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# Table of Contents

<b>List of Figures .....</b>	<b>7</b>
<b>List of Tables.....</b>	<b>9</b>
<b>Vorwort und Danksagung (Acknowledgements) .....</b>	<b>10</b>
<b>1. Introduction.....</b>	<b>12</b>
<b>1.1 Problem Statement .....</b>	<b>12</b>
<b>1.2 Theoretical Background and Literature Review .....</b>	<b>13</b>
1.2.1 Christmas and New Year as consumption and holiday rituals .....	13
1.2.1.1 Consumption and holiday rituals .....	14
1.2.1.2 Consumption rituals and advertising .....	16
1.2.1.3 Christmas in Japan .....	17
1.2.1.4 New Year in Japan .....	20
1.2.2 Advertising strategy .....	21
1.2.2.1 Concepts of strategy in advertising.....	21
1.2.2.1.1 Advertising as part of marketing and promotion .....	22
1.2.2.1.2 Strategies and objectives in marketing and advertising .....	22
1.2.2.1.3 Creative strategy and creative tactics .....	24
1.2.2.2 Strategy in Japanese television advertising .....	25
1.2.3 Literature review of studies related to holiday advertising.....	27
<b>2. Research Framework.....</b>	<b>30</b>
<b>2.1 Research Gap and Research Question.....</b>	<b>30</b>
<b>2.2 Methodology .....</b>	<b>33</b>
2.2.1 Method .....	33
2.2.2 Material .....	34
2.2.3 Operationalization of research questions .....	38
2.2.3.1 Introduction to operationalization.....	38
2.3.3.2 Research question Q.1.1: Artifacts and rituals.....	39
2.3.3.3 Research question Q.1.2: Industry category and product/service.....	40

2.3.3.4 Research question Q.1.3: Target groups .....	40
2.3.3.5 Research question Q.1.4: Executional elements .....	42
2.3.3.5.1 Q1.4 – Main Message Strategy .....	43
2.3.3.5.2 Q1.4 - Executional Framework .....	44
2.3.3.5.3 Q1.4 – Music and Sound Icons .....	45
2.3.3.5.4 Q1.4 – Main Settings .....	47
<b>3. Results .....</b>	<b>48</b>
<b>3.1 Introduction to the landscape of Japanese Christmas and New Year television advertising .....</b>	<b>48</b>
3.1.1 Typology of Japanese Christmas and New Year holiday advertising .....	48
3.1.2 Dealing with variation and other special cases in the material .....	56
3.1.3 Scope of further analysis.....	59
<b>3.2 Usage of artifacts and rituals in Christmas and New Year advertising .....</b>	<b>60</b>
3.2.1 Types of representation of rituals and artifacts in advertising .....	61
3.2.2 Ritual Advertising .....	65
3.2.3 Artifacts and rituals as ritual props .....	66
3.2.4 Artifacts and rituals as ritual symbols.....	75
3.2.5 Non-ritual design elements in holiday advertising .....	80
<b>3.3 Industry category and product/service.....</b>	<b>83</b>
3.3.1 Products and Services .....	83
3.3.1.1 Christmas Products and Services .....	84
3.3.1.1.1 Product/service groups related to Christmas advertising of type Artifact/Ritual .....	85
3.3.1.1.2 Product/service groups related to Christmas advertising of type Mood .....	88
3.3.1.1.3 Product/service groups related to Christmas advertising of type Sales and Promotion .....	88
3.3.1.2 New Year Products and Services .....	89
3.3.1.2.1 Product/service groups related to New Year advertising of the type Artifact/Ritual and mixed sources.....	89

3.2.1.2.2 Product/service groups related to New Year advertising of the type Mood .....	92
3.3.1.2.3 Product/service groups related to New Year advertising of the type Promotion.....	92
3.3.1.2.4 Product/service groups related to New Year advertising of the type Sales .....	93
3.3.2 Industries involved in holiday advertising .....	93
<b>3.4 Target groups in Japanese Christmas and New Year commercials .....</b>	<b>99</b>
3.4.1 Main characters in Christmas and New Year commercials .....	100
3.4.2 All featured characters in Christmas and New Year commercials .....	105
<b>3.5 Executional elements in holiday advertising .....</b>	<b>111</b>
3.5.1 Main general message strategies in Christmas and New Year commercials	111
3.5.2 Executional frameworks in Christmas and New Year commercials .....	114
3.5.3 Music and sound icons in Christmas and New Year commercials .....	120
3.5.3.1 Music in Christmas Commercials.....	120
3.5.3.2 Music in New Year commercials .....	124
3.5.3.3 Sound icons in Christmas and New Year commercials .....	128
3.5.4 Main settings in holiday advertising .....	129
<b>4. Summary.....</b>	<b>133</b>
<b>4.1 Creative strategies and tactics in Christmas and New Year commercials</b>	<b>133</b>
4.1.1 General summary of results related to research sub-questions .....	133
4.1.2 Creative strategies and creative tactics of Christmas and New Year advertising.....	140
<b>4.2 Managerial implications.....</b>	<b>143</b>
<b>4.3 Limitations and suggestions for further research .....</b>	<b>145</b>
<b>Appendix A: Abstract (English).....</b>	<b>165</b>
<b>Appendix B: Abstract (German) .....</b>	<b>166</b>
<b>Appendix C: Overview of coded message strategies .....</b>	<b>167</b>
<b>Appendix D: Glossary of Japanese terms .....</b>	<b>168</b>
<b>Appendix E: List of Japanese names.....</b>	<b>174</b>

<b>Appendix F: Codebook .....</b>	<b>176</b>
<b>Appendix G: Coding Sheets – Christmas.....</b>	<b>187</b>
<b>Appendix H: Coding Sheets – New Year .....</b>	<b>199</b>

## List of Figures

Figure 1: McCracken's Transfer Model.....	16
Figure 2: Marketing mix and promotional mix .....	22
Figure 3: Strategies and objectives in marketing and advertising.....	24
Figure 4: Example for a spot belonging to type Artifact/Ritual .....	51
Figure 5: Example for a spot belonging to type Mood. ....	52
Figure 6: Example for a spot belonging to type Promotion .....	52
Figure 7: Example for a spot belonging to type Sales.....	53
Figure 8: Example for a spot belonging to type Campaign.....	55
Figure 9: Scene with singer Daigo and actress Katō Rosa that was shown at the end of all seven Daihatsu commercials. ....	59
Figure 10: Example for the application of a ritual prop .....	62
Figure 11: Example for the application of ritual symbols.....	63
Figure 12: Number of occurrences of ritual props in Christmas advertising .....	67
Figure 13: Examples of frequently portrayed Christmas ritual props.....	67
Figure 14: Examples of santa costumes in a commercial of the telecommunications brand Softbank .....	69
Figure 15: Number of occurrences of ritual props in New Year advertising .....	71
Figure 16: Examples of frequently portrayed New Year ritual props .....	72
Figure 17: Number of occurrences of ritual symbols in Christmas commercials .....	76
Figure 18: Number of occurrences of ritual symbols in New Year advertising .....	78
Figure 19: Number of occurrences of non-ritual advertising design elements in Christmas commercials .....	80
Figure 20: Example for the “shooting star effect” .....	81
Figure 21: Number of occurrences of non-ritual advertising design elements in New Year commercials .....	82
Figure 22: Golden confetti rain, pine, red/white <i>kōhaku</i> background and <i>nanten</i> twig with red berries in a commercial of Kikumasamune.....	82
Figure 23: In a commercial of Docomo’s pay-TV service the topic of watching television during the New Year holidays was addressed. ....	91
Figure 24: Overview of industries to which Christmas and New Year commercials belong.....	94
Figure 25: Example of a woman as a main character in a Christmas commercial .....	101
Figure 26: Example of a personality symbol as a main character in a New Year commercial .....	102
Figure 27: Main characters in Christmas and New Year commercials (aggregated) .....	104

