

EJEMPLO 7		
Criterio de selección	Soporte innovador	
Nivel contextual	Soporte	Cartel
	Ubicación	Vía en el andén
	Otros medios	-
Nivel enunciativo	Copy	Teléfono y ubicación
	Marca	Clínica Hiro
Nivel morfo-compositivo	Conversación occidental	-
	Personajes	-
	Estética	-
	Valor del kitsch	-
Qué no se puede importar	-	
Qué se puede importar	La utilización de un soporte diferente	

EJEMPLO 8		
Criterio de selección	Creatividad del desfile Pokémon	
Nivel contextual	Soporte	Campaña puntual
	Ubicación	Centros comerciales
	Otros medios	-
Nivel enunciativo	Copy	-
	Marca	Pokémon
Nivel morfo-compositivo	Conversación occidental	-
	Personajes	Pikachu
	Estética	Cursi bueno, fan, cómico
	Valor del kitsch	Autoafirmación
Qué no se puede importar	-	
Qué se puede importar	El personaje ya es conocido fuera de Japón, por lo que podría ser futurible convocar el desfile y que tuviese espectadores por la novedad	

EJEMPLO 9		
Criterio de selección	Utilización de modelo digital	
Nivel contextual	Soporte	Cartel
	Ubicación	Estación
	Otros medios	Prensa
Nivel enunciativo	Copy	Serie 4
	Marca	Louis Vuitton
Nivel morfo-compositivo	Conversación occidental	Empresa francesa
	Personajes	Modelo 3D
	Estética	Elegancia, snob, siniestro
	Valor del kitsch	Sistema posesivo
Qué no se puede importar	-	
Qué se puede importar	La utilización de una modelo hecha totalmente por ordenador demostrando la potencia del digital	

EJEMPLO 10		
Criterio de selección	Soporte innovador	
Nivel contextual	Soporte	Corpóreo puntual
	Ubicación	Tokio
	Otros medios	-
Nivel enunciativo	Copy	-
	Marca	Hello Kitty
Nivel morfo-compositivo	Conversación occidental	-
	Personajes	Hello Kitty
	Estética	Belleza, cursi bueno y gracia
	Valor del kitsch	Autoafirmación. Herencia de mitos
Qué no se puede importar	El exceso del cursi en el soporte	
Qué se puede importar	Avanzar un paso más en la utilización de las vallas de obras con publicidad y transformarlas en corpóreos	

EJEMPLO 11		
Criterio de selección	Soporte utilizado	
Nivel contextual	Soporte	Cartel
	Ubicación	Vagón
	Otros medios	-
Nivel enunciativo	Copy	Depilación de barba a láser: 1000 yenes
	Marca	-
Nivel morfo-compositivo	Conversación occidental	-
	Personajes	Testimoniales
	Estética	Belleza, elegancia, dandy
	Valor del kitsch	Autoafirmación
Qué no se puede importar	-	
Qué se puede importar	La utilización de una comunicación dirigida a hombres para anunciar una clínica de depilación láser	

EJEMPLO 12		
Criterio de selección	Soporte utilizado	
Nivel contextual	Soporte	Pegatina engomada
	Ubicación	Vagón de metro
	Otros medios	-
Nivel enunciativo	Copy	Ponte a tope para la selectividad
	Marca	Zeri In
Nivel morfo-compositivo	Conversación occidental	-
	Personajes	Testimonial
	Estética	Elegancia
	Valor del kitsch	Seguridad
Qué no se puede importar	-	
Qué se puede importar	Conciencia sobre el valor de la universidad y el carácter serio que desprenden de ello	

EJEMPLO 13		
Criterio de selección	Personajes de anime	
Nivel contextual	Soporte	Valla
	Ubicación	Tokio
	Otros medios	-
Nivel enunciativo	Copy	Protege tu intimidad
	Marca	Password
Nivel morfo-compositivo	Conversación occidental	-
	Personajes	Anime
	Estética	Erótico, cursi
	Valor del kitsch	Seguridad
Qué no se puede importar	La erotización de las situaciones adolescentes para vender productos o como hilo conductor de series de televisión o mangas	
Qué se puede importar	La utilización de dibujos animados para presentar un aire desenfadado y las empresas de protección de datos	

EJEMPLO 14		
Criterio de selección	Soportes utilizados	
Nivel contextual	Soporte	Columna y corpóreo
	Ubicación	Centro comercial Odaiba
	Otros medios	-
Nivel enunciativo	Copy	Exposición Gundam
	Marca	Gumdan y Bandai
Nivel morfo-compositivo	Conversación occidental	-
	Personajes	Gundam
	Estética	Siniestro, macabro
	Valor del kitsch	Autoafirmación
Qué no se puede importar	La temática de la serie de televisión lleva ligada la pelea y la muerte como elemento principal	
Qué se puede importar	La utilización de corpóreos gigantes para anunciar una serie es suficientemente llamativo como para generar expectación al respecto	

EJEMPLO 15		
Criterio de selección	Acción puntual de un <i>Yurukyara</i>	
Nivel contextual	Soporte	Estatua/Acción puntual
	Ubicación	Centro de Saitama
	Otros medios	Redes sociales
Nivel enunciativo	Copy	Protector de Saitama
	Marca	Saitama
Nivel morfo-compositivo	Conversación occidental	-
	Personajes	Fukku-chan
	Estética	Gracia, cursi bueno, cómico
	Valor del kitsch	Creencias y mitos
Qué no se puede importar	-	
Qué se puede importar	La utilización de personajes icónicos apartados de ideologías políticas que sirviesen de embajadores para turistas a través de las redes sociales	

EJEMPLO 16		
Criterio de selección	Soporte innovador de gran tamaño	
Nivel contextual	Soporte	Cartel de gran tamaño
	Ubicación	Estación de Ueno
	Otros medios	-
Nivel enunciativo	Copy	Especialistas en trajes para el <i>job hunting</i>
	Marca	-
Nivel morfo-compositivo	Conversación occidental	-
	Personajes	-
	Estética	Elegancia, siniestro
	Valor del kitsch	Carácter posesivo. Creencias y mitos
Qué no se puede importar	La uniformidad en las universidades en un acto oficial	
Qué se puede importar	El acto como la apertura al mundo laboral en el que los estudiantes encuentran un puesto de trabajo	

EJEMPLO 17		
Criterio de selección	Soporte innovador de gran tamaño	
Nivel contextual	Soporte	Cartel de gran tamaño
	Ubicación	Estación de Ueno
	Otros medios	-
Nivel enunciativo	Copy	Ubicación del lugar
	Marca	-
Nivel morfo-compositivo	Conversación occidental	-
	Personajes	Testimonial del <i>job hunting</i>
	Estética	Snob
	Valor del kitsch	Carácter posesivo
Qué no se puede importar	-	
Qué se puede importar	La utilización del soporte	

EJEMPLO 18		
Criterio de selección	Mupi digital	
Nivel contextual	Soporte	Mupi digital
	Ubicación	Estación de Ueno
	Otros medios	-
Nivel enunciativo	Copy	-
	Marca	Red ferroviaria japonesa
Nivel morfo-compositivo	Conversación occidental	-
	Personajes	-
	Estética	-
	Valor del kitsch	-
Qué no se puede importar	-	
Qué se puede importar	La utilización de los Mupi digitales y su forma de contratar publicidad a través de diferentes creatividades pero de la misma marca combinadas para hacer una campaña	

EJEMPLO 19		
Criterio de selección	Particularidad de la legalidad	
Nivel contextual	Soporte	Medianera
	Ubicación	Almacén del puerto
	Otros medios	-
Nivel enunciativo	Copy	Empresa registrada
	Marca	Hayakawa
Nivel morfo-compositivo	Conversación occidental	Coca-Cola como elemento introductorio
	Personajes	-
	Estética	Ironía, parodia, snob
	Valor del kitsch	Segurirdad
Qué no se puede importar	La legalidad japonesa invasiva del espacio	
Qué se puede importar	Riesgo en las campañas a través de la agresividad	

EJEMPLO 20		
Criterio de selección	Acción puntual	
Nivel contextual	Soporte	Torno de metro
	Ubicación	Estaciones de Tokio
	Otros medios	Televisión, prensa, radio
Nivel enunciativo	Copy	-
	Marca	Apple
Nivel morfo-compositivo	Conversación occidental	Marca estadounidense
	Personajes	-
	Estética	Cómico
	Valor del kitsch	Carácter posesivo
Qué no se puede importar	-	
Qué se puede importar	La creatividad en un soporte diferente para crear un teléfono móvil gigante con una pantalla en la que se proyecta el anuncio de televisión	

