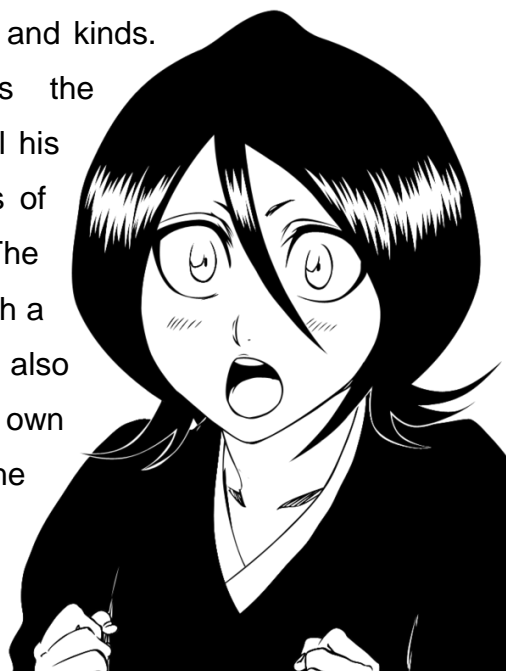
The cartoons come from Japan go in Spain from the decade of the 70, with shy contributions as *Maya the Bee* (released in Japan in 1975 and three years later in Spain thanks to RTVE) or *Heidi* (issued by the first time in Japan in 1974 and one year later in Spain), after that they were increasing his presence progressively. Nowadays we can affirm that 60 % of the cartoon that are issued in television is a fruit of the hand of Japanese artists. The world has seen the different cultural flows submitted to a cultural homogenization in which The United States seemed to have a top influence on the rest of countries, but, they

go from and in all directions; with Japan in the list of the most influential worldwide. Later, we are going to penetrate into the phenomena of the manga and anime across the descriptions in the Jaqueline Berdnt's *Fenómeno Manga* and Dani Madrid and Guillermo Martínez's *El manga i l'animació japonesa* as axes of this work of investigation.

## **Manga.**

The term refers to the Japanese comic in his more wide sense, including since a few emblems up to voluminous volumes and kinds.

Between his characteristics one finds the reflection of the daily Japanese life with all his myths, rites and customs mixed with dyes of humor, exaggeration and ingenuity. The stylistic features are easily recognizable, with a special care in the details of face and hair; also depending on every kind and even of the own author we will be able to find examples to the most minimal detail and others that well might treat about a sketch. The authors search in manga a rapid and easy reading to jump from an emblem to other one without scarcely stopping and using



Kuchiki Rukia picture from [www.narutouchiha.com](http://www.narutouchiha.com) forum

always the whole series of elements that form a complex metalanguage to express feelings, situations and sounds of all kinds. Manga, unlike the European or American comics, always it is in black and white - except, in occasions, the front page or the first introductory page - and always they have an end, though sometimes slow years in coming, since it is the case of the manga *Neon Genesis Evangelion*. The first time that used this term to name to this current was in 1814 for Hokusai in a book that it published compiling some tales of this style and that it titled under *Hokusai Manga's* name.

The origins of manga depend on both existing theories: one that defends itself to this technology as exclusively Japanese product inspired by the first pictorial

works in the 7th century, and other one, which supports that the beginning of manga are much more recent and that are principally based on the comics of North American origin, being an adjustment to the Japanese style. In the 12th century it became fashionable to realize drawings on parchments with a certain conductive thread, like tale. It was receiving the name of *choju-giga* and for his reproductive disability and his high cost, was this form of leisure was reserved for the high classes. His real consolidation came after the World War II, as cheap form of entertainment for a population who was dragging the big sequels of this event. During this period and until 1989 we can find one of the persons in charge of the success of the manga in the Japanese company, called "God of Manga", Osamu Tezuka. The real revolution of this type of comic came with the 80s and the fall of the costs of production and the arrival of manga to all the sectors of the Japanese population, turning into the phenomenon of masses that we know today. Reading manga is nowadays in the list of activities of leisure and free time of the Japanese young persons, together with Internet, the video games and the mobile phone. He did not remain a latecomer, the manga of pocket has adapted to the new technologies, being able to be consumed of free form also in digital format from computers and mobiles. Not only it. The industry of manga there has discovered far from his borders an enormous fanatical public of the Japanese comic, his export is almost obligatory for the publishing houses and a very profitable attraction for the Japanese government to transmit an image out of the country.