Figure 28: All depicted characters in one of KFC's Christmas commercials.....	108
Figure 29: Main message strategies in Christmas and New Year commercials.....	112
Figure 30: Most important executional frameworks in Christmas and New Year commercials.....	115
Figure 31: Example for the framework combination celebrity transfer/fantasy .....	116
Figure 32: Example for the framework combination demonstration/informative .....	117
Figure 33: Settings in Christmas and New Year commercials .....	130
Figure 34: Example for a traditional home .....	131
Figure 35: A scene that was added to the international Coca-Cola spot in Japan. ....	145

Comment concerning screenshots of commercials that were used in this paper:

All screenshots were taken from television advertising that was recorded between 6<sup>th</sup> December 2015 and 11<sup>th</sup> January 2016. Information about the advertising brand or company can be found in the description of the screenshot. Screenshots were used to visualize examples that were given for a better understanding of important findings in this study.

## List of Tables

Table 1: Overview of recordings .....	35
Table 2: Overview of examined references .....	36
Table 3: Overview of research sub-questions .....	39
Table 4: Overview of executional frameworks .....	45
Table 5: Typology of Japanese Christmas and New Year (Nenmatsu Nenshi/Shinnen) advertising .....	49
Table 6: Revised overview of examined references .....	50
Table 7: Simplified overview of this study's main scope.....	60
Table 8: Classification of artifact and ritual usage in TV advertisements.....	64
Table 9: Overview of advertised products and services .....	84
Table 10: Main characters in Christmas and New Year commercials .....	100
Table 11: All characters in Christmas and New Year commercials.....	106
Table 12: Most frequent combinations of executional frameworks .....	116
Table 13: Music in Christmas commercials .....	121
Table 14: Christmas songs in Christmas commercials.....	124
Table 15: Music in New Year commercials.....	125
Table 16: Major creative strategies in Japanese Christmas and New Year commercials	141
Table 17: Most important creative tactics in Japanese Christmas and New Year commercials.....	142

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# 1. Introduction

This chapter lays out the premise of this master thesis. After a short introduction of the research problem and its relevance (1.1), a literature review of the current state of research will be presented and the theoretical background of this study will be explained (1.2).

## 1.1 Problem Statement

Encompassing a large number of different consumption practices, Christmas is an important time period in retailer's calendar (McKechnie/Tynan 2006:131). E.g., in Austria, Christmas retail sales volume in 2019 amounted to 1.43 billion euro and is a deciding factor for the success of a retailer's entire business year (Handelsverband 2020). Also, in Japan, Christmas is a widely adopted holiday although less than 1% of the population adheres to the Christian faith (Kimura/Belk 2005:325). Standing at 674 billion yen, the total sales volume of Christmas largely surpasses other holidays like Halloween or Valentine's Day whose sales volumes only amount to roughly 110 billion yen (Nikkan Gendai 2017). While Christmas is a comparatively new holiday in Japan that became popular in the post-war period (see Konagaya 2001), celebrating New Year is a tradition that can be traced far back in Japanese history (see Enbutsu 1994). The time period around the turn of the year is called *nenmatsu nenshi* in Japan, which literally translates to "year end year beginning". The corresponding time frame of this period is depending on the context, but in general *nenmatsu nenshi* is centered around *ōmisoka*, the last day of the year, and *ganjitsu*, the first day of the year. It is thought to start around Christmas and end on the third or seventh day of a new year (Weblio 2019a). In the time before New Year employees in Japan also receive annual winter bonus payments which further drive private consumption in December to a total of 27,1 trillion yen (Nihon Keizai Shinbun 2014).

Given this economic background, it comes as no surprise that holidays are also strongly featured in advertising. In addition to high sales volumes generated in the time before Christmas,

also the strong connection of this holiday to people's emotions promotes the use of Christmas advertising (Handelsblatt 2016). On the other hand, Christmas advertising also enjoys popularity among consumers: In a German survey about attitudes towards Christmas television advertising, more than 50% of 400 participants stated that they find television commercials related to Christmas more creative than regular advertising (MediaAnalyzer 2019). Another German survey found that 40% of more than 300 participants would talk about favorite Christmas commercials with friends and 30% would share them on social media (Böttcher 2017:3).

As shown above, holidays matter in terms of sales volumes for businesses. However, in order to tap into the full sales potential of holidays, the creation of effective advertising is crucial. Addressing this problem, the investigation of holiday advertising strategies is the topic of this master thesis. The focus of this paper will be on television advertising as its total advertising expenditures are one of the largest among all media channels in Japan with a total value of 1.9 trillion yen in 2019 (Dentsu 2020:2).

## **1.2 Theoretical Background and Literature Review**

This chapter will serve as the theoretical fundament of this thesis as well as summarize the current state of research on the topics of Christmas and New Year as consumption and holiday rituals (1.2.1), advertising strategy (1.2.2) and holiday advertising (1.2.3). All sections will address their topic in a general sense but will also refer specifically to the case of Japan within the text or separate chapters.

### **1.2.1 Christmas and New Year as consumption and holiday rituals**

This chapter starts with an explanation of Christmas and New Year within the context of consumption rituals (1.2.1.1). Afterwards, the relationship between advertising and rituals (1.2.1.2) will be elaborated. Finally, the celebration of Christmas (1.2.1.3) and New Year

(1.2.1.4) in Japan will be described to foster an understanding of the environment in which advertising for these two holidays is created.