EJEMPLO 21		
Criterio de selección	Innovación en el soporte	
Nivel contextual	Soporte	Escaleras mecánicas
	Ubicación	Estaciones de metro
	Otros medios	-
Nivel enunciativo	Copy	Oferta de trabajo
	Marca	Mainaibi
Nivel morfo-compositivo	Conversación occidental	-
	Personajes	-
	Estética	-
	Valor del kitsch	-
Qué no se puede importar	-	
Qué se puede importar	El <i>job hunting</i> tiene protagonismo en esta campaña porque es una empresa destinada principalmente a este evento. La utilización de las barandillas de las escaleras mecánicas como un soporte habitual en las estaciones	

EJEMPLO 22		
Criterio de selección	Planificación estratégica	
Nivel contextual	Soporte	Pared y puertas de estación
	Ubicación	Estación de metro
	Otros medios	-
Nivel enunciativo	Copy	Fideos instantáneos
	Marca	Udon
Nivel morfo-compositivo	Conversación occidental	-
	Personajes	Samurái
	Estética	Kistch
	Valor del kitsch	Mitos y creencias
Qué no se puede importar	Los samuráis no se entienden fuera de la cultura oriental y no podrían funcionar como prescriptores de marca	
Qué se puede importar	La planificación expansiva estratégica combinando el empapelado de una pared con un soporte habitual en Japón en las estaciones como las puertas de acceso	

EJEMPLO 23		
Criterio de selección	Soporte innovador y creatividad	
Nivel contextual	Soporte	Cartel de banco
	Ubicación	Estación de metro
	Otros medios	Televisión, prensa y radio
Nivel enunciativo	Copy	Toda la familia se puso a llorar. Estaban conmovidos por lo barato y rápido
	Marca	Softbank
Nivel morfo-compositivo	Conversación occidental	-
	Personajes	Otosan y su familia
	Estética	Siniestro, parodia
	Valor del kitsch	Autoafirmación
Qué no se puede importar	El carácter cómico de la campaña no se entiende fuera de las fronteras niponas por sus referencias y juegos de palabras	
Qué se puede importar	Lo arriesgado de la campaña para comunicar a través de una familia extravagante productos de telecomunicación. Esta es una marca que se recuerda mucho en Japón por su diferenciación en los mensajes	

EJEMPLO 24		
Criterio de selección	Legalidad japonesa	
Nivel contextual	Soporte	Mupi
	Ubicación	Tokio
	Otros medios	Televisión, prensa
Nivel enunciativo	Copy	Este sabor aterriza en Japón. Fumamos Winston
	Marca	Winston
Nivel morfo-compositivo	Conversación occidental	Tabaco estadounidense
	Personajes	Culturista testimonial
	Estética	Erótico, feo, caricatura
	Valor del kitsch	Confort e intimidad
Qué no se puede importar	La legalidad permisiva con el tabaco y el alcohol	
Qué se puede importar	-	

EJEMPLO 25		
Criterio de selección	Campaña exterior digital	
Nivel contextual	Soporte	Pantallas led y móviles
	Ubicación	Plaza Akihabara
	Otros medios	-
Nivel enunciativo	Copy	-
	Marca	Pokémon
Nivel morfo-compositivo	Conversación occidental	-
	Personajes	Pokémon y usuarios del juego
	Estética	Siniestro, fan
	Valor del kitsch	Seguridad. Confort e intimidad
Qué no se puede importar	El nivel de involucración social como para convocar un evento de las características propuestas	
Qué se puede importar	El alto desarrollo tecnológico para lograr una concentración de estas características con una sincronización perfecta entre distintos dispositivos móviles siendo el consumidor el verdadero protagonista	

Conclusiones

Llegados a este punto, se deben exponer las conclusiones extraídas del estudio con el fin de contestar a la pregunta de investigación: ¿Qué rasgos de la publicidad exterior japonesa podemos importar a España dado la distancia cultural que existe entre ambos países? Con todo lo anteriormente expuesto se concluye que:

DECÁLOGO DE LA PUBLICIDAD EXTERIOR JAPONESA

1. Se puede planificar publicidad expansiva entre varios soportes en exterior para favorecer el recuerdo.
2. La realización de campañas puntuales a través de corpóreos podría ser aceptado por la sociedad.
3. Se pueden incluir soportes nuevos en las planificaciones de las campañas usados en Japón pero no utilizados en España
4. Se debe invertir en creatividad defendiendo los valores propios del país como hace el país nipón.
5. España no puede asumir la tecnología a la que aspira Japón para la difusión de las campañas, puesto que en Oriente todavía están desarrollando el futuro tecnológico.
6. La legalidad japonesa permite anunciar productos que quedan restringidos en parte de Europa.
7. La publicidad japonesa no es invasiva ni agresiva, pero está permitido que lo sea.
8. La utilización de personajes icónicos ayuda a la identificación y al recuerdo.
9. Se puede hacer de “lo kitsch” de una forma de vida e integrarla en la sociedad y en la publicidad.
10. El concepto social de grupo favorece el protagonismo del conjunto en las campañas para seguir formando parte del pueblo.

Queda contestada así la pregunta de investigación y es futurible la incursión de patrones publicitarios japoneses en la cultura española.

Futuro desarrollo de la investigación

A partir de este punto, el futuro de la investigación puede estar situado en un trabajo de campo continuado para poder observar las tendencias que se sigue en las campañas japonesas.

Sería necesario hacer un seguimiento especial a los soportes que no tienen presencia en España para poder detectar la mejor forma de importarlos, así como ampliar la investigación a otros medios para comprobar de qué forma se podría arriesgar más en la creatividad siguiendo la línea nipona.

Por último, también sería idóneo establecer unas vías de comunicación entre empresas publicitarias españolas y japonesas para encontrar más rápidamente los puntos comunes entre las dos culturas y retroalimentar ambos sistemas publicitarios.

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ANEXOS

Anexo I: Entrevista a Erica Gutiérrez Moriguchi

Erica Gutiérrez Moriguchi es una joven hispano-japonesa de 23 años criada en Valencia, pero estudiante actual en Japón. Está cursando 3º de Bellas Artes en la Universidad Nacional y su especialización va dirigida hacia el Intermedia Art. Lleva estudiando japonés desde pequeña, lo que le ha facilitado su estancia en el país nipón, sin embargo, su mayor escollo no es el idioma, sino el carácter de los ciudadanos en su día a día.

Pregunta: ¿Cómo decidiste ir a estudiar a Tokio?

Respuesta: Fue un poco por el desencanto que sentía hacia España. Yo estaba estudiando Bellas Artes en la Universidad de Valencia y no veía que mi futuro más inmediato pudiese estar ahí. Estaba un poco descontenta con mis estudios y con España. Llevábamos ya 5 años con la crisis en la cabeza y no parecía que mi sector fuese a remontar especialmente rápido.

P: ¿Cómo fue tu camino hasta llegar a la universidad de Tokio?

R: Les dije a mis padres que dejaba la universidad y que, tras mucho meditarlo, necesitaba cambiar de aires e irme a Japón. Tengo la suerte de que mi madre es japonesa y he estado estudiando el idioma desde pequeña, pero me fui un año antes de empezar la universidad japonesa a vivir, conocer el país y a entrenar mi japonés en una academia. Así, poco a poco, fui instruyéndome para mi llegada a la universidad japonesa.

P: ¿Cómo fue ese momento?

R: Para ellos es toda una fiesta. Es motivo de orgullo el llegar a la universidad porque así continúan con el plan de vida impuesto por la sociedad. Los japoneses no piensan en sí mismo como los españoles, sino que lo hacen pensando en un conjunto y en el futuro que pueden lograr trabajando en equipo. Por eso es tan importante para ellos seguir el camino “normal” para ellos.

P: ¿Cómo es tu día a día?

R: Bastante rutinario, la verdad. Me levanto, cojo el imprescindible metro para llegar a la universidad, estoy allí las horas que me correspondan y vuelvo a casa a hacer trabajos y estudiar. Tengo la suerte de que llego a la universidad en un momento en el que no es hora punta, por lo que no me encuentro con los “empujadores” que ayudan a que todo el mundo entre en el vagón de una forma u otra. Voy bastante cómoda.

P: ¿Tienes tiempo para las relaciones sociales?

R: Por supuesto. Los japoneses le dan mucha importancia a ese tema por lo que te he comentado de pertenencia al grupo. Necesitan establecer vínculos fuertes para conocerse mejor y trabajar en equipo. Algo que me llama poderosamente la atención y que no me gusta demasiado es que parece que adapten su comportamiento en función de con quién estén o dónde. Es decir, es como nuestro concepto de la buena educación y normas de comportamiento pero llevado más al extremo. Está bien que la gente se adecúe a la situación y que no grite en ciertos lugares... pero es como si ellos reprimiesen su personalidad. Parece que les da miedo expresar sus sentimientos por si rompen la armonía del grupo. Es algo que me perturba bastante. Se nota mucho la diferencia educativa desde pequeños entre ellos y yo.