Manga, especially, separates from the rest of comics that we could find out of his borders for the most ample public the one that can go as consequence of the extensive range of kinds and subject matters that it includes. In spite of it, and bearing in mind that certain mangas might be catalogued of special form due to the own treatment of the argument, we can do a division: according to age (young women and adults) and kind (masculine and feminine). For the young boys of approximately less than 18 years there exists the kind *Shonen*, characterized for promoting the values of the friendship and the effort of his prominent figures with a history replete with humor, action and adventures. Someone of his more famous examples it are *Naruto* and *Astroboy (Tetsuwa Atomu)*. In the same range of age but destined to girls we find the *Shojo*, in

which the love and the feminine figure are the protagonists. *Sailor Moon*, *Clamp* or *Sakura, the Huntress of letters* are (*Kadokyaputa Sakura*) more famous manga inside and out of Japan. A much more realistic kind, with certain doses of violent and sexual contents it is the *Seinen*, which in spite of being focused for the adult public in general is more consumed by men than for women. Some of the titles that exemplify this kind are *Akira* and *Lupin III*. The *Josei* is focused for adult women and, as the *Seinen*, offers a more realistic vision in his histories and prominent figures. The treated topics turn concerning the domestic area of the women and the difficulty of reconciling the labor life with the personnel. In the kinds catalogued like "special", we can name two: *Yaoi* and *Hentai*. The first one is characterized by the homosexual relations between the principal prominent figures and the second one for contained openly pornographic.

The paper of manga in Spain did not reach the levels of popularity of nowadays until the 90s with *Akira's* arrival to the video stores of the whole country and the thunderous success of *Dragon Ball*, *Kamui's Legend (Kamui Den)* and *The fist of the star of the north (Hokuto not Ke)*. Nowadays dozens of mangas are published in the whole territory and even more with the Internet implantation in our daily life. The phenomenon stimulated by manga has obtained a fanatics' legion of these comics that also they feel real fascination for the Japanese culture, which takes us to all the emergent events for the whole Spain that is celebrated annually in that both cultures can enter contact directly and to the important volume of comics sold in our territory, though approximate numbers cannot be compiled due to the fact that the publishing houses are reticent to give this information.

### **Anime.**

The origin of the term comes from the English word *animation* - though it is the abbreviation of *animeshon* - and is in use inside and out of the borders of Japan for referring to the cartoon both in series and in length and shorts created by Japanese artists. Nowadays, taking information of the successful book on Japanese culture from the personal point of view of a Spanish of Héctor García,

*Un Geek en Japón*, encourage he supposes 60 % of the cartoon, overcoming Disney. In spite of the fact that his costs of production are higher than manga, has more variety great in size (full-length film or short) and in format (cinema, television or DVD). As well as the origins of the manga are much more ancient, encourage it has his beginning at the beginning of the 20th century, principally



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[Studio Ghibli logo from Gaia Online web](#)

for his indisputable link with the technology. After the World War II, encourage it was used as propaganda way to inculcate into the Japanese a few new values

across *Dobutsu Daiyakyu-sen* into 1949 and *Maho no Pen*. In 1956 there was founded Toei Animation, a powerful producer of encouraged in Japan and that obtained his first success with the full-length film *Hakuyaden*. The subject matter of these full-length films they were based on the Japanese folklore and, nonetheless, it managed to make come up to the USA two of them in 1958: *Magic Boy* and *Saiyuki*, though of scanty success. His development took place throughout the 60s joined the summit of it pinches, with that it is narrowly tied, though this sector began to decline promptly even the 70, where it was re-stimulated thanks to *Mazinger Z* (1972) and the union to manga and anime with the phenomenon of the merchandising. The public already not only was consuming these two previous ones, but also he was feeling fascination for collecting all kinds of objects related to they. Some years later, this tandem the video games would join as adjustment of series, movies or manga. Already in the 80 it was when it began his expansion both in presence and theme, which previously had been based predominantly of robots or mechas, and golden period with the adjustments of all success mangas to series of anime. To this brilliance there adds the birth of two of the biggest cinematographic producers - inheritors of the disuelta Toei Animation - in Japan: the Studio Ghibli and Gainax. Between the major successes in all his history there is *Nausicaä of the*



*Valley of the Wind (Kaze no Tani no Naushika)* between the Japanese public and *Akira* out of his borders. The Studio Ghibli, the most famous worldwide, has managed to take his full-length films up to every corner of the planet with movies so famous and rewarded as *Chihiro's trip (Sen to Chihiro no kamikakushi)*, *My neighbor Totoro (Tonari no Totoro)* or *Howl's Moving Castle*. Of the hand of the "father of the animation", Hayao Miyazaki, encourages the imaginary one and culture has led Japanese to the whole world, not making anybody indifferent. It has so much importance, which enclosed the own Quentin Tarantino wanted to count the creators of *Ghost in the Shell* to recreate with this technical part of his movie *Kill Bill*.