#### **1.2.1.1 Consumption and holiday rituals**

Both, Christmas (see Rook 1985, Belk 1989, Hirschman/LaBarbera 1989, McKechnie/Tynan 2006) and New Year (see Kurt/Ozgen 2013, Minowa 2012) have been analyzed as consumption rituals or as occasions related to consumption rituals. One important definition by Dennis W. Rook defines a ritual as “[...] a type of expressive, symbolic activity constructed of multiple behaviors that occur in a fixed, episodic sequence, and that tend to be repeated over time. Ritual behavior is dramatically scripted and acted out and is performed with formality, seriousness, and inner intensity”. This understanding of ritual is very different from other definitions that are limited in their application to a religious context (Rook 1985:252). For example, Victor Turner, one of the most renowned anthropologists of the last century whose ritual theory had been highly influential (Förster 2003:703), defined a ritual as a “prescribed formal behavior for occasions not given over to technological routine, having reference to beliefs in mystical beings or powers” (Turner 1967:19). Rook’s definition set itself apart by not limiting itself to a “restrictive interpretation of ritual as ‘semicivilized’ man’s prescribed manner of comportment in religious contexts”, while at the same time not including every possible activity (Tetreault/Kleine1990:31). Rook criticized that previous authors focused too much on ritual expressions in a religious context, ignoring the fact that rituals also occur in non-religious situations (Rook 1985:254). Under Rook’s definition not only formal religious rituals like weddings are addressed but also “new rituals” like Tupperware parties, wine tastings and aerobic sessions (Rook 1985:256).

According to Rook, elements of rituals are ritual artifacts, ritual script, ritual performance roles, and ritual audience. **Ritual artifacts** are items that “accompany or are consumed in a ritual setting” like food, diplomas or ceremonial garments. They possess a

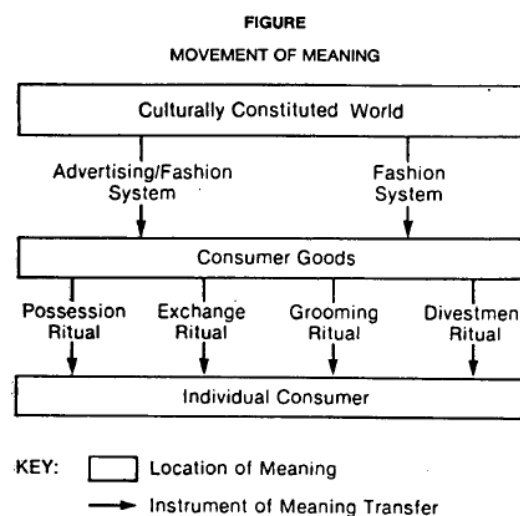
symbolic meaning that is important to the ritual. Artifacts can also take on the form of ritual symbols like “mythological characters, icons, logos, or significant colors”. The **ritual script** determines the use of artifacts. This includes the sequence of usage as well as a definition of who is supposed to use artifacts in a ritual. The ritual script can be highly formalized (e.g., religious ceremonies) or casual (e.g., family mealtime rituals). **Ritual roles** are assumed by those who follow a ritual script, while observers of a ritual are called **ritual audience** (Rook 1985:253).

An example for these ritual elements could be the selection of an engagement ring: The ring is an artifact, while the determination of the price and potential saving behavior in the anticipation of buying a ring would be part of the ritual script. The ritual performance roles in this ritual script are filled by the groom or the couple. The price of the ring could be a subject that is addressed to a ritual audience, e.g., if there is a cultural norm related to it (Otnes/Scott 1996:38).

Unfortunately, in literature, not always a clear verbal distinction is made between a ritual occasion (e.g., Christmas) and a ritual (e.g., giving a Christmas present). E.g., it is misleading to use the term “Christmas ritual” to describe Christmas as a ritual occasion. Therefore, in order to avoid any misunderstanding in this master thesis, Christmas and New Year will be described as “holiday rituals”, abbreviated holidays, following Michael R. Solomon’s (2018) description of this term: Listing Christmas, Halloween and Valentine’s Day as examples among others, holidays are described to be associated with numerous ritual artifacts and ritual scripts. Holidays are frequently related to myths that include unique characters with either a historical or imaginary background that act as heroes of these myths. E.g., Santa Claus is a commonly featured imaginary character of Christmas that has many myths related to him (Solomon 2018:529-530).

### 1.2.1.2 Consumption rituals and advertising

The relationship between ritual and advertising can be explained by Grant McCracken's "meaning-transfer model" which can be seen in figure 1. In this model advertising is one method of transferring meaning to a consumer good. Meaning originates in the "culturally constituted world" which is another word for the world of "everyday experience" shaped by culturally based assumptions and beliefs (McCracken 1986:72, 74).



**Figure 1: McCracken's Transfer Model (McCracken 1986:72)**

For meaning to be transferred by advertising, a creative director must find a way to connect a consumer good with a representation of the culturally constituted world. This conjunction is successfully made when the viewer acknowledges this connection by attributing properties of the culturally constituted world to the consumer product (McCracken 1986:75). In addition to advertising also the fashion system can serve as an instrument of meaning transfer from the culturally constituted world to a consumer good in the form of product design (McCracken 1986:74). Meaning residing in consumer goods is further transferred by rituals which act as a conduit to transfer meaning from consumer goods to the consumers (McCracken 1986:78). McCracken distinguishes four different rituals: Exchange rituals, in which meaning is transferred through an exchanged good (e.g. a gift), possession rituals, in which meaning is transferred by obtaining possession of a good (e.g. a housewarming party), grooming rituals, in

which the meaning of a good is transferred by continued actions (e.g. grooming rituals before going out) and divestment rituals, in which a good is erased from its previous meaning (e.g. redecoration of a house that had a previous owner) (McCracken 1986:78-80).

Cele Otnes and Linda M. Scott used McCracken's model to elaborate on the relationship between advertising and consumer rituals. In their research of print advertising of wedding rituals, they showed that the transfer of meaning is not only a one-way but a two-way process by identifying three mechanisms of how advertising can change an existing ritual: The first process called “**ritual change**” is the introduction of new artifacts to a ritual. One example of a ritual change was the successful revitalization of the custom of diamond engagement rings by the diamond cartel De Beers. The second mechanism is called “**ritual transference**” and describes the process of making artifacts of one ritual usable for another ritual. An example of this phenomenon would be De Beers suggestion of adding between layers of a wedding cake jewelry attached to ribbons which would follow the tradition of baking items into cakes that is also observed in other rituals, e.g. Great Britain’s Christmas plum puddings. The third mechanism of how advertising can influence rituals is described as “**ritual constellations**”. It refers to the strategy of presenting established artifacts together with new artifacts as being appropriate for a certain ritual. One example for ritual constellations would be the presentation of electronic and sports articles in advertising for bridal gifts together with more established items like china, picture frames or silverware (Otnes/Scott 1996:35-40).