P: ¿Existe algún otro punto de discrepancia con ellos?

R: Cientos. A pesar de tener rasgos físicos en común con mis amigos, sigo siendo “la española” por la manera que tengo de pensar o de actuar. No soy una asiática completa, por así decirlo, y es algo que la gente nota. Soy una persona más alegre que ellos. Muchas ganas me entran ganas de chillar únicamente por el simple hecho de poder descargar todo lo que llevo dentro y que muchas veces reprimo para adaptarme de la mejor manera posible.

P: ¿Has pensado alguna vez en escapar?

R: Sí. ¡Y te dan muchísimas facilidades para ello! El sistema japonés está concebido para crear personas que estén lo más felices posible para no salirse de la norma y la universidad es el último paso antes de entrar a formar parte de una empresa en la que seguramente pasarás el resto de tu vida trabajando,

sintiéndote parte de ella y con una hipoteca que pagarle a la compañía para poder comprarte una casa. La universidad te da la opción de poder cogerte un año sabático o, si te lo montas bien, incluso dos para que viajes por el mundo y te reencuentres contigo mismo. Es una forma de desestresarse y relajarse con los estudios. Y luego no hay recargos de ningún tipo en la matrícula. Es como decir “aquí tienes tu último año de libertad antes de pertenecer por completo al sistema”.

P: ¿Qué quieres decir con que “tienes que pagarle la hipoteca a la compañía?”

R: Muchas empresas son las que les pagan sus casas a los trabajadores. En lugar de hipotecarte con el banco lo haces con la compañía en la que trabajas. Esto es un arma de doble filo porque los empleados tienen que dar lo máximo de sí mismos en el trabajo para poder seguir pagando la hipoteca por miedo a perder el trabajo, pero así se sienten totalmente parte de la empresa porque sienten que le deben algo y quieren que esta mejore. Aquí es muy raro que alguien sea despedido o que cambie de trabajo porque están atados siempre al mismo lugar, buscando el ascenso, dejando como aval su casa.

P: Esta forma de financiación dista mucho del sistema español. ¿Qué otras peculiaridades te llaman la atención de Japón?

R: Que tienen una cultura muy rica y que no saben aprovecharla. Parece que les tengan envidia a los estadounidenses cuando no deberían. La II Guerra Mundial fue un golpe muy duro para la sociedad japonesa. De hecho, siguen existiendo bases militares de aquella época. Les ha costado mucho volver a ser potencia mundial y parece que su modelo a seguir es Estados Unidos. No hay necesidad de celebrar *Halloween* cuando tú tienes tus propias fiestas con mayor significado que las occidentales. En Nochebuena cenan pollo picante del Kentucky Fried Chicken simplemente porque el logo les recuerda a Santa Claus. Creo que se están intentando “americanizar”. Y desde que les dieron la sede de los Juegos Olímpicos del 2020 la situación se ha agravado. Están esperando con los brazos abiertos a los occidentales y poco a poco están intentando adaptarse a sus costumbres. Y eso que aquí se formó revuelo con ese tema porque había una sospecha de plagio por el logo escogido para “Tokyo 2020”.

P: ¿Tienes la sensación de que cumplen los estereotipos que tenemos de ellos en el resto del mundo?

R: Son todo lo raro que parecen. Son capaces de sacar productos extraños que no tienen cabida en España y que aquí les encantan. Por ejemplo, estoy loca con un micrófono para jugar al *Singstar* en el que cantas dentro de él. Está hecho para te cubras tu boca y que nadie te oiga cantar y solo lo registre la videoconsola. Pues como eso, muchas más cosas originales y divertidas. También es verdad que tienen muchas manías y supersticiones, muchas de ellas relacionadas con la muerte y la mala suerte.

P: ¿Y qué puedes decir de los mangas, animes y videojuegos?

R: Son un motor económico bastante importante y están bastante presentes. Los japoneses son expertos en convertir a personajes de animación en iconos y proclamarlos como referentes sociales. Aunque estén dirigidos a un público infantil, los adultos también son consumidores de ellos. Los famosos *cosplays* son habituales y puedes encontrarte fácilmente a alguien vestido como el protagonista de alguna serie un día cualquiera y la gente no se extraña de ello.

P: También hay referencias sexuales en estas series. ¿Cómo se vive allí el tema del sexo?

R: Viven la sexualidad de una manera distinta. La sociedad considera inmoral mostrar unos genitales en televisión pero no las temáticas de violaciones o incestos. Son muy raros en ese sentido y nada congruentes. Los dibujos *Hentai* con sexo explícito o esas sesiones de fotos de las jóvenes con aspecto infantil no deberían estar bien vistas. Si ves la palabra "DVD" escrita en la publicidad de una película, no la compres. Realmente es una película pornográfica. Pero la cuna de lo excéntrico en este tema son los *Cat coffes*. Son cafeterías en las que pagas por horas para poder entrar a tomarte algo y poder acariciar a los gatos que están dentro del local. Y cuanto más rato pases con ellos o si los quieres en exclusividad, más tienes que pagar. Es como un prostíbulo para gatos y personas pero sin nada sexual, pero con una atracción desmesurada por el animal.

P: ¿Qué piensas de la publicidad japonesa?

R: Los publicitarios aquí están como una cabra. Me encantan muchas de las campañas que lanzan. Hay mucha creatividad en la televisión o por las calles. Se atreven bastante con productos que en España no llamarían la atención con un anuncio y aquí lo transforman en algo divertido. Da igual que sea un *best-seller* con fotografías para gatos, como unos cigarrillos o una empresa de depilación láser. Le suelen dar bastante la vuelta a las cosas y consiguen captar la atención. Tengo la sensación de que estoy saturada de publicidad porque mire donde mire siempre suele haber un anuncio. Pero como no paran de inventar y de ser creativos, consiguen llamar tu atención. O lo hacen así o la gente ignoraría que la publicidad está ahí.

P: ¿Dirías que son kitsch a la hora de comunicar?

R: Si kitsch quiere decir que son excéntricos y extraños, sí. Entonces son los más kitsch de todo el mundo por todo lo que hacen.

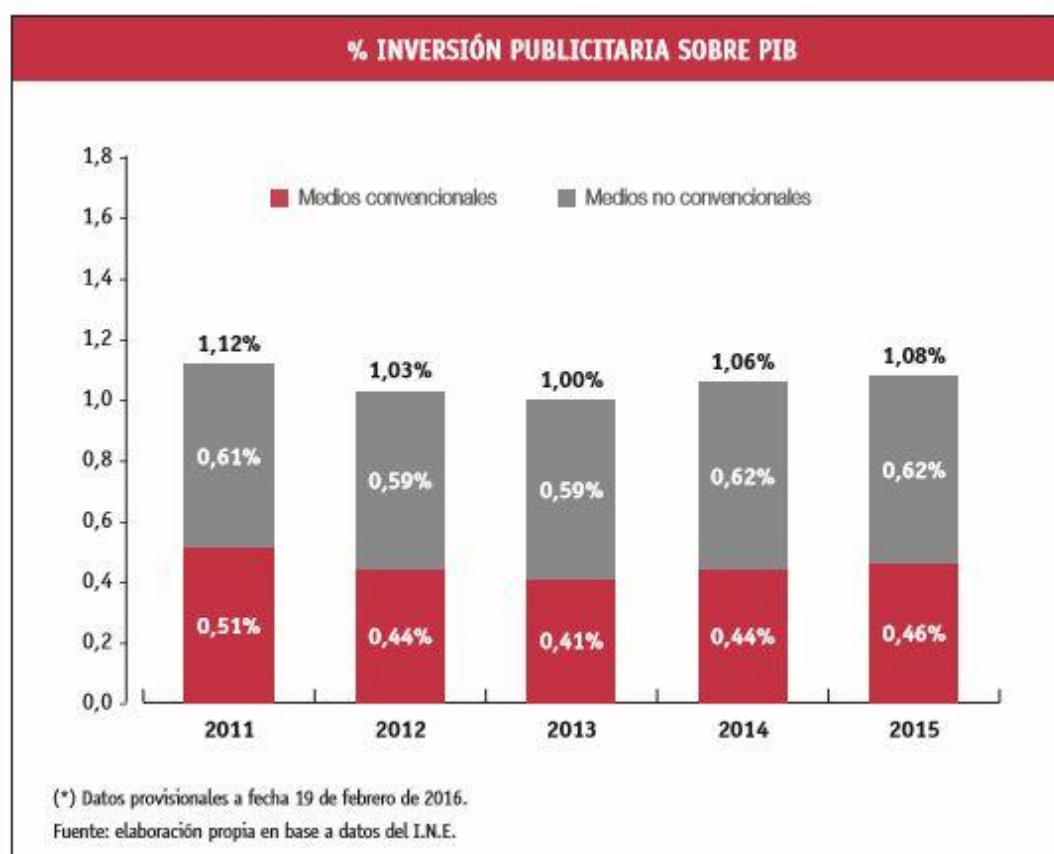
P: ¿Recomendarías un viaje a Japón?