Thanks to his productions, big promoters of the market of anime, the public was extended to girls, with series as *Nana*, and to children with Pokemon's revolutionary phenomenon. Both producers have achieved that many of his prominent figures are recognized - and adored by his fans - practically in the whole world. At the same time, and with the progressive incorporation of series of Japanese drawings in the infantile programming of many countries of the world - included Spain - and with the imminent massive arrival of Internet to the homes, the end of the 80s and the 90 they formed a part of an epoch in which big titles like *Gundam* or *Doraemon* left his fingerprint. The success of anime owes, partly, to the fact of going to a hearing assured by the reputation of manga that adapts. At the same time, also it is in use as method for completing the history of the manga and sometimes - in the case, especially of the OVA or *Orijinaru bideoanimeshon* - for creating contents that would be censurable in another format. In Spain, anime came with two of the series that more they have marked in the company of our country: *Heidi (Arupusu no Shojo Haiji)* and *I Marco: from the Apennines to the Andes (Haha wo tazunete sanzeri)* in 1974 and 1976 respectively. And it was not until 1978 that Spanish Television did not bring the following series of which only it issued 31 episodes of 92 that it had in total: *Mazinger Z*. Some years later, other channels added, since TV3, that had a very relevant paper translating and adapting a great quantity of series of encourage; and later, Antena 3 and Tele5, including some as *Maya the Bee (Mitsubachi Maya no boken)* or *Saint Seiya (Seinto Seiya)* in the infantile morning schedule. Nowadays, encourage in the television of many countries of

the whole world it is not new at all, enclosed there are prominent figures who already form a part of our imaginary one without realizing. Nevertheless, the movies of animation have not suffered the same luck, and it is now that the producers have seen is a need that is done remaster and premieres of decades ago in DVD and some cinemas; though for the most part it owes to the success of the full-length films of the Studio Ghibli.

## AN EXPLANATION FOR MANGA AND ANIME'S SUCCESS.

Today, we can speak about the manga and anime - more than as form of artistic expression - as cultural product. It is to say: these two phenomena of masses form a part of the commercialization of the Japanese culture. The success of these two indisputably related elements, basing on the published this article the same year on the web Noticiasdelaciencia.com, it is the result of the studied one and - to the first sight - subtle strategy:

1. **Customization of the product.** Manga, in his evolutionary way of technology reserved to the classes accommodated to form of more attainable culture to the masses, it was not successful. What it played the role of the manga - and, in consequence, of anime - a massive product was his capacity not only of creating histories with plots directed to diverse public divided by age and kind, but a few very concrete characteristics between a few stylistic trends that were allowing to separate simultaneously a kind from other one and "to combine" perfectly with the history that was counted. This way, in kinds like the *shojo* - previously commented - the prominent figures are more stylized, beautiful and detailed, since it is what on one hand attracts the young girls, public of this kind of pinches, and for other one, agrees with the histories that generally take place in this category. In spite of the features that are in the habit of characterizing the drawing in one or another kind, always we can find manga with a "more "standardized" drawing and others with more personal and recognizable touches of the author.

2. **The "creative collaboration" Ian Condry's.** The author of *The Soul of Anime: Collaborative Creativity and Japan's Media Success Story*, professor of the Technological Institute of Massachusetts, in Cambridge (United States) treats from a sociological perspective how manga and anime have been done by a world success in comparison with similar products of other countries. The creative collaboration is a form of interaction and feedback of the producers and publishing houses of manga and anime in that they include the contributions, suggestions and requests of the fans and to a great number of artists in the production of these works. It is, on one hand, forms of creating a product personalized to the tastes of the audience or readers and, for other one, forms of creating feeling of belonging between the product and his public. We can find a model similar to this one in the musical sector of the western countries. The artists ask for the collaboration and participation of his fans at the moment of composing new songs, selection of the set list of his concerts, or the spontaneous participation in the own live actions so as to obtain this link of complicity and belonging between artist and fan.
3. **Fans like massive way of communication.** The "cherry of the cake" - once we have a expansive product in by-products adapted to the different targets and it forms a of involving the public in the production of the content of the works - is a strong and economic road link. The solution? The fans. There have been - and they continue being - the own unconditional followers of the series of manga and anime are the plaintiffs of audio-visual products and the managers of spreading his passion for this country and his culture. They are the perfect tool of marketing to promote Japan and these two phenomena, the modern version of what artists like Toulouse Lautrec did in the Contemporary Art with the Japonism, moving representative elements of the Japanese culture and creating in the western minds an image loaded with topics. It is the result of the curiosity and later passion that wakes the exoticism of Japan.

The motives for which the Japanese Advertising is served the manga and anime in his actions and campaigns it goes beyond that the mere fact of which these two elements are phenomena of masses. Since we could have seen, manga and anime are very useful tools of segmentation of the target and that, in addition, are loaded with an easily recognizable symbology by the consumers. That is, the Advertising that is served the manga and anime allows associating rapidly attributes and characteristics with a product for the appearance of a certain character in his announcements.

## ANALYSIS OF TWO EXAMPLES

The chosen examples are a fence in the most noticeable *otaku* - this term makes reference to manga and anime fanatics - neighborhood in Tokyo, Akihabara, and a chart for an external advertising campaign.