### **1.2.1.3 Christmas in Japan**

Christmas in Japan as a Christian festival can be traced back to the 15<sup>th</sup> century. A letter written by the Portuguese Jesuit missionary Pedro de Alcacova describes the first recorded celebration of Christmas in an abandoned Buddhist temple in Yamaguchi in the year 1552: Jesuits invited Japanese Christian followers into their quarters to listen to their songs and take part in six masses until the early morning (Sakurai 2016). After the banishment and prosecution of

Christians and the isolation of Japan from the rest of the world, Christmas is documented again in the Meiji period. The first recording of a man dressed up as Santa Claus in Japan tells the story of a Christmas celebration in a Christian women's school in 1874 where Santa Claus appeared with swords and resembled a feudal lord (see Saba 1938:508; cited from Suzumura 2016)<sup>1</sup>. In the 1900s major department stores sold imported goods like Christmas cards and used Christmas decorations like Christmas trees and figures of Santa Claus (see Ishii 2009; cited from Papp 2016:67, 81)<sup>2</sup>. An issue of the weekly pictorial magazine *Asahi Graph* from 1926 presented its readers with pictures of how to properly spend Christmas. Among Christmas tree, Santa Claus and Christmas decorations also pictures of Christmas shopping, Christmas Eve, poinsettia, Christmas cake and Christmas presents like toys were depicted (Kimura 2001:45). In the 1930s Christmas is starting to appear as an entry alongside New Year and other Japanese festivals in handbooks that describe annual events (Plath 1963:309). Shortly after the war in 1946, Christmas celebrations are back to be featured in *Asahi Graph* (Kimura 2001:46). Economic recovery and regaining of national self-confidence led to a boom of social gatherings at Christmas in the 1950s (Ishii 1994:121-122; cited from Konagaya 2001:123, 135)<sup>3</sup>. Office workers went to bars or cabarets after work to join Christmas parties. On Christmas Eve of 1955 more than 1,2 million people visited Ginza and 800.000 people flocked to Shinjuku to enjoy Christmas (Kimura 2006:58). Reports of boisterous celebrations that continued until the morning and kept police forces busy are well documented in newspapers of that time (see Horii 2017, Kimura 2001:45-46). Under the influence of commercialism and mass media in the late 1950s, the celebration of Christmas shifted to home parties focusing on the family (Konagaya 2001:123). David W. Plath found in a survey he conducted in 1960 in Nagano prefecture that half of the households, urban and rural alike, celebrated Christmas at home (Plath 1963:310). From the mid-1980s to mid-1990s, the connotation of Christmas experienced another change

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<sup>1</sup> Saba, Wataru: *Uemura Masahisa to sono jidai*. Tōkyō: Kyōbunkan, 1966.

<sup>2</sup> Ishii, Kenji: *Nihonjin no ichinen to isshō. Kawariyuku nihonjin no shinsei*. Tōkyō: Shunjūsha, 2009 [12005].

<sup>3</sup> Ishii, Kenji: *Toshi no nenjū gyōji*. Tōkyō: Shunjūsha, 1994: 121-122.

as young couples received increased attention as target groups of Christmas celebrations. The consumption pattern emerged that young couples would spend their time at romantic places like Tokyo Disney Land, exchange expensive brand gifts and eat Christmas cake together (Kimura 2006:59). Brian Moeran and Lise Skov observed at the beginning of the 1990s (Moeran/Skov 1993) a vibrant Christmas consumption centered around Japanese youth culture. They describe that during the 1980s the trend emerged for young couples to eat together at an expensive European restaurant, exchange expensive gifts and spending the night together in a hotel (Moeran/Skov 1993:114). Christmas was also spent by having dinner on yachts or going skiing on “candlelit slopes in the Japan alps” (Moeran/Skov 1993:106). A survey of that time revealed that on average 15,000 to 30,000 yen were spent by young people from middle school to university on Christmas presents like jewelry, perfume and cosmetic sets of well-known brands (Moeran/Skov 1993:119). It was reported that a Tiffany store in the Mitsukoshi department store in Ginza sold jewelry worth 20 million yen on a single day (Kimura 2006:59). Also, the end of the economic boom of the 1980s is foreshadowed by changes in consumer patterns in 1991 as the emergence of a trend described by Moeran and Skov is to celebrate Christmas at home rather than outside and young women are encouraged to present their boyfriends with hand-knit sweaters (Moeran/Skov 1993:124-125). In contemporary Japan, a new trend word called *kuribotchi* emerged from youth language in the years 2012 and 2013 that describes the situation of someone spending Christmas alone, implying that he or she has no romantic partner (Weblio 2019b). A study conducted by Line Corporation in December 2019 with more than half a million respondents found that 41% of all male and 35% of all female Japanese in their twenties were *kuribotchi*. In contrast, 23% of all male respondents and 26% of all female respondents stated that they would spend Christmas together with their romantic partner. Looking at all ages, most people reported that they would not celebrate Christmas: 53,7% of respondents said that they would stay at home as usual and 20% answered that they would work.

On the other hand, one quarter or 25.1 % stated that they would celebrate a Christmas party at home and 7.2% said that they would go out to watch Christmas illuminations (Line Corporation 2019).

#### **1.2.1.4 New Year in Japan**

New Year is Japan's most important holiday (Hendry 1999:76, Papp 2016:64). Its origins are rooted in the distant past of Japan, but it can be assumed that the celebration of a new year emerged from ritual festivities related to purification and exorcism that marked the change of a season. This change could be located by protohistoric Japanese between the time after the winter solstice when days grow longer again and the reemergence of nature before spring (Casal 1967:1-2). Originally, festivities related to New Year were celebrated at the full moon of the first month, but the introduction of a calendar system from the mainland which regulated that the start of a new year had to be on the first new moon of the first month led to a fragmentation of traditions (Minzokugaku Kenkyūjo 1955:6). Although no records exist that New Year was indeed celebrated at full moon before the introduction of the calendar system, it is a widely accepted theory based on texts and seasonal rituals of later periods (Enbutsu 1994:105). The full moon can be easily observed and marks an auspicious time for farmers before the start of the new agricultural year (Enbutsu 1994:85-86). On the other hand, the calendar, which was introduced under empress Suiko and prince Shōtoku in 604 as part of reforms to adopt practices of Chinese emperors (Casal 1967:2), was popular among people belonging to the court and the warrior class (Enbutsu 1994:85). Only after the traditions of the latter spread among the general population, it became necessary to distinguish between these two types of New Year celebrations, naming the New Year traditions of the elite *ōshōgatsu* and those of the rural population *koshōgatsu* (Enbutsu 1994:85, Minzokugaku Kenkyūjo 1955:6). The situation was further complicated when the Gregorian calendar replaced the previously used calendar of the court as part of the Meiji reforms in 1872: In general, under the old calendar, the start of the

new year fell on a day between January 20<sup>th</sup> and February 19<sup>th</sup> after a period that is regarded to be the coldest of the year (Casal 1967:2). The introduction of the Gregorian calendar pushed back New Year celebrations and separated the association of *koshōgatsu* with the new moon. As a result, it became custom overtime to conduct festivities related to *koshōgatsu* two weeks later which is a tradition that persists until today (Enbutsu 1994:85). Nevertheless, this explains why Japanese New Year retained its strong relation to spring and why in contemporary Japan numerous traditions related to New Year are conducted as late as End of February. E.g., *setsubun*, a purification ritual for expelling devils that was once a very prominent festivity of New Year is now celebrated at the beginning of February (Mochinaga Brandon/Stephan 1994:12).