R: Para ir de visita sí, pero para vivir... te lo tienes que pensar más. Tienes que saber adaptarte muy bien a sus costumbres para llegar a entenderlos a la perfección. Pero para pasar un par de semanas y visitar monumentos emblemáticos, es divertidísimo. Mires donde mires siempre verás algo a lo que no estás acostumbrado y que te provocará una sonrisa. Hay mucho mundo por explorar para los occidentales en este país.

ANEXO II: Datos de la inversión publicitaria española

INVERSIÓN PUBLICITARIA SOBRE PIB					
CONCEPTO	2011	2012	2013	2014	2015
PIB a precios corrientes (*)	1.079.196,56	1.056.533,43	1.043.855,03	1.058.469,00	1.092.340,01
Inversión publicitaria en medios convencionales	5.497,10	4.630,00	4.261,00	4.665,90	5.016,70
Inversión publicitaria en medios no convencionales	6.555,90	6.228,80	6.200,30	6.545,20	6.725,50
Total Inversión publicitaria	12.053,00	10.858,80	10.461,30	11.211,20	11.742,20
% convencionales	0,51%	0,44%	0,41%	0,44%	0,46%
% no convencionales	0,61%	0,59%	0,59%	0,62%	0,62%
% total inversión publicitaria	1,12%	1,03%	1,00%	1,06%	1,08%

(*) Datos provisionales a fecha 19 de febrero de 2016.
Fuente: elaboración propia en base a datos del I.N.E.



Fuente: Infoadex 2015

ANEXO III: CURRICULUM VITAE

DATOS PERSONALES

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FORMACIÓN ACADÉMICA

Graduado en Periodismo por la Universitat Jaume I de Castelló (2010-2014)

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FORMACIÓN ACADÉMICA COMPLEMENTARIA

Curso de Periodismo Deportivo por la Universitat Jaume I de Castelló (2012)

Curso de Protocolo por la EADE Consulting UJI (2013)

IDIOMAS

Inglés: nivel medio - B1 por la British School de Bristol (Inglaterra)

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PREMIOS

Ganador XV Concurso de Publicidad Exterior FEPE – AEPE

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Finalista Concurso Hogares Compartidos

EXPERIENCIA LABORAL

Director de Comunicación de GYM24h. Desde abril de 2016 hasta la actualidad.

Gabinete de Comunicación del Hospital General de Castellón. Desde el 5 de mayo del 2014 hasta el 30 de junio del 2014.

Colaborador/presentador del programa radiofónico *Villarreal CF Ràdio* en la Universitat Jaume I y Villarreal CF. Desde abril de 2013 hasta junio de 2015.

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Colaborador del programa radiofónico *Radio UJI Deportiva* en la Universitat Jaume I. Desde septiembre del 2012 hasta junio del 2013.

Colaborador del programa radiofónico *Los escarabajos vuelan al atardecer* en la Universitat Jaume I. Desde noviembre del 2011 hasta junio del 2013.

INFORMÁTICA

Sistemas operativos: iOS y Windows.

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**LOUD KITSCH OF JAPANESE OUTDOOR ADVERTISING.
DISTANCE AND OPPORTUNITY.**

やかましいキツチュ 日本の屋外広告. 距離と機会.

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TUTOR: SHAILA GARCÍA CATALÁN

GRADE IN ADVERTISING AND PUBLIC RELATIONSHIP

END OF DEGREE PROJECT – MODALITY A

24TH JUNE OF 2016



**UNIVERSITAT
JAUME·I**

La Publicidad Exterior en Japón. De las tendencias orientales a las oportunidades occidentales.

ABSTRACT:

Outdoor advertising is a broadcast channel of messages with special and different characteristics from other media. Allows the presence 24 hours a day of ads, besides being the second medium are more visible, surpassed only by television.

The cities are full of foreign media, which means that citizens have become accustomed to their presence and ignore the communication can transmit if the message is not very showy or has an optimum location.

In this moment when advertising is taking on new avenues of research that may allow a more efficient approach to consumers' minds mode, the outside environment should strengthen new elements that bring creativity itself.

The Spanish research tends to focus their efforts on detecting the latest trends in big Western cities like London and New York, forgetting the opportunities offered by the Eastern world.

Japan is a country that is far from the customs and beliefs in relation to Europe, which marking its differences when they advertise. Through an empirical study, it seeks to detect patterns of Japanese advertising communication in order to be able to integrate some of them in the Spanish system.

In this way, new information is provided to the professional sector to awaken an interest in a different job.

Key words:

Outdoor advertising, Japan, New supports, Creativity, Planning, Digital

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INTRODUCTION

Justification and interest topic

The next Final Degree Project which is presented below is titled: *Outdoor advertising in Japan. From Eastern trends to Western opportunities.*

Through this research, different advertising media used in Japan will be examined, valuing the format, content and aesthetics of the support itself, its location and the type of message used to communicate the assigned product.

With a sample of different photographs taken during two volunteers over a time span of 7 months a communication pattern in different from Western culture it will be revealed in the messages.

In Spain, agencies and advertisers put their interest in trends that are occurring in large cities like New York and London, but do not consider other opportunities stylistic import that can come from other Eastern cultures.

On the other hand, it is important to assess other specific aspects of culture and the importance of the inner self, working hours, student training, celebrations... that impact as established in the West.

With a collection of all extracted data, it is estimated whether it may be possible to include those communicative peculiarities in Spain to find a new way to express outdoor advertising.

"Outdoor advertising is the second half with greater visibility within different communication formats, behind television, with 24.7%." (IMOP, 2006). Its content is exposed to low frequency call 24/7, so it is always visible every day of the week. This peculiarity makes the means of a tool used as a driver of purchase, with the support of other formats.

It is true that outdoor advertising has different levels of impact as it external factors, such as weather, time of year, the location in which are located, etc. But the content of their messages make an announcement remember or not.

The search for new trends, the short messages or that actual creativity are resources that can help the message be remembered more easily because

outdoor advertising has become an element of the urban landscape within cities and often is ignored by drivers or pedestrians.

For this reason, it may be useful to agencies and advertisers look beyond the Spanish borders to see a new future that direct advertising communication.

It is common for experts to focus their interest in large cities first world like New York and London. The mythical places Trafalgar Square and Piccadilly Circus are considered the ultimate expression of outdoor advertising, but other study opportunities are obviated by compete in different cultural patterns, such as emerging countries in Latin America such as Argentina communication or countries Oriental, also impregnated in large cities.

In this project, the type of outdoor advertising that is being used right now in Japan will be analyzed. Through various photographs taken in the country communication patterns in the formats used and the location of messages, creativity and aesthetics extracted.

Japanese culture, as you can see below, it is so far to European, and its various communication resources can impact social customs. In addition, other factors such as personal education and use of technology can also influence within the configuration and decode advertising messages.

At a time when investment in advertising is growing and expected an increase of 4.6% in 2016, according to "forecast ad spending" study by Zenith Media, it is imperative to seek new forms of communication that impact causing a social impact and find a point where conventional and unconventional actions can have a new opportunity within cities.

Subject of the research

Subject of the research is the Japanese Outdoor Advertising. Through the selection of 25 communication campaigns, storylines guidelines Nipponese advertising messages will be extracted.

Research question

Research question is then approved or disproved throughout the study text. In this way, the objectives already defined, is formulated as follows:

What features of Japanese foreign advertising can import to Spain given the cultural distance between the two countries?

Objectives

- 1) Find a new opportunities within the Spanish framework to allow surprise the viewer based on orientally used.
- 2) Get to know more about Japanese culture to find common points between it and the Spanish who succeed in making effective messages.
- 3) To serve as a starting point in research on this subject and others with more research resources to further progress towards an extensive bibliography.

Structure

With regard to the structure of research, it has continued the following approach skeleton and writing:

1. Research approach: This section of the justification issue is addressed and the approach to the question of assumptions and targets to be achieved through a methodology.
2. Theoretical framework: consists of 4 chapters. The first and the third it will be a review of Japanese culture and history. In the second chapter deal with advertising and outsourcing their social repressions with outdoor advertising, providing definitions, history and classification of media. In the last chapter, knowledge of the aesthetic category of "kitsch" will contribute to know and to analyze it in futures campaigns.