Akihabara is one of the most popular neighborhoods in Tokyo and, not in vain, we could refer to it as the Mecca of the *otaku* culture. It's a place where we can find amazing concentrations of shops, museums, coffee shops and offices related with this country's greatest phenomenon - manga and anime - and it is because of this that this is one mandatory visit for tourists and a meeting place



for thousands of *otakus*. In Akihabara we can find countless shops announced with huge billboards and neon signs with images of the most famous anime series at the moment, themed coffee shops, such as Gundam Coffee, museums with expositions and information about everything we can find related to manga and anime in Tokyo, and figures representing some series characters at the entrance of big office buildings and in the street. Akihabara is one of the advertising agencies' favorite spots to deploy an entire arsenal of external publicity, merchandising and street marketing using the most acclaimed mangas and animes. Advertising in this neighborhood reaches everywhere, even underground stations, and its popularity level has been taken to the extreme of forbidding traffic on Sunday so that visitors may walk around freely and enjoy all the events on the street made to give more color to this neighborhood by the hand of the *otaku* culture.

Now that we know the features of Japanese advertising, as well as its similarities - few - and differences - many - with western advertising, knowing and understanding too the profile and behavior of Japanese consumer and its influence in advertising and, besides, understanding manga and anime phenomenon, its relation with Japanese society and its utility in advertising; we can reveal through to graphic examples everything we have analyzed, with the objective of supporting our arguments and actual knowledge of advertising in Japan based on manga and anime. To delve in the analysis, we will use methodological approximations in the study of photography that Professor Javier Marzal did in 2008 in the *BOLETIN DE NOVEDADES PORTAL DE LA COMUNICACION COMO GUIA*.



## EXAMPLE 1. THROUGH THE IMAGE THEORY

To begin, and using as guide Marzal's reference to methodology, we will analyze the three image levels: contextual, morphological, compositive and enunciative.

The **contextual level** makes reference to the ensemble of data that surrounds image, in this case, the context that involves image centers in the fact that it's a billboard made by Creer Beute in Japan in 2013, which reference comes through anime - which is at the same time an adaptation from the manga - *Neon Genesis Evangelion*. Since it is a advertising image, it is also necessary to make a description of the advertise as an image contextualization.

The cosmetic brand Creer Beaute, due to the launching in DVD and Blu-Ray of the last *Neon Genesis Evangelion* movie, launched three "mists" - of smell and durability swifter than colognes and parfumes - under the promotion "*Cosmetic with Evangelion*" which proposed three models: *type-R*, based in the character Rei Ayanami, *type-A*, based in Asuka Langley, and *type-01*, based on Evangelion 01. Colors and scents of this fragrances are specially designed to evoke the characters they are inspired in: purple and, therefore, softer and dedicated to *type-R*, red for *type-A*, which conveys sweetness and, at the same time, the passion of the pilot Asuka, and the last one, the blue marked with strenght and power for *type-01*, the Evangelion robot 01 piloted by Shinji Ikari, the main protagonist of the series. We could find this billboard in Akihabara station and, by getting close, read a warning for the visitors: Be careful not to get too close! Since it was an interactive billboard in which we could, at that moment, try new fragrances only approaching it and passing in front of a sensor. In the graph, we can see represented the relationship of the main characters: the "battle" between Asuka and Rei to conquer the vulnerable and timid Shinji, in this case, being the first of them who put the perfume representing each. Subsequently, the brand took two opposite scents: one representing the character of Kagoru and another, Shinji the protagonist of the series.

Advancing to the **morphological level** of the image, we have to make a description specifically focused to the formal level, as well as addressing some



key points. On one hand, the graphic shows in the foreground on the right the main characters from the anime Neon Genesis Evangelion, each representing one of the fragrances, the relationship between the scent of each product and the personality of each character, in which the two girls compete to put the main character their cologne, as a way of "marking" him as property. The background is divided in black and white, the two colors separated by the figure of the Evangelion robot 01 icon series. In the left of the picture is located the text, both in English and Japanese, and the product.