A recent survey in 2019 with a sample size of 7,015 participants sponsored by Kibun, a producer of ingredients for Japanese cuisine, found that 83.3% of respondents think of New Year as an important Japanese holiday. 70% of participants stated that they would spend New Year together with their families and roughly 64% said that they would celebrate Christmas. In contrast, a few years earlier in 2011 a survey by the same company asking the same questions revealed that more people were celebrating Christmas than New Year: 65% of participants reported that they would celebrate New Year and 72% stated that they would have a Christmas celebration (Kibun 2019).

### **1.2.2 Advertising strategy**

This chapter serves as an introduction to advertising strategy and is divided into two sections: First, concepts of strategies in advertising are explained (1.2.2.1). Afterwards, a literature review on advertising strategy in Japan is conducted (1.2.2.2).

#### **1.2.2.1 Concepts of strategy in advertising**

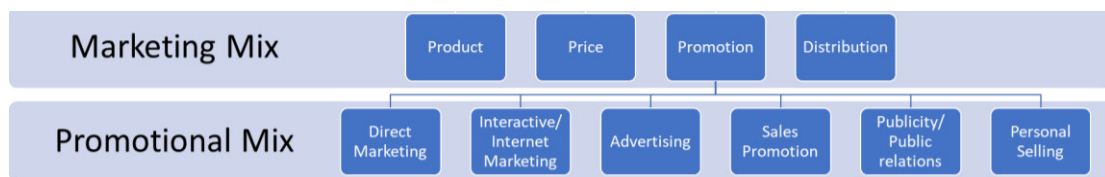
This chapter was split into three sections to facilitate a better understanding. In the first section, advertising will be located within the frameworks of marketing and promotion (1.2.2.1.1). The

second chapter will serve as an introduction to strategies and objectives in marketing and advertising (1.2.2.1.2). Finally, in the third chapter the concepts of creative strategy and creative tactics of advertising are explained (1.2.2.1.3).

#### 1.2.2.1.1 Advertising as part of marketing and promotion

Advertising can be defined “as a paid form of non-personal communication about an organization, product, service or idea by an identified sponsor” (Alexander 1965:9, cited from Belch/Belch 2004:16)<sup>4</sup>. **Advertising** is one element of the **promotional mix** alongside direct marketing, interactive/internet marketing, sales promotion, publicity/public relations and personal selling (Belch/Belch 2004:16).

**Promotion** itself belongs to the **marketing mix**, which also includes the components product, price and distribution. Every element of the marketing mix is part of an **integrated marketing communications** program, which tries to coordinate all communication channels of a company. The integrated marketing communication is founded on a **strategic marketing plan** which formulates marketing strategies based on marketing objectives and selected target markets that affect the entire marketing mix as well as positioning, differentiation and brand strategies (Clow/Baack 2012:24-25). Figure 2 gives an overview of the marketing and promotional mix and the location of advertising in that hierarchy.



**Figure 2: Marketing mix and promotional mix**

#### 1.2.2.1.2 Strategies and objectives in marketing and advertising

**Marketing objectives** apply to the entire company and are therefore often general (Clow/Baack 2012:115). They should be quantifiable and defined by measures like sales figures, target

<sup>4</sup> Alexander, Ralph S.: *Marketing Definitions*. Chicago: American Marketing Association, 1965:9.

market share, profits or target return on capital (Belch/Belch 2004:196). **Communication objectives** of integrated marketing communications are derived from these marketing objectives (Belch/Belch 2004:196). Based on an analysis of the situation, marketing objectives must be translated into communication objectives. Information regarding the targeted market segment, the product, the company and the competitors' brands as well as the intended positioning and desired reaction of customers can support this process (Belch/Belch 2004:198). Common communication objectives are related to the development of the brand awareness, the increase of category demand, the change of beliefs and attitudes of customers, the enhancement of purchase actions, the encouragement of repeat purchases, the building of customer traffic, the improvement of the company's image, the increase of market share, the increase of sales or the reinforcement of purchase decisions (Clow/Baack 2012:115).

Communication objectives should shape the overall communications strategy and the **objectives of** each element of the **promotional mix** (Belch/Belch 2004:31). When planning a promotion, it should be considered which role each promotional element of the mix plays and how these elements interact with each other. Details such as objectives, target groups, time period, applied tools and used media channels must be determined for each promotional element (Belch/Belch 2004:211-212). The coordination and integration of all promotional elements with the goal of managing a company's communications initiatives is the purpose of a **promotion strategy** (Cravens/Piercy 2013:349).

Each promotional element has its own strategy to meet its objectives (Belch/Belch 2004:31). Examples for **objectives of advertising** are the building of brand awareness, the provision of information, the persuasion of the consumer regarding the superiority of a certain brand, the support of ongoing marketing campaigns and the encouragement to take a specific action, e.g., the call of a specific telephone number for quick purchase. Advertising objectives are derived from the company's communication objectives and are formulated in the context of integrated marketing communication (Clow/Baack 2012:143-145).

The **advertising strategy** is based on the **media strategy** and the **creative strategy**. While media strategy is related to the selection of suitable communication channels (e.g., newspapers, magazines, radio, television, billboards) that can reach the intended target audience, the creative strategy refers to the development of the advertising message (Belch/Belch 2004:26, 31). The implementation of the media strategy, called **media execution**, is concerned with the selection of specific media (e.g., a certain newspaper or TV program), the frequency of advertising and the space that will be dedicated to the advertising in the chosen media (West et. al. 2010:392-394). An overview of strategies and objectives in marketing and advertising that were discussed above can be seen in figure 3. Objectives of creative strategy and creative tactics will be described in the following section.



**Figure 3: Strategies and objectives in marketing and advertising**

#### 1.2.2.1.3 Creative strategy and creative tactics

The **creative strategy** is defined as “what the advertising message will say or communicate” and can be contrasted with the **creative tactics** of an advertising spot, which determine “how advertising message strategy will be communicated” (Belch/Belch 2004:237). Creative tactics can also be described as the “manifestation” or “tangible form” of a creative strategy (Punyapiroje et al. 2002:54) and the creative strategy, as “the conceptual idea behind advertising”

(see Felton 1994; cited from Punyapiroje et al. 2002:54)<sup>5</sup>. A similar term for creative tactics is “creative execution” which is the “translation of the proposition [of the creative strategy] to a tangible form” (West et. al. 2010:382, 399).

### **1.2.2.2 Strategy in Japanese television advertising**

A large number of studies have been conducted that analyze Japanese television advertising, among which several papers also contributed to an understanding of strategy and television advertising execution. Many of these research projects compare the advertising of Japan with another country (e.g., see Huruse 1978, Ramaprasad/Hasegawa 1990, Ramaprasad/Hasegawa 1992a, Ramaprasad/Hasegawa 1992b, Lin 1993, Taylor/Okazaki 2015), in most cases the U.S, but there are also attempts to identify unique Japanese features of advertising by solely focusing on Japan (e.g., see Martin 2012, Prieler/Kohlbacher 2016). That being said, only a few studies were explicitly conducted to obtain a better understanding of strategies in television advertising or had a research framework that took strategies into consideration.