3. Applied analysis: in this chapter 25 Japanese advertising campaigns abroad will be presented. its composition is analyzed, it will be a translation of his copy and cataloged within aesthetic categories in which concursen, especially analyzing "kitsch" through one proposed by Abraham Moles values.
4. Results and conclusions: in this last section Japanese creative guidelines are extracted and answer the research question in order to prove or disprove the possible accession of the Japanese particularities.

Methodology

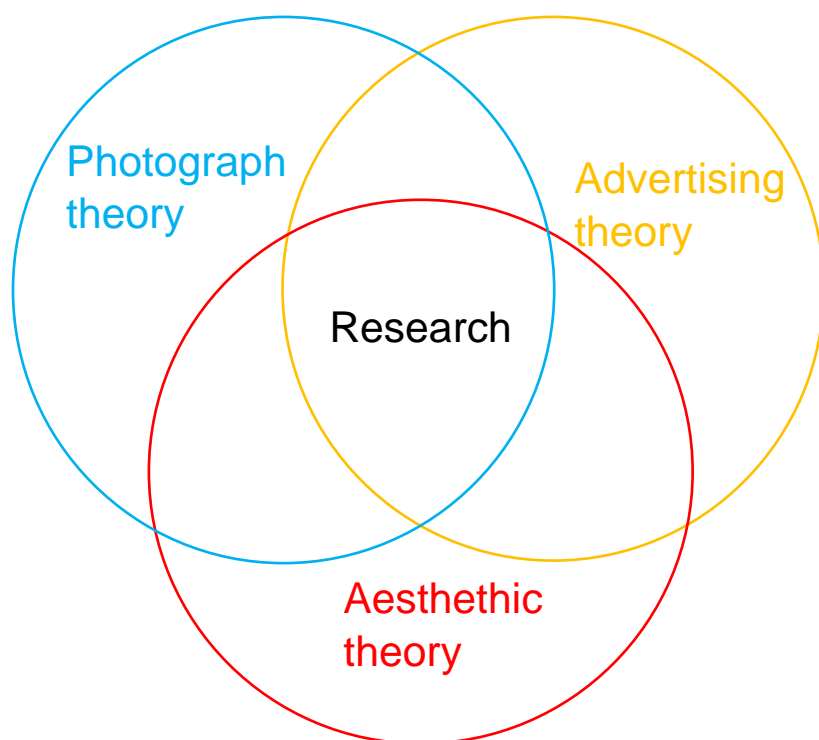
The methodology in this research is: through field work, we have collected 25 unpublished photography Japanese Outdoor Advertising for the last 6 months. By an array of images, the morphological composition thereof, the limited level of campaigns, as well as the specifics of it will be studied, emphasizing the support they appear and location.

The main problem for this research is the collection of graphic documents in a non-face by the author in the absence of the possibility of field work without support of people living found there. Thanks to the collaboration of two volunteers, has gathered a sample of Japanese campaigns. The two photographers have followed different paths when taking pictures. While one of the two has captured the media and advertising that was found in his routine way, the other has photographed outside your daily life in times of travel or an awakening of film to a flashy campaign momentum.

Another recurring problem within the research has been to follow a pattern of location of the person when taking the picture, as it has not been able to shoot from the same angle and the general concept of visualization can impact the viewer to not follow the same rule. Another complication that follows this work is the lack of understanding of texts by its large graphical distance with the Romance languages, as well as words and expressions that do not have an exact translation into Spanish. In addition, some of the photographs several campaigns at once appear, which can generate more confusion in the reader.

It has crossed the theory of composition own images of photographic studies with advertising and aesthetic theories to bring other value to images and so find another pattern that incorporate the Spanish Outdoor Advertising.

The main aesthetic category that appears developed in the research is "kitsch". Despite that it was born in German, Japanese society has incorporated this current as a means of social escape. When explaining and delineating this category, we have followed the book of Abraham Moles: "Kitsch, The Art of Happiness" in which the concept is conceptualized and a series of values are given to the cultures that dominated this externalize category also following other manuals that extend these studies.



The contribution has the theoretical framework on the history and Japanese culture serves to contextualize the reader into the Japanese social system by remoteness may appear between the two cultures, being important to look at the past to understand the present. Also, the addition of a section devoted to Japanese advertising adds more relevant information on the subject in order to understand the campaigns in full.

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To complete the study within the framework of the results and conclusions, 25 cards, one per year, will be presented as a summary to narrow more accurately and quickly as the analysis of each.

THEORETICAL FRAMEWORKS

CHAPTER I: Japan

1.1. Japanese advertising

Japan is the second country in the world that invests most in advertising (37.389 million dollars in 2004), being surpassed only by the United States. This shows the number of messages that can exist around the country about advertising.

The first advertising agency was created in 1901 under the name Nihon Shimbun Rengosha by journalist Hoshiro Mitsuanga and, 6 years later, becomes the Nihon Denpo-Tsushin Sha, giving rise to the Dentsu as first Japanese news agency and get publicity expand throughout Asia being the strongest in the communication sector. Such was the growth experienced by the Japanese government itself was forced to create his own agency called Domei information, causing the Dentsu to focus exclusively on the advertising sector. The company suffered a lot during the period of World War II, but managed to resurface after the death of its founder in 1945.

Japanese advertising is characterized by four main features. Is a little aggressive communication and companies do not try to be one above the other. Are rare cases in which this ethical line proposed by agencies and advertisers is exceeded.

Often they use celebrities, both flesh and blood as invented that become a reference for society, creating an association between the product and the protagonist by the consumer. It is common to find presenters, actors or cartoon announcing all kinds of objects.

Subjectivity used in messages is for the viewer to make their own interpretation from the social category of products. It creates an atmosphere around the consumer in which you are trying to captivate without giving prominence to the product.

On the other hand, in Japan the dissemination of advertising messages on alcohol and snuff is permitted, contradicting the rules of a large part of Western law.

As regards the means and channels appearing in advertising, you can find both physical and digital-day, magazines, radio, television and outdoor advertising. Within this environment include transport, since the train is the most used by the Japanese. It is common to find advertising in cars and in stations, reaching walls, doors or ceilings machinery or on the floor, escalators or platforms at stations. "It may be recalled that a central station and Shinjuku (Tokyo) can spend a day more than two million people, so the potential audience advertising on public transport is high" (Jensana, 2004).

Another point of communication are brochures or direct mail catalogs to buy by mail. In shopping centers, often they spread over various brochures filled with advertising and offers of different stores, both within the site and surroundings and is considered a communication channel very important in society. On the other hand, catalog shopping to buy clothes, furniture, jewelry or minor interior and aimed at Japanese housewives. Despite the reluctance to this type of purchase during the 90s, there was a trend change with the entry into the new millennium and such acquisitions became trend, giving rise to the digital purchase from development confidence with this system.

You can also find other media in most common abroad in Spain, such as billboards or walls, but also digital media in busy places in the inner city. As a point added, as discussed above, it is common to use iconic characters to compose messages, so the specific communication actions around them are frequent.

1.2. History of Japan

Before you start analyzing case studies of Japanese advertising, it is necessary to analyze the type of culture and social behavior that alienates East West. Japan is a country with around 127 million inhabitants being the tenth most populous country in the world with a population density of 336 inhabitants per square kilometer and with a life expectancy of 81 years for its large investment in health. However, it is experiencing a decline in their population because of its low birth

rate. It is the 4th country with the largest world GDP, confirming that it is one of the world's economic powers.

Only analyzing these data, it can be deduced that Japan meets the characteristics of the developed countries of Europe characteristics, but strong cultural stigmas causing a departure in behavior from everyday situations.

Japan is a very health-conscious country, food, life expectancy, etc. so it is common to spot among its streets to people with masks to protect their airways or even to not catch a disease if they are weak physically. They are living with a strong influence of the idea of purity in people and in the environment, so smoking is prohibited in the street and this habit is restricted in the private sector in areas not specially equipped for it.

Another Japanese particularities, also related to the concept of purity and cleanliness, are the presence of the onsen. Throughout the geography of the country there are these centers where a hot bath in which to relax and cleanse the soul, as they also have restaurants and entertainment centers to complete a ritual of internal and external hygiene. One of the rules that usually have these types of places is recommended that people do not have tattoos on his body to respect the virginity of the skin.

Following this line of physical and spiritual relaxation, the Japanese are people who like the silence. They cultivate the body and mind to have a total connection with themselves within the culture of the ego and staff inside. Are very careful acoustic social welfare and have very much respect for others, so they are very polite, tolerant and appreciative.

During the twentieth century, Japan has seen has been abandoning its feudal culture to become a nation leader in technology. However, the stigma of the old society still present in the culture of the Japanese. The unemployment rate is below three percent and have internalized the need to work productively to make your company thrive. When a person becomes part of the staff of a company you feel that mutual trust between the institution and the work is created. Japanese usually work in the same company throughout their lives and are the companies themselves often help them become independent by giving them a loan to buy a house. They have the concept of continue climbing throughout his life but, "where

you can keep climbing if you're already up? The Japanese feel bored in paradise have been generated, smoothly and without unexpected joys "(Cid Lucas, 2009).