Regarding the specific points we should analyze at the morphological level, we must not forget: the point, the line, the shots, the scale, sharpness, light and shade or color. The point, in this case, can be found in the right diagonal of the image, where the three characters seem to come to a smaller distance from the viewer, increasing the tension of the composition. The line, meanwhile, is easily recognizable on the graph, as it is clearly defined in diagonal, separating the image into two parts: one white, where text and product are located, and one black, where the characters are. The composition can be divided, in this particular case, in 3 levels: where the characters are, an intermediate one, where the text and the product is located, and the bottom, where we find the division between white and black and the robot figure. Although the sense of depth is not excessive -it would be noticed in the blurring between planes -, it is easily noticeable. Since the only elements in the image that are not part of the "environment" are the characters from Evangelion, we can establish that the scale is at a medium level, providing an intermediate level of commitment between it -image- and the viewer. Light is an outstanding element in this case. Since it is a digital composition of animation -but always aims to provide some realism and authenticity- lighting cannot be anything but artificial, though emulating shadows in the case of the characters, to add spontaneity. Besides, we have to make a distinction between lights: one diffuse in the plane of the characters, and the other one rough, deep, noticeable in the sharp contrast of the shadows on the robot to make the division between black and white. At the same time, the direction of the light can also be divided into the foreground and background, being from atop in the first case, and from the left side in the second. In relation, in part, with lighting, color is only represented in the

characters and the product - in its 3 color variants-, allowing to make a parallel comparison between the colors of the characters and products: Asuka, with her orange hair, represents the passion through warm colors, like the fragrance she represents, coldness is shown in the blue color of the fragrance and Rei's hair, and the intermediate state, neutrality, with Shinji, with a purple shirt, the same as fragrance he represents, the mixture of blue and red.

Given that this is an ad, of the elements already treated, we have to highlight one that it's usually isolated from the photographic and pictorial analysis: text. In this case, in black, in contrast to the white background and in the same font, but in different size fonts. Text direction varies between Japanese (from top to bottom) and English (from right to left).

The third **level** is the **compositive** in which, as in the morphological -although obviously very differently-, come into play the analysis of a number of elements.

Starting with the perspective, in this case the *artificialis perspective*, the term emerged in the Renaissance, given that the human figure is what conditions the perspective, becoming the center of the representation, defining an interior and an exterior in such representation for the observer. In the rhythm we find the existence of an isotropy (repetition of images between each other and related both in form and meaning) between the form of the three fragrances and three characters, arranged in the same way (horizontally) and significance (colors). In relation to the division of the image that we mentioned earlier -the diagonal between the black and white- at this level is related to the tension generated by that same division. Due to the larger size compared to other elements, the set of the three characters has more visual weight in the composition. Consequently, to maintain a balance across the three fragrances chart and all ad text are positioned to balance the visual weight of the image. Maintaining focus on the figures of the characters and fragrances, as well as the lighting and color, we can establish two types of order in the composition: static equilibrium, marked by the repetition of elements (fragrances and characters) and symmetry, and a dynamic contrast of the light, as the result of the background luminal contrast; as well as for the composition and artificiality (it is about digitally created elements that emulate animations, not real or realistic

elements), we can speak of a "start-up", which composition is deliberate and studied systematically and strategically. In contrast to the examples from photography and painting, which we can often define at a time, and in the absence of timestamps, the composition is not located in any specific period of time nor it can be established a "duration" of the moment represented; we speak of timelessness.

Finally, the **enunciative level** deals with the information that is detached from the image, without forgetting that in this particular case, the information is given to us in the form of both image and text.

Despite being a digital composition, as we saw in the morphological level, the point of view is clearly frontal and at the same time, we can easily identify the attitude of the characters that appear in it: the facial expression and body position of the characters contrast between them and relate perfectly with the characteristics of each fragrance. Rei's one, the blue-haired girl, is peaceful, maybe even with some security, in relation to its character in the series, which rarely shows her feelings openly. The orange hair girl, Asuka, is more active and dynamic, cheerful, also in line with his character in Neon Genesis Evangelion and the fruity smell of the fragrance that bears his name. Meanwhile, the protagonist, Shinji, is confused and blushing, trying to be neutral and not choose a girl or another for fear of offending them. In relation with the expression we spoke before, the look, as an element that helps us to identify the elements that are outside the picture frame, in this case can only be noted on Asuka, who through a direct look out of the composition, directly challenges the observers. Finally, the intertextual relations are clearly defined and are identifiable by any spectator - Japanese or manga and anime culture fan-, as in this case comes hand in hand with the transfer of the most popular characters from the manga/anime Neon Genesis Evangelion to the composition of an advertising campaign for a fragrance.

### **Commercial Analysis.**

Focusing the analysis of this example, specifically in the advertising discipline, we can see how some of the theories we mentioned above are met.

## EXAMPLE 1. ABOUT THE FEATURES NAMED BEFORE

On one hand, the choice of these characters for an advertising of a cosmetic product really hits the mark, since other campaigns that have used these characters were also related to beauty and personal care; thereby maintaining the relation in product-characters that consumers have already made - consciously and unconsciously- in their minds.

At the same time, these three characters are useful for the brand, as they are a great way to transmit the essence -in a literal and figurative way- for each one of the fragrances. The smell of each perfume is represented and associated perfectly with the personality of each character.

Simultaneously, each of the characters makes a dual function "hook" for both the general public fan of anime/manga and diehard fans of each particular character.