Most notably in terms of quantity and research focus are Jyotika Ramaprasad und Kazumi Hasegawa’s three papers concerning strategies in Japanese television commercials. In their first study (1990) a sample of 410 commercials was used. They found that while almost all (91.2%) commercials contained rational appeals, a mutually exclusive categorization of advertising into rational and emotional resulted in 74.87% to be related to the latter. Regardless of whether a high-, medium- or low-involvement product was advertised, emotional advertisement was most frequently used in all categories. High-involvement products are expensive and may involve personal risks for the consumer like houses, cars or wedding dresses. They are contrasted to low involvement products which require little information and thought by the consumers to be bought. As a result, they are perceived as less risky like toothpastes, chocolates and other groceries (Kahn 2013:76). Ramaprasad and Hasegawa’s second study

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<sup>5</sup> Felton, George: *Advertising: Concept and copy*. New Jersey: Prentice-Hall, 1994.

(1992a) explicitly named creative strategies as the topic of their investigation. Following Charles F. Frazer's definition of creatives strategies as message strategies (see Frazer 1983), they found in a study of 451 American and 382 Japanese commercials that no statistical difference between the usage of cognitive-based informational strategies and affective-based transformational strategies existed between American and Japanese commercials. However, among the different types of information strategies the strategies "Hyperbole", and "Comparative" were significantly used more frequently in American commercials, while "USP" strategies were significantly more often featured in Japanese commercials. In their third study Ramaprasad and Hasegawa (1992b) analyzed the same sample they used (1992a) before and analyzed it for rational appeals. It was found that while American, as well as Japanese commercials, frequently used rational appeals, rational appeals would be more strongly utilized in transformational advertising in America, while in Japan rational appeals were more often featured in informational advertising.

Following Ramaprasad and Hasegawa, Carolyn A. Lin (1993) conducted a quantitative content analysis of 464 American and 863 Japanese commercials to compare the usage of rational and emotional appeals. It was found that among rational appeals packaging and availability were significantly more often addressed in Japanese advertising and that special offers and comparison were significantly more often topics of American advertising. In a comparison of stylistic differences, Japanese commercials were interpreted to have a "soft-sell" approach due to being significantly shorter, containing more songs instead of just music featuring more male celebrities instead of spokespersons. On the other hand, a prevalence in America of longer spots that contained animation techniques and male spokespersons were interpreted as a reflection of a hard-sell approach.

A comparison of advertising between countries implies the assumption that there are distinct differences in strategies and execution depending on cultural preferences. However, the attempt of identifying characteristics of advertising that are specific to Japan was criticized, e.g.,

for ignoring to take changing economic or historic conditions into consideration or having a strong bias toward U.S. advertising (see Prieler/Kohlbacher 2016:29-32). Nevertheless, some characteristics of Japanese television advertising have been confirmed over time by different authors, e.g., the frequent usage of celebrities (e.g., Huruse 1978, Belk/Bryce 1986, Lin 1993, Prieler/Kohlbacher 2016) or the preference for an emotional (“soft-sell”) over a rational approach (“hard-sell”) (e.g., Huruse 1978, Ramaprasad/Hasegawa 1990, Lin 1993, Almierajati/Tsuji 2014). Both findings represent choices in advertising design and might be traced back to certain strategies that are pursued by the creators of the commercial. E.g., in Japan, celebrities are used in advertising due to their omnipresent nature and the audience’s familiarity with them (Prieler/Kohlbacher 2016:37). Using a soft-sell approach corresponds to cultural preferences. Applying hard-sell techniques like comparative advertising does not tend to be an appropriate strategy in Japan (Lin 1993:44-45).

### **1.2.3 Literature review of studies related to holiday advertising**

Only a few works exist that deal with the topic of holiday advertising and except for one, all identified sources dealt with material that was related to Christmas. In addition, many studies that use holiday advertising as primary source material focus their analysis on other aspects than the related holiday. E.g., a number of studies exist that examine the influence of television advertising on children's wishes based on an analysis of Christmas advertising (see Caron/Ward 1975, Buijzen/Valkenburg 2000). Furthermore, there are also papers that deal with the representation of children’s gender roles in Christmas spots (see Browne 1998, Martínez et al. 2013). Similarly, Christmas television advertising was also used to analyze the promotion of alcohol in Great Britain (see Barton/Godfrey 1988) and Italy (see Beccaria 2001). There are also historical reviews of American Christmas customs and the role of advertising in that context (see Belk 1989, O'Barr 2006), but television advertising is only mentioned in passing. One study not related to Christmas but the Japanese tradition of exchanging *oseibo* gifts

investigated the influence of different sources of information, namely television advertising, print advertising and acquaintances, on the image creation of gifts. In a survey with 191 participants, it was found that products advertised on television were perceived as conventional and safe choices as gifts. In comparison to print advertising, however, television advertising was regarded to follow too few current trends. 20.8% of all respondents also described television advertising as trustworthy, which was the highest value compared to the other channels (print 11.5%, acquaintances 12%). These results were explained by the fact that products advertised as *oseibo* on television belonged to commonly featured national brands that were considered trustworthy but also not innovative (Minami 1993:20, 28-29).

Among studies that focused on a holiday ritual in their analysis of advertising, the largest contribution was made by Mădălina Moraru who dedicated three papers to the topic of Christmas advertising. Following the debate about standardization and adaptation of advertising, she conducted a content analysis of 40 Romanian Christmas commercials with a special focus on global brands. She found that especially brands of the communications industry were represented in Christmas advertising (30%), followed by brands for chocolate, alcoholic beverages and various other food (15% each). She attributed this result to the fact that these products and services were frequently used during Christmas. The three most frequently featured Christmas symbols were house decorations, presents and Santa Claus. In most commercials (40%) the main character was represented by a male person. It was also noted that the majority of the commercials were from non-Romanian companies. Overall, it was found that Christmas advertising merges global symbols of Christmas with local ones through a process of “hybridization” and that global values are integrated into the local market through the process of “localization” (see Moraru 2011).

Another study, in the form of a survey of 700 participants in Romania, addressed the question what content consumers recognize in Christmas advertising. The Christmas tree (25%), the family (18%) and Santa Claus (18%) were mentioned most frequently, while, when asked

which symbols they would like to see in new campaigns, Romanian dishes, Romanian traditions, Santa Claus and Christmas celebrations with families were mentioned (see Moraru 2013a). Based on a second quantitative content analysis of 33 commercials aired in Romania in 2012, archetypical roles in Christmas advertising were identified from which the gift giver (= a person who gives gifts to others) and the wise decision maker (= a person who makes wise shopping decisions) appeared most frequently. Religious behavior, which was defined to include all traditions related to Christmas (e.g., decorating a house for Christmas), was mainly practiced in advertising by middle-aged and young people. In addition, “slice-of-life” and “story-telling” were identified as the most important execution patterns in the advertising design and the words there was most frequently used were related to the classes “Santa Claus” (e.g., “Christmas tree”, “Christmas presents”) and “celebration” (e.g., “party”, “friends”) (see Moraru 2013b).