Japan actively participated during World War II, made entirely exceptional because, historically, it was always a self-centered without being involved in external conflicts country. Its creation as a country dates from the year 200 A.D. around to unify different regions and its history focuses on the reigns of different imperial dynasties and marketing with other Asian countries, mainly Korea and China for rice cultivation, which began in 200 B.C. For years, Japan was a feudal system based on the country in which the nobles were those who ordered work the land and market their products under the supervision of the emperor of each historical moment. During the eighth century, the emperor Suyin established a defense system called Shido Shōgun for the defense of the land. This system remained active for four centuries until several wars between the Minamoto and Taira clans ended with the victory of the first and the self-proclamation of Minamoto no Yoritomo as Shogun and Bakufu founding the system.

The country continued with this system "Shogunate" for centuries, but marketings with foreign countries. It is in the year 1637 A.D. when Tokugawa shogun ordered the closure of the country and establishes new Bakufu which restrains the development of the country for its secrecy and its insistence on self-sufficiency, except except for Korea and China. Entry into the country of European traders and the only ones who had a commercial relationship throughout Europe with the Netherlands was banned. "The Dutch made their business operations with the Japanese on the island of Dejima as it was the only region of the country in which they were allowed to tread the sacred soil of Japan without committing a crime punishable by the death penalty" (DEAL, 2007). On the other hand, it was the Japanese who were forbidden to leave the country without imperial permission was also punished with death.

These historic decisions did nothing but further alienate Western Japan, generating cultural schisms that are still differentiating. Thanks to the authorization of the Netherlands to trade with the country, the East had access to books carrying Dutch content on medicine, physics, geography, language, etc. during the early eighteenth century that made them keep learning. This method is known as Rangaku. This kind of teaching had its cancellation over a period of

three years in 1839 known as the Bانشa no goku but again restored until a decade later became obsolete.

In 1853, Commodore Matthew Perry American landed in Japan with its kurofuno and presented a challenge to the Japanese government to open its borders and although with the secrecy had been introduced, giving a maximum time of the date of one year. Despite preparing for battle government, Perry and his troop was received without resistance and the Japanese came to accept the conditions, opening the international market. Thus, beyond the commercial expansion began arriving other people with other cultural characteristics and, with them, new textbooks that expanded the student branches. This caused gradually "shogunate" was losing power, leading to a war against foreign ships years later in other countries such as France, the Netherlands and the United Kingdom would be involved.

With the defeat of the Japanese forces, a distrust the system of government was generated and a series of civil unrest that ended with the system and return to the imperial model of the hand of Emperor Meji originated. However, the riots did not stop at this point, since the "social liberation" and opening of knowledge unveiled a system of government that was working in other countries called Democracy. The people had realized through education that could copy milestones that were occurring in the rest of the world as rail or factories, so also were motivated to feel more participatory with the government. The feudal system was abolished in 1871 and in 1877, in the absence of a clear government system, the Satsuma Rebellion that would end the holding of elections in 1890 under the approval of Emperor began. This is where the system of parliamentary monarchy in which still live born.

From now, Japan does nothing more than take part in a war after another for more than 50 years, ending its military intervention after World War II when he fell defeated. This led the country to seek economic revival and achieved through investment in technology thanks to lower oil that allowed them to generate liquidity to continue investing in social welfare. All under the culture of prosperity and freedom that the various governments have tried to promote from the second half of the twentieth century.

Otherwise, the Japanese saw that export cheap goods needed to generate sufficient liquidity to continue to grow. They realize that the American soldiers were buying cheap items they used and then discarded were given. Thus he was born the "disposable culture" (Cid Lucas, 2009). Japan embarked on mass production of export goods as simple blouses, pens and radios to a dollar a dozen, which made them enter the American market and make money quickly. West and Japan have found a synergy in this point with which to market, there are discrepancies for which an import does not occur with such a broad flow to the Japanese country by three problems: the first is the strict legality that exists in the territory on security measures, emissions in automobiles, bureaucratic boundaries, etc. that hinder the entry of foreign products -is the new Bakufu Century XXI-being an exhaustive study of the eastern legality necessary; The second problem is the perception of consumers and businesses for the products.

The aesthetic obsession with Japanese makes prevail the quality versus price. They not usually import them the price of the object but its design, the packaging in the coming, finishes, etc. Undergo intense scrutiny of the details since in their culture, it is believed that the character artisan objects is transmitted. If the craftsman pays attention to detail and finishes, it will mean that the product is of strong character and will be worth purchasing. Westerners make an overall assessment of the product, making it difficult understanding with Japanese companies; The third problem is the roots that have for collaborative work and personal relationships inheritances from the feudal era and rice cultivation. Since the beginning of this activity, farmers always worked the same land with the same team, so it was essential that all members of the group should be coordinated and have total trust relationship. That kind of thinking has been inherited until today. Companies have nests, but the opinion of all employees is important because, as mentioned above, are part of the company because they feel a confidence in the institution for life. "The Japanese can spend up to six times that Westerners in the gestation of labor relations in order of best work" (Cid Lucas, 2009).

Another feature that is happening in Japan right now is the fascination with the American. Since Japan was named host of the 2020 Olympics, there is a feeling that society is trying to "westernize" taking as a reference to the great world and

great competitive power in the competition: the United States. "I feel that since World War II, the Japanese have very envious of Americans. As they lost, I think they have a feeling of admiration for their culture. The Japanese can be reflected now they are a great world power. Imagine the degree of aspiration they have towards them, that on December 24 in the Fried Chicken dinner Kentucky because the logo reminds the American stereotype of Santa Claus "(Annex 1).

In addition also "they celebrate Halloween (clear American influence) and their own festivals as the Tanabata, the Bon Festival and Hanami" (Castillo Alba, 2016).

1.3. The culture of the group

Finally, it should be mentioned the concept of self that have Japanese and how they externalize. "The Japanese are people who adapt very well the environment in which they are. One will not behave the same way if you are at home, with a group of friends, in the office, at school... They adapt their personality at the time and the place to be. They are very disciplined people trying not out of the norm and flee the conflict. Just as the Spanish do not change our personality but adapt it to the standards of conduct of any situation, they distort his personality in favor of the group and adapt to the circumstances "(ANNEX 1).

This repression against the Japanese externalize very different to Western ways. The aesthetic concept of "kitsch" is best suited to those specific moments in expressing what they feel getting out of the norm. Later it will deepen this aesthetic for testing in the Japanese outdoor advertising category, but is very present in the day Japan day through the dress of personal some by the cosplays, creating items that are not present in the West as toilets equipped with multiple functions that follow the line of his obsession with cleanliness or places separate and specific hotels to sleep a few minutes before returning to work.

All these features that have been presented so far, will be subsequently analyzed through different advertising examples of the external environment in order to find those points in common with the West for adapting its content to Spanish messages.

CHAPTER II: The Outdoor Advertising

2.1. Definition of Outdoor Advertising

Before you start talking about those new creative trends that can be found in the external environment, it is necessary to specify a definition that demarcates the field of study. According to *J. Walter Thompson Dictionary* is:

"One that aims to spread an advertising message in public, open, general use or large gathering spaces. Among the supports used are: billboards, street furniture, public transport, telephone booths, tarpaulins, zeppelins, airplanes, hot air, bright balloons, etc. "

The definition presented by Professor Eva Breva Franch is:

"Outdoor advertising is the set of media, including heterogeneous, with whom we met when we close the door of our house and we transfer the edge of privacy. These stands are located both in open and closed spaces and its main feature is that public appearance, in the broadest sense of the word, and the way in which the consumer is faced with them, because this means not looking but finding".

According to Professor Marta Pacheco Rueda in his book *Four decades Outdoor Advertising in Spain*:

"It is a conventional means consists of a set of brackets whose unit feature is found on the outside, on the street. The hearing comes at him outside the private sphere. It is inserted in domain areas and public use: streets, roads, sports facilities, vehicles, communication enclosures, etc. "

As can be seen, the definitions are limited to using media, appearing mentioned some disused and Infoadex has ruled, obviating the current presence of new media that integrate new technology becoming digital.

Outdoor advertising is fully integrated into the urban landscape of cities. While it is true that this type of activity was regulated on national territory by the Highway Act of 1988, each region has its own legislation, so advertising should tailor their ads to each region. The ex president of the AEPE (Spanish Outdoor Advertising Association), Antonio Morales said in the XXV Conference Outdoor Advertising organized in Madrid that "the only thing that managed to reduce the number of road accidents was the entry into force of the driving license stitches. 88 year law banned advertising on the roads because they could cause distraction in drivers

and in countries like the United States is a mainstay of outdoor advertising". In addition, he thinks that "it is necessary to have a general standard to which all adhere regions".