In this case, the brand strategy to use characters from Neon Genesis Evangelion is supported on two reasons: first, the above mentioned, to correctly relate the personality and colors of each character with each fragrance and the other one, treated in the section about the origin and evolution of manga and anime, in which the brand takes advantage of the close relationship between these two phenomena and from merchandising; offering their product as an extension of the range of interest and appeal to the diehard fans, granting a success, a public and, virtually, securing a minimum sales volume.



## EXAMPLE 2. THROUGH THE IMAGE THEORY

Once again, taking into consideration the contextual, morphological, compositive and enunciative levels, we will analyze a second example to confirm the arguments about advertising and anime discussed about all the investigation.

Based on the analysis of the **contextual level**, we find this graphic both online and on posters and sheets at external advertising level as a banner of the 2012 advertising campaign for Bessho's rail line 11.5 miles in Ueda in which uses the image of Madoka Hojo, protagonist of the anime Madoka Magica. The fact that this character is portrayed numerous times in the anime, the pink color that surrounds both the new "pet" of the brand and the characteristic cherry-trees from the Nakano prefecture and the fan phenomenon this anime for girls has awakened, make this anime especially suitable use for this campaign in order to attract a new user profile: the otaku. Besides, the picture of this teen went beyond mere image of the campaign and spread reaching the level of indicator train timetables and distinctive of this line in different image formats.

Getting now into the analysis of the different levels, first we find the morphological level of the image. The chart is divided in two levels: one frontal, in which we find Madoka with her magical girl clothing on the right side of the image, along with the text and some kind of "framework" that divides the image of the anime protagonist with the one in the background, in which she appears again, in a less defined way, dressed in school uniform.

Taking the script from the previous analysis, the first element found in this section is located on the right side of the image, with the figure of Madoka, and again increasing the tension of the image. The line, meanwhile, in this case lines, would be clearly defined in the "frame" that we talked about: a vertical line to the right of the image and another line, horizontal, at the bottom, creating a sense of orderly definition of spaces within of the composition. Thus, through these lines, we establish the division of the image into a clear shot up on the right and bottom sides, with the full figure of the new mascot Bessho along with the text, and a background in left-upper margins. This loss of sharpness -a widely used resource in the manga and anime to create situations and environments-, favors a sense of depth in the composition. Theoretically, because of the full figure in the foreground, we could establish that emotional connection or the level of identification of "readers" is much lower than with nearest planes, however, we will talk about why this is not the case later. The lighting, unlike in the previous case, deserves special attention because its influence on the composition does not go beyond its artificial nature and the function to make visible the elements that appear in it. On the other hand, the color itself deserves special attention in this example for two reasons: the predominance of pink color, which gives the composition innocence and sweetness, and the white background, which brings light and "optimism" to the image; and the large role colors -bright or dull- play to create depth in the composition.

The text, meanwhile, as a "special" element in the image, is maintained in accordance with the color palette of the other elements -pink, white and black-, so that importance is not stolen from the picture but not set aside.

At a **compositional level**, as in the previous example, we find the predominant *artificialis perspective*, since once again the human figure is the axis of the composition. The rhythm is characterized by regularity and symmetry through thick lines we referred above as "frame." Although the image of Madoka in the background is "big" -because we are speaking of a mid-plane, not a first one-, the weight of the composition is in the full figure of the protagonist of the series, due to the greater vitality and clarity of colors. The balance in the composition is also represented in two ways: static, basically, due to the own stativity Madoka of and the white background, and dynamic, with the figure in what looks like a caption of an energetic and joyful jump and the text itself horizontally and vertically and in different colors.

To conclude, we will analyze the image this composition delivers through **enunciative level**; beyond text.

As in the previous example, the look to the composition is frontal in both planes, in the foreground and in the background. At the same time, we can divide the attitude of Madoka in two planes: a more modest and relaxed one in the background and a more vital and cheerful in the foreground. Both attitudes are associated with an element we mentioned before in the analysis: the cherry-tree. Cherry-trees characteristic of this region carry the connotation of resurgence and enthusiasm for the arrival of spring and, moreover, the ritual for thousands of Japanese that spend a day at a picnic or walking along the cherry-trees in company. On the other hand, the gaze of the "two Madokas" suggests to us as readers that they hint to us and the whole context is out "there". Out of the framed composition.

Finally, the relationship between the image intertextuality is given by the above mentioned. Madoka's character is but an adaptation by a brand of the famous anime protagonist Magic Madoka, released just a year before the launch of this campaign. Because of its popularity and recognition by thousands of fans, the brand uses its image as a hook to attract a new user profile in this rail line.

## Commercial Analysis

Taking some aspects discussed in the previous analysis, we can extract the meanings this announcement intends to deliver at an advertising level.