A perspective on Christmas in print advertising was given by Anna-Lena Lock who found in a quantitative content analysis of advertising in Austrian magazines that more American than Austrian symbols like Santa Claus and reindeers were featured. Austrian symbols were interpreted as the local aspect of Christmas, while American symbols represent the globalized and commercialized aspect of Christmas (see Lock 2011).

Another important contribution to the understanding of Christmas advertising was made by Joanna Cartwright who wrote a doctoral thesis on the reception of Christmas advertising. For that purpose, she conducted three focus group discussions in 2011, 2012 and 2013 where female participants discussed their opinions regarding Christmas television advertising of four retail brands. She found that emotional advertising with nostalgia or warmth appeals was especially successful in gaining a positive reaction from the audience. “Sadadvertising”, i.e., the inclusion of sad elements in a spot, invoked mixed reactions. Commercials that were resembling reality were preferred over advertising that featured fantasy or animations. Also, the choice of music was important as it was a deciding factor whether participants liked a commercial or not (see Cartwright 2018).

## **2. Research Framework**

In the previous chapter, an introduction to the topic, its theoretical foundations and the current state of research was presented. Build on this foundation, this chapter will outline the research gap that will be addressed in this thesis for which appropriate research questions will be defined (2.1). In a second step, the objectives of these master thesis will be clarified (2.2) and the methodology of this research project explained (2.3).

### **2.1 Research Gap and Research Question**

Above (1.1.3) it was shown that so far only a few attempts were made to identify strategical implications of the usage of holiday rituals in advertising. Previous research focused on the influence of globalization on the depiction of Christmas in advertising (see Lock 2011), the adaption of Christmas advertising to local market conditions (see Moraru 2011, 2013a, 2013b) and the effects of Christmas advertising on consumers (see Cartwright 2018). While Moraru identified creative tactics (e.g., executional frameworks) and discussed strategies (e.g., hybridization) in Romanian Christmas advertising, she only looked on a selected few aspects based on an inductive approach. In contrast, while this master thesis will continue the research on strategies and tactics, it will not only rely on an inductive approach but will also make use of several existing frameworks of advertising research.

The literature review also revealed that apart from Minami's finding regarding *oseibo* advertising, no study results related to other holiday rituals than Christmas were found in the context of advertising. Also, no previous attempt of comparing Christmas and New Year advertising in Japan or any other country could be identified in the literature review. As the sections dedicated to Christmas and New Year illustrated (see 1.2.1.3 and 1.2.1.4), these holiday rituals have very different historical origins in Japan. While most traditions related to New Year developed over many centuries within Japan, Christmas is a comparatively new holiday ritual

that while having developed indigenous characteristics (e.g., Christmas cake), still traces back its origins to American Christmas traditions centering around the Christmas tree and Santa Claus. A comparison of television advertising of these two prominent Japanese holiday rituals will not only highlight differences but will also contribute to an understanding what general characteristics of holiday advertising perhaps exist. Therefore, advertising of Japan's holiday season provides an excellent research object for this study which aims to identify strategies behind the usage of holiday rituals in advertising.

Addressing the research gaps as indicated above, namely 1) the lack of studies focusing on the identification of strategies and tactics in holiday ritual advertising, 2) the absence of research related to advertising related to other holiday rituals than Christmas, 3) the lack of knowledge of differences and commonalities of advertising of different holiday rituals 4), and the unmapped state of holiday ritual advertising in Japan, this undertaking should be guided by the main research question which is stated in the following:

**Q1:** Which strategies are pursued by the use of holiday rituals in contemporary Japanese television advertising?

The purpose of this research question is to find explanations for the usage of holiday rituals in television advertising, i.e., the strategies behind the observed phenomenon. As explained before (see 1.2.2.1), several concepts of strategies can apply to advertising. Whether it is the creative strategy of the advertising itself or the marketing strategy that influences decisions that are made in the creation process of a commercial, various strategies on different hierarchical layers play a role in advertising design. Therefore, the term “**strategy**” is defined in a general sense and understood in the context of the research question as “a detailed plan for achieving success [...]” (Cambridge Dictionary 2020). The term “**holiday ritual**” has been already explained above (see 1.2.1.1) as a word that refers to ritual occasions like Christmas or New Year.

As strategies are plans, they cannot be observed directly. Only elements that are related to the execution of a strategy can be described. As shown above (see 1.2.2.1.3) creative tactics are defined as the tangible form of the creative strategy, i.e., the strategy of an advertising itself. As such, creative tactics are represented by all elements that result from the execution of the creative strategy. While the observation of creative tactics allows an inference to creative strategy, also other strategies may be involved from a higher hierarchical level that influence the creative strategy as stated in the previous paragraph. Nevertheless, whatever strategy is set in place as a “plan” for the advertising, the execution of that strategy in the form of observable tangible elements in advertising design allows an inference back to the originally intended strategies. Therefore, in order to address the main research question about strategies, four research sub-questions are defined that should uncover arguments for potential answers by focusing on observable components of advertising. These sub-questions are the following:

**Q1.1:** How are the rituals and the artifacts of the holiday rituals Christmas and New Year being used in contemporary Japanese television advertising?

**Q1.2:** Which industry categories and products are being advertised in contemporary Japanese television advertising that is related to Christmas and New Year?

**Q1.3:** Who are the target groups in contemporary Japanese television advertising that is related to Christmas and New Year?

**Q1.4:** Which executional elements are being used in contemporary Japanese television advertising that is related to Christmas and New Year?

There is a difference in the underlying theory on which these sub-questions are based between Q1.1 and the others. While Q1.1. is born from research dedicated to consumption rituals (see 1.2.1) and investigates the use of rituals and artifacts in television advertising, Q1.2.-1.4 are related to advertising theory (see 1.2.2) and examine how holiday rituals are influencing the execution of advertising. They address the questions of **who** (= industry categories) advertises **what** (= products) to **whom** (= target groups) in **which** manner (= executional elements). Definitions and a detailed explanation of each research sub-question will be provided below (see 2.2.3).

## 2.2 Methodology

In this section, the applied approach in which the research questions (see 2.1) were answered is being described. It starts with a description of the method for which the content analysis was chosen (2.2.1). Afterwards, the material (2.2.2), as well as the operationalization of the research questions, will be discussed (2.2.3).

### 2.2.1 Method

The method that was chosen for answering the research questions that were defined above (see 2.1) is the quantitative content analysis. There are two main reasons for this choice: The suitability of the method to address the research problem and its standing as a state-of-the art approach in advertising research.