Outdoor advertising plays a role beyond the dissemination of a message. Improves the appearance of cities when it gets uncovered scaffolding in buildings or other works on historic facades overprinting the final appearance of the repair; It serves to echo the elections to set the message of the candidates, contributing to culture and to the dissemination of civic campaigns and awareness; It provides economic benefits in places where diffuse as in buildings that support with their side of their facades; contributes to social events and solidarity careers; security and serves to illuminate dark areas thanks to the light they have some supports and is the right medium for small and medium enterprises, which can make use of billboards, posters, monopoles, etc. to advertise without a large financial investment.

Furthermore, the outdoor media enjoys features covering needs that do not cover other media. It allows campaigns with a large geographic selectivity to locate messages in cities or strategic roads that can facilitate delivery to the target audience. A target audience that is poorly targeted because being on the street can reach a heterogeneous group of people. It has a high degree of coverage and frequency to be a medium that is constantly exposed to be 7 days a week, 24 hours a day on the street. It also represents a boost for integrated campaigns and serves as a call to action to action or establishments making use of the notoriety it brings.

Since the advent of digital screens outdoor advertising, have added new objects of study that give the midst of more features. According to the III Study Digital Signage developed by the IAB (Interactive Advertising Bureau), 66% of the population feels influenced by the messages of digital screens in the external environment, and 80% believe that a brand advertised on a digital medium is modern, innovative and remembered.

In addition, as noted Catalina Sánchez, Director of Services Mec, in his press "Vodafone One, 'An outer space' 'at the XXV Congress of Outdoor Advertising"

Outdoor advertising is totally opportunistic. It may be in the busiest place in a determined time and have some results display your high season. "

2.2. History of Outdoor Advertising

The history of outdoor advertising is very large, old, and born at the time when humanity must cover their communication over the years needs. Examples like the engravings on the stones in Egypt, the murals in Pompeii ancient Rome and criers or just the cities announcing any particular event.

However, since the invention of the printing press in the fifteenth century, the billboards were imposed as a method of communication. The option to print images mass was key to spreading the messages. In fact, the first posters were simple images without any text, since the vast majority of the population was still illiterate and worked through the association of ideas through posters.

With the evolution of society and the Industrial Revolution, the population needs were changing and towards the last third of the nineteenth century, the billboards were following the artistic currents of the time. The precursor of the advertising poster was Jules Cheret in Europe and, thanks to him, were developed starting from Modernism to reach the artistic avant-garde and Futurism, Surrealism, Expressionism, etc. With the end of World War II, the US became a great artistic power thanks to the growth of the city of New York, a place that attracted European artists, making it necessary reinvention of broadcast formats, accepting the photographs to make advertising. In 1959 the FEPE (European Federation of Outdoor Advertising) in which 8 European countries to regulate the middle part is created. They imported from the US billboards, having different dimensions offered according to the sizes established by the International Chamber of Trades in 1960. "The 0.80x1.60, 1.20x1.60 and 2.40x1.60 meters-small formats were unsuccessful in Spain: the advertiser wanted his fences 'is seen' [...] and therefore demanded large billboards, A1 is more extended format - el4x3- joined other dimensions: 4x4, 4x5 or 4x4.5 meters. However, all companies gradually uniformed stands to 4x3 "(Pacheco, 2000).

Creative teams began working on formulas to impact consumers, generating interest in the product. He will obviating the personality of the artist on posters to make way for the personality of brands to communicate otherwise.

In 1965, Spain joins the FEPE and the Advertising Club is created to regulate the profession. The first companies dedicated to the medium were born years before (Network Outdoor Advertising S.A., Publivia and Expoluz) who took advantage of the economic boom of the time and the absence of regulation and legislation to develop the profession. It is in 1966 when legislating on the Club of Advertising and Outdoor Advertising.

70s in Spain accounted few years of evolution in the sector. Political changes led to the proliferation of new businesses and municipal diversity criteria, represent the appearance of the advertising tax increased the price of hiring the media. The corporate structure changed to the incursion of small and medium enterprises hiring foreign media and attract the interest of more and more customers, starting excessive media installation, forcing legislate installing outdoor advertising on roads in 1974. It is also in this decade when the first report on the Outdoor Advertising is done by the General Media Study (EGM) in 1977.

In this decade it is when advertisers devise the annual recruitment of media, which ensured them the best fences to place your advertising. El Corte Ingles was the first who created his own circuit in 1971.

The 1980s brought new changes in outdoor advertising in Spain and in Europe. Nation a new form of marketing, grouping them into three groups: the annual circuits born in the age of 70s, selling the unit support bracket (with the respective customer demand to know the data of profitability and effectiveness of messages) and the new circuit company. This innovative method meant lower costs of maintenance of the supports by customers, being now the responsibility of the agencies. Thus, companies had no obligation to conduct campaigns throughout the year to continue maintaining the brackets.

The Expansion by French multinationals in Europe, led to the revolution of the cities in this decade. Comes the new concept of "street furniture", which opened the possibility to express creativity of advertising to find new ways to communicate messages from advertisers through pathways unused so far.

However, this evolution of the sector towards a new road was disrupted a few years later with the Highway Act of 1988 that forced to withdraw advertising media on Spanish roads to try to reduce traffic accidents.

In the next decade, in the 90s, a series of internal and external factors determine the status of Outdoor Advertising in Spain. As for the internal factors are the ultimate penetration of French companies in the Spanish market changing corporate structure of the profession and consolidating the economic model established the previous decade. It is recognized that street furniture is a justification for public service which entails the redesign of the media to fulfill other functions beyond communication messages. In addition, the administration established a cordial relationship with the profession in which municipalities function as allies of outdoor advertising which gives stability to the medium.

As for external factors, the number of revenue decreases in the sector and advertisers seeking short-term results, reducing investment by lack of liquidity and focusing on research professionals on the future of the medium. Spain suffers a decentralization of Madrid, opening advertising to the periphery and other towns far from the capital. In this decade also Outdoor Advertising has to find a new formula to support social interest in the environment. a feeling of criminalization by citizens to the Outdoor Advertising by making cities full of media, which involved the conviction of green areas is generated, so that the medium had to start looking for new ways to communicate extreme environmental awareness. Finally, the adoption of new legislation meant restrictions on advertising of snuff and alcohol for their health damage.

2.3. Outdoor Advertising in the 2000

With the coming of the new millennium the explosion of technology in society occurs. As the years passed 2000, it was increasingly strange not to find a person with a mobile phone or had a computer at home with Internet connection. New technologies have changed the way of communication between people, so the Outdoor Advertising also has had to evolve into another type of construction of your messages.

In 2014, the Director of Advertising and Marketing Renfe, Jorge Rodríguez Herranz, at the XXIII Congress of Outdoor Advertising, stated that "the role is dead" and that "the digital revolution we are living will bring major changes to the industrial or the press. "

In 2016, the term "Big Data" is present in building advertising campaigns among professionals. The large collection of data that allows connection to the Internet by professional users and generates a series of information that allow access more effective in messages. "The massive data transformed the way we understand and explore the world. In the era of scarce data, we were guided by assumptions about how the world worked, then trying to validate collecting and analyzing data. In the future, our understanding will be guided more by the abundance of data that the hypothesis "(Mayor-Schönberger and Cukier, 2013). The massive data collection is improving the effectiveness of Internet campaigns, because thanks to browsers can be targeted more precisely and efficiently target audience you send a communication via keywords or search terms. From this point, the "Big Data" Outdoor Advertising and increasingly work together to reach a point where globalization contribution different keys to global communication for the effectiveness of campaigns. In the words of Teresa García of Cuende Infometrics in his exhibition "On earth as in heaven" during the XXV Conference Outdoor Advertising, "the 'Big Data' is a lot of data that can not contribute anything at the time of creation a campaign and during planning, but with professionals trained in screening data can reach a lot more effective advertising. "

According to a study published in the UK in 2014 by the company Outdoor Advertising Porterscope and British media group EE, "Outdoor advertising is three times more effective when planning come into play data from the ubiquitous mobile devices." In this study, the media group agreed to search data on smartphones based on the location of different campaigns and using the geolocation system of available mobile devices, were able to detect what type of media had generated more interest in viewers search the product or brand through Internet. Thus, they detected what kind of communication and support location is more effective, based on the flow of people appearing in front of the support and which initiated a search through mobile. Thus, the Outdoor

Advertising has advanced supported by the "Big Data" towards greater effectiveness.