### EXAMPLE 2. RESPECT TO THE FEATURES MENTIONED BEFORE.

The link of this "pet" to the Bessho train line relates both in the aesthetic and in the intrinsic meaning this character brings. Madoka Hojo is the protagonist of the anime Magic Madoka, by mangaka Koyori Sorahana, which coincidentally reside in Dentetsu Ueda, Nakano prefecture, which this train line crosses. The difference with the protagonist of this series aimed at young girls is that this new company mascot Bessho is about 6 years older than the original.

Returning to the relationship between the character and the line that runs across Ueda, we find the one that Madoka herself has with this area, since the last name Hojo is related to the family that ruled the province of Nakano during the Kamakura period, and with the trains, as the protagonist of Magic Madoka is represented many times waiting for a train to go to class. Besides, in relation to the aesthetic appearance, the special bond that keeps the pink color that prevails in the dress, hair and eyes in this character with the color of the cherry-tree blossoms that characterizes the area Ueda make its suitability as representative of this train line even greater.

As we mentioned in the analysis of the previous example, the use of this character, beyond its adaptation to the environment and meanings around the railway line, is to be a hook for fans of the series Magic Madoka. The purpose of Madoka is to attract, along with current users, a greater flow of young people and, especially, otakus; that is why our protagonist has been represented in a more adult form than in the anime.



## CONCLUSIONS. HAVE WE FULFILLED THE AIMS?

Japan is the Mecca of the Advertising of the oriental world. As professionals of the Advertising, it is very important to observe all that that surrounds us, since of the places where we don't wait we can learn something valuable or inspire deeply. It is because of the interest for the Japanese Advertising is more than justified. For it, I consider of great importance to separate the dreamy and admired look of the geniuses of the Advertising come from other European countries, Argentina and The United States, to dedicate our attention to Japan that, since already we have seen very superficially, is one of the paradise of our profession. This country is a source of inspiration, a mirror to a world in which we can see other forms - incredible and showy - that the Advertising can take, other tools, and other strategies. The Advertising that is served the manga and anime there is one of the different forms of selling a product and that, for the influence that these two phenomena have in his company, turns out to be specially effective between the Japanese. Understandably, to use out of this country this technology, very probably, the same repercussion would not have that inside the Japanese borders, but yes it might be an example of how cashing in to the own culture favorably to obtain results or to fulfill advertising aims.

Anyhow, knowing the conceptions and associations of certain types of Advertising to determined public, difficultly we might find in our " western world " a commercial communication based on "cartoon" directed a few consumers who are not the children. Though, also it is said of step, not in television, but yes in social networks, videos exist - viral - with a simple, coloring aesthetics and in that the prominent figures are cute monsters, as the video acquaintance of the Meter of Melbourne "*Dumb Ways to Die*". An example of which the "cartoon" also can be of the taste of the adults they are the new series as *Adventure Time* or *The Simpson* - though these already for decades know themselves - for offering a vision different of what the animation can be: something that there like children and something that adults like, equally. The Advertising finds in Japan one of his major opportunities since it possesses the communicative strategies and formats most used in the campaigns of out of his borders and the creative

freedom and the support of pinches and encourage inside the country. The Japanese are this type of company that, unlike the strong tradition that characterizes them, they bet for the new thing, are not afraid to prove unknown things. As we have commented previously, the Japanese tourists use great part of his trip not only in visiting monuments and museums, but also in discovering the local gastronomy. With the new products that throw the big brands in Japan the same thing happens. It has drunk exclusive that alone are commercialized in this country, since there would not be - they have not even had - success in any other place of the planet, there are forms advertising that probably only would have the repercussion that they have in Japan. To the Japanese society, especially the young persons, likes new things, showy things, something that to turn into mode, something that to be able to do part of his group, of his style. Or to transform what already has and to create the most ludicrous ideas. To whom they have not come you notify at some time on a new mode arisen in Japan and, on having be informed, as minimum he remains impressed and disconcerted? A few so opened consumers, in this aspect, eager to share new all that, which impresses them and which they like, a country where the opportunities are so many people, which it looks like an illusion. Japan.

Before presenting the conclusions later to the study and investigation on the proposed topic, as well as of revising the aims established to the beginning of the work, we will do a small reflection on the paper of manga and anime in Advertising on the basis of the analyzed example and his similar one with West.

As we were rising to the beginning, manga and anime are a resource used by the Japanese Advertising that, besides having proved his efficiency notably, does not form a part of a trend - and, therefore, she is a passenger - but it has managed to be established as a lasting tool throughout the years in the commercial communication of this country. If we were trying to find in the western Advertising, and more concretely in the Spanish woman, difficultly we might name some example. In Spain, in the advertising area, we lack a graphical lasting resource throughout the years - leaving aside the insights-, that in addition could be in use changing minimally his appearance in different campaigns and that, in addition, the above mentioned tool is a product of our

history and culture. Besides useful, manga and anime contribute a visual typical badge to simple sight with a view to the entire world.