In this new century, the type of contract Outdoor Advertising has changed. The exclusivist are the companies that have the supports and are the agencies that hire them messages locations. Moreover, the latter are also responsible for managing specific campaigns with different media seeking other conventional administration. They are exclusivist that their proposals are submitted to the various municipalities through a public competition to win the award of foreign media in the following years. Thus, the two sides the correct use of external communication points are secured.

At this time, it has increased monitoring is done of the media, as well as studying the results across different companies like Infoadex, Geomex or the General Media Study. This has given the possibility to agencies and advertisers to know what works best support and which of them has greater visibility.

The latest study published by Infoadex shows that investment in Advertising has grown over the past 3 years, with the group of "Street furniture" which concentrates most of the spending in this medium. Data report released on March 8, 2016 can be found in Annex 2 of this paper.

In the XXXII edition of the Latin American Festival of Advertising Communication - The Sun held in 2016, 32 awards have been given outdoor advertising campaigns. This year several campaigns have been recognized in the digital media was the main protagonist. This gives a forecast of where this medium can evolve. Two campaigns took a Sun Gold and a Silver Sun were Samsung and Burger King respectively.

The Samsung is a campaign by Leo Burnett Argentina composite in which a truck Samsung traveled the country roads with screen broadcast live the image captured by a camera on the front of the vehicle from the driver's position. Thus, cars approaching the truck to an overtaking maneuver have a view of the road in real time and see if another car is approaching in the opposite direction. Thus increases the safety of the road looking to reduce accidents.



[Image: The Sun Festival]

The other campaign is Burger King. They settled in Valencia 3 digital marquees in March about three establishments company. In the marquee you could make an order for a Whopper menu and a company worker from approaching your position to deliver and collect it. With this action, customers avoided the queues at the restaurant in the period of the festival of Fallas.



[Image: The Sun Festival]

CHAPTER III: Walking in Japan

3.1. Japanese communication

Japan is the second country in the world that invests most in advertising (37.389 million dollars in 2004), being surpassed only by the United States. This shows the number of messages that can exist around the country about advertising.

In Japan, the first advertising agency created in 1901 under the name Nihon Shimbun Rengosha by journalist Hoshiro Mitsuanga and, 6 years later, becomes the Nihon Denpo-Tsushin Sha, giving rise to the Dentsu as first Japanese news agency and get publicity expand throughout Asia being the strongest in the communication sector. Such was the growth experienced by the Japanese government itself was forced to create his own agency called Domei information, causing the Dentsu to focus exclusively on the advertising sector. The company suffered a lot during the period of World War II, but managed to resurface after the death of its founder in 1945.

Japanese advertising is characterized by four main features. Is a little aggressive communication and companies do not try to be one above the other. Are rare cases in which this ethical line proposed by agencies and advertisers is exceeded.

Often they use celebrities, both flesh and blood as invented that become a reference for society, creating an association between the product and the protagonist by the consumer. It is common to find presenters, actors or cartoon announcing all kinds of objects.

Subjectivity used in messages is for the viewer to make their own interpretation from the social category of products. It creates an atmosphere around the consumer in which you are trying to captivate without giving prominence to the product.

On the other hand, in Japan the dissemination of advertising messages on alcohol and snuff is permitted, contradicting the rules of a large part of Western law.

As regards the means and channels appearing in advertising, you can find both physical and digital-day, magazines, radio, television and outdoor advertising. Within this environment include transport, since the train is the most used by the Japanese. It is common to find advertising in cars and in stations, reaching walls, doors or ceilings machinery or on the floor, escalators or platforms at stations. "It may be recalled that a central station and Shinjuku (Tokyo) can spend a day more than two million people, so the potential audience advertising on public transport is high" (Jensana, 2004).

Another point of communication are brochures or direct mail catalogs to buy by mail. In shopping centers, often they spread over various brochures filled with advertising and offers of different stores, both within the site and surroundings and is considered a communication channel very important in society. On the other hand, catalog shopping to buy clothes, furniture, jewelry or minor interior and aimed at Japanese housewives. Despite the reluctance to this type of purchase during the 90s, there was a trend change with the entry into the new millennium and such acquisitions became trend, giving rise to the digital purchase from development confidence with this system.

You can also find other media in most common abroad in Spain, such as billboards or walls, but also digital media in busy places in the inner city. As a point added, as discussed above, it is common to use iconic characters to compose messages, so the specific communication actions around them are frequent.

CHAPTER IV: Kitsch

4.1. Kitsch like a aesthetic

"Kitsch" is an aesthetic category born of the deformation of what is considered corny. It is born in the mid-nineteenth century following the Industrial Revolution stream as it is based on the extreme interest in objects and reproductions. It is a kind of relationship human beings have with the environment, looking at imitation and mass creation of objects, perfection. It is based on the inadequacy of objects in a context that does not belong, deforming to find a way to fit into the proposed situation. It is also based on the accumulation, to present a large group of elements that manage to create an overall effect that penetrates the person. In

addition, it treats objects as artworks when in fact they are not, the result of a presumptuous nature of human beings which includes the object. "It is an exaggerated and pretentious taste disguises or conceals the lack of good taste" (Busquet, 2008). It is the way of things, not fads governing each time.

"Kitsch" meets a pedagogical function based on the "bad taste". In order to develop a correct perception of "good taste", it is necessary to go through a cleansing process that allows cognitive develop a critical eye about it.

The culture of "Kitsch" serves as a starting point for other social dimensions created from the deformation of this type of behavior. From "cheesy" to "Kitsch" born "The Tacky", "The Geek" and "The Fan".

"The cheesy" is defined as those aesthetic contradictions that seek to deny something and pretend they are pretending. Unlike "Kitsch" is ashamed of signaling these contradictions and tries to divert his attention to them. "Kitsch" is aware of these behaviors and assumes, but also try to hide them but knows that is based on bad taste. "The cheesy" currently, it is understood as a synonym for "tacky" for their social expectations to aspire to higher levels of elegance, prompting a call unnecessary attention by flamboyant attitude of the person.

From "Kitsch", "The Geek" develops. The term Anglo-Saxon origin freak is used to designate people with deformities or physical abnormalities and that is flaunted them in grotesque way. Currently, the perception of "geek" relates to the unusual and out of the ordinary person. People who do not follow social norms and become obsessed with a hobby or some unusual personal taste, with no interest in sports and focused on video games or comics. They are people who come to dress up their favorite characters in order to emulate them and feel even more identified with them, imitating their behavior and expressions. That inordinate amount of attention results in "The Fan" or fanaticism.

"The fan phenomenon" is a type of social behavior that integrates a group of people who have the same common taste in a community in which they share their impressions of the admired object. These people feel a sense of identity with what followed and integrate it into their daily lives. It is a phenomenon that is related to the value that is given socially to fame and popularity, often fueled by the media. However, not all streams that draw fans are the ones that succeed in

film or television, being a mode of behavior that finds common ground with the personality of every human being. "Being a fan entails' a way of organizing the I reflexively and serves to direct a significant part of the activity itself and to establish a kind of interaction with others" (Busquet, 2008).

Stereotypes presented in the media of the Japanese are suited to the aesthetic concepts of "kitsch", "geek" and "fan", which, as discussed in the preceding paragraphs, are people concerned about the appearance of objects, tracking certain behaviors and customs inherited over the years. Moreover, its concept art differs on many occasions with the formal treatment in the West.

3.2. Values of the Kitsch

Abraham Moles in *Kitsch, art of happiness* makes a classification of the 5 values of this aesthetic category:

- 1) Security against the outside world alternatives proposed as the ideal system;
- 2) Assertiveness and lack of questioning of a lifestyle or an economic system based on the accumulation of possessions;
- 3) Possessive system in which people appear for what they have and have at face value;
- 4) *Gemütlichkeit*, linked to heart comfort, intimacy, comfort virtue;
- 5) Ritual of a way of life, rites, beliefs, habits, myths passed down over the years to preserve customs.

From this point, the practical analysis of different advertising messages in foreign media in Japan starts, focusing parameters in the construction of the message and its elements disposed therein, as well as their suitability for the aesthetics of "Kitsch" or any of its deformations.

Conclusions

DECALOGUE OF JAPANESE ADVERTISING

1. You can plan expansive advertising among several foreign media to promote memory.
2. The conduct of specific campaigns through bodily could be accepted by society.
3. It may include new media in the planning of campaigns used in Japan but not used in Spain
4. Creativity should invest in defending the values of the country as does Japan.
5. Spain can not assume technology that Japan aims to disseminate campaigns, since in the East are still developing the technological future.
6. The Japanese law allows advertising products that are restricted in parts of Europe.
7. The Japanese advertising is not invasive or aggressive, but is allowed to be.
8. The use of iconic characters helps the identification and memory.
9. You can make "kitsch" of a way of life and integrate in society and in advertising.
10. The concept of social group favors the role of joint campaigns to remain part of the people.