Across both analyzed examples, we could have verified the importance of the manga and anime as advertising resource for his aptitude to contain a great quantity of easily recognizable meanings for the Japanese consumers. The colors, the apparel, the expression and pose they are tremendously relevant elements, but undoubtedly, to choose a character of a successful series of encourages - what parallel would be to choose to a star of cinema or of the sport in the western case - it allows to transmit a series of values and attributes, one tells the history even, that liberates to the text from giving more explanations that the mere information about the product or service. It is, remembering Roland Barthes's words to the beginning of this investigation, the quantity of meanings that guards the front of the simplicity of the Japanese culture. Already not only for the meanings, manga and anime act as insurers of a certain public, since they are idols in a series and them, fans who want to follow them also in the real world.

Continuing with the conclusions, we will revise one for one the aims exposed in the introduction of this work and will give response of individual form to each of them.

The first aim chased by this work had as purpose put in evidence the aspects that they characterize and, especially, they differ to the Japanese Advertising from that of the western countries. Have we managed to reach it? Thanks to the realized investigation, we know a bit more on the advertising area in this country. But, as he presents the own title, the approximation has been complete with regard to the concrete "branch" of the Advertising to which we were going – manga and anime- but ephemeral in comparison with the rest of peculiar elements that they characterize to the Japanese Advertising in general, like for example, numerous reference to mythology of this country. Or the symbolism, a resource that to the first sight looks like a universal resource inside the world of the Advertising, but that, since we have seen so much across the investigation as the example, acquires the new one and deeper dimension in Japan. Now,

already we are known before this type of commercial communication, though there remains great for investigating, discovering and to know.

*To understand the motives and the background of this type of Advertising, so extravagant to eyes of most of the world. And now, we know it. We know that the evolution of Japan like country and of his Advertising it has been responsible for the enormous link and technological development that has provoked this forefront in technology. Also, we know the social characteristics of the Japanese, target of the Japanese companies, but also the principal source of influence in the commercial communication, so between his characteristics marked by the preference by the exclusive thing and an extremely elegant appearance, as well as products of good quality and perfectly described for his use, finds a clear predisposition and comprehension for manga and anime as communicative sources, promoters, advertisers and continents of meaning. This way, we can extract that they are these peculiarities that, on one hand they turn out to be tremendously effective for the Japanese but, on the other hand, they turn out to be extravagant and incomprehensible for the western companies due to the great cultural gap that separates us.*

*To justify the use of the manga and anime in Advertising, as to try to measure and to compare the success of this type of elements with regard to the commercial conventional communication. Have we found the origin of this success? Yes. Beyond these two elements as phenomena of masses, his success - and therefore, his fans - it moves to the Advertising, doing to the times of containers of meaning of symbolic form and of magnet towards the public. Because of this, there it takes root in his efficiency and, in consequence, the justification of his use in the Advertising. In comparison with other technologies and advertising conventional resources - speaking already about West - we can consider to these two phenomena, besides artistic own forms of the Japanese culture, as lasting tools throughout the years without for it they should lose his efficiency, since throughout the years, with the emergence of new series of success, the prominent figures who are in use go being renewed. The western countries with advertising, exclusive resources of his culture and art, lasting in the time and with capacity of renovation preserving his essence, they can possess the fingers of an alone hand.*

## ANSWERING TO THE HYPOTHESIS

The hypothesis that we were raising to the beginning of this work was turning on the vast difference between the system of symbols and meanings that compose the Japanese culture and that so much separate it from the western cultures, causing in the above mentioned, in many occasions, a feeling rejection.

Now, understanding thanks to Roland Barthes's Empire of Signs and Japan Today's interview to Dave McCaughan, General Manager de McCann Worldgroup Japan, especially, we could have brought our look and knowledge over to a small part of his system of signs and meanings to try to understand better this culture.

Moved to the world of the Advertising, knowing now that the use of manga and anime does not treat about an infantile attitude of the Japanese for his fanaticism towards these "cartoon", but these two phenomena of masses are a part of the culture of this country, an original Japanese technology that for his capacity of adjustment and diversification to obtained to come to practically all the segments of age and sex. Also, that these images and strident sounds in many of his announcements are not any more than the interpretation than a paper that gathers a great quantity of symbols that transmit to the consumers all the information synthesized in seconds. In addition, in spite of not having treated due to the need to centre on the possible on the topic of the investigation not to spread too much and to begin to dive for a few branches and others, in Japan the advertising regulation is very different from, for example, Spanish; for what it is understandable that if we see advertisements that in Spain had been censured - and insurance that they it will have been-, on never having had come up to us as consumers, us turns out to be striking. In occasions, something very new does not generate acceptance, in the first instance, but rejection.

Once we have started understanding more on this way of doing Advertising, the rejection is disappearing, replaced little by little with the curiosity and the desires of penetrating more into this topic.

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