On the one hand, content analysis allows to analyze systematically the structure of large amounts of material. On the other hand, this method supports the analysis of the creation process of mass media content, which is difficult to understand and examine due to its complexity (Maurer/Reinemann 2006:14). The object of the analysis will be a large sample of television commercials. By using quantitative content analysis, the structure of the material, i.e., the executional elements, will be systematically analyzed and the obtained findings can be used to make inferences regarding underlying strategies. As explained in a previous section (see

1.2.2), the process of how various strategies can influence advertising design is complex. While other research methods, e.g., expert interviews, might have been able to explain the development process of advertising strategies more precisely, that approach would have lacked the required scope and potential for a generalization of results. By using quantitative content analysis as method, results will not be obtained from only a few selected commercials but will be based on all observed Christmas and New Year television advertisements of the whole season. In addition, quantitative content analysis is a frequently applied method in advertising research and called “marketing-advertising professional approach” if the goal of the study is to understand the content and form of advertising (Neuendorf 2002:203). As shown above (see 1.2.2.2), numerous studies that analyzed Japanese television advertisements also used quantitative content analysis as their method of choice.

### **2.2.2 Material**

The material for this study was obtained in the winter holiday season of 2015/2016. Japanese television program was recorded in the time period of 6<sup>th</sup> December 2015 to 11<sup>th</sup> January 2016 from 7 pm to 1 am by selecting two channels per day from the five main Japanese television stations of the Kanto Region, namely Fuji TV, Nippon TV, TBS Television, TV Asahi and TV Tokyo. NHK, Japan’s national public broadcasting program, was not included in the recording as no commercial advertisements are broadcast on that channel. The observed time frame started with the “golden time”, the most expensive time slot for advertising, which ranges from 7 pm to 10 pm (Moeran 1996:254).

Channels were randomly selected in cycles in which every channel was chosen once per cycle before a new cycle was started. In case the last and first channel of a cycle were identical and fell on the same day another channel was randomly chosen instead as the first selection of the new cycle. As a result, for every weekday two randomly chosen, non-identical channels were recorded. This method was influenced by Ramaprasad and Hasegawa’s approach

(1990, 1992a, 1992b) which was based on the idea of creating a “constructed week” where all seven days of the week are represented by a randomly chosen channel. The idea of a constructed week was born out of the realization that the “cyclic nature of media content” interferes with a random sampling approach due to different content being feature on different days of the week (Lacy et al. 2001:837). Also, in this study the difference between different weekday’s television program’s content was acknowledged by avoiding random sampling and instead a system of alternating channels for recording was implemented as described above. This also avoided a randomly occurring overrepresentation or underrepresentation of certain channels and allowed to distribute recordings for each channel evenly over the observed time span.

In total, recordings were conducted in the above-described method for ten weeks. This time span was determined by the requirement to capture different phenomena associated with Christmas and New Year in advertising. The first Sunday (6<sup>th</sup> December 2015) of December was chosen as the starting point and the second Monday (11<sup>th</sup> January 2016) of January as the end point. The ending date of the recording was not planned in advance as no information was available to make that decision. Instead, recorded material was constantly monitored after each recording cycle and stopped at the first Monday after ten weeks of observation when new commercials either related to Christmas or New Year were identified for a full cycle. Table 1 gives an overview of all recordings that were conducted to obtain the material for this study. In total, 73<sup>6</sup> recordings of 6 hours were made on 35 days which cumulate to a total of 438 hours.

Channel	Recordings	Hours
Fuji TV	14	84
Nippon TV	15	90
TBS Television	14	84
Tokyo TV	15	90
TV Asahi	15	90
Total	73	438

**Table 1: Overview of recordings**

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<sup>6</sup> Due to an error, one recording was not conducted.

A commercial was defined to be a self-contained unit of advertisement within the advertising break of a television program. This definition leads to the inclusion of advertisements of Japanet, an online retailing company that produces spots in the style of teleshopping commercials which can last up to 90 seconds. In addition, if an advertisement appeared to be consisting of two separate, self-contained spots that could have been also broadcast independently of each other both it was nevertheless regarded as a single commercial unless an instance was observed where the two parts were indeed broadcast independently of each other.

All commercials within these 438 hours of television programming were examined for references related to either Christmas or New Year. In table 2 an overview of references is shown that were used to determine this relationship. References were identified in 1) the texts or dialogues of the commercial, 2) in the featured artifacts and rituals and 3) in the music that was used in the advertisement.

Holiday Ritual	Reference to Holiday Ritual
Christmas	<p>-) <b>Dialog or Text:</b> Christmas, X-Mas, <i>kurisumasu</i></p> <p>-) <b>Related Artifacts or rituals</b></p> <p>-) <b>Related Music</b></p>
New Year	<p>-) <b>Dialog or Text:</b> New Year, 2016, <i>nenmatsu</i> , <i>nenmatsu nenshi</i> , (o)<i>shōgatsu</i> , <i>shinshun</i> , <i>saimatsu</i> , <i>yoi toshi o</i> , <i>nengajō</i> , <i>osōji</i> , <i>hatsuuri</i> , <i>hatsuyume</i> , <i>oseibo</i> , <i>fuyu gifuto</i> , <i>shinnenkai</i> , <i>bōnenkai</i> , <i>shinnen</i> , <i>kotoshi</i> , <i>atarashi toshi</i></p> <p>-) <b>Related Artifacts or rituals</b></p> <p>-) <b>Related Music</b></p>

**Table 2: Overview of examined references**

The words that are listed in table 2 are those by which commercials were identified to be related to Christmas or New Year. Whether or not certain artifacts or rituals are associated with a certain holiday ritual was in almost all cases immediately recognizable. Nevertheless, the full list of artifacts and rituals can be found in the codebook (see Appendix F) as they were also used to answer Q.1.1. While the music of all commercials was examined for references to holiday rituals regarding their lyrics and melody, there was only one Christmas commercial for which the only reference was a Christmas-related song. In all other cases, there were also other references present.

In general, no overlapping between Christmas and New Year advertising was found based on the references listed in table 2 except for a *bōnenkai* spot in which a few Christmas artifacts could be seen in the background. It is important to note that for reasons of simplicity *oseibo* are related to New Year in this overview although this association is a matter of debate. While *oseibo* are known as year-end gifts, their origins are said to be routed in Taoism (Moeran/Skov:122).

Some commercials that were found to be related to Christmas or New Year based on the references given in table 2 were nevertheless excluded from the analysis. One reason for exclusion were cases in which references to more than one holiday ritual were featured, while at the same time references to either Christmas or New Year were not observed to be dominating over the other references. I.e., such a commercial had references to several holiday rituals but could not be considered a Christmas or New year advertisement. As a result, such a commercial could be broadcast during several time periods of the year. E.g., in a spot for the delivery services of the transportation company Yamato Transport, Christmas is mentioned together with other holiday rituals like Valentine's Day or *oseibo*. Other commercials that were excluded were those that only included references to artifacts which are not uniquely tied to one holiday ritual. E.g., although *ozōni* is strongly associated as Japanese New Year dish, its consumption is not necessarily limited to this holiday ritual. Therefore, the mere depiction of *ozōni* itself as it was the case for a commercial that advertised soup powder to create this dish, was not sufficient. Other commercials that were not included in the analysis were those that only incorporated references not directly in the television spot but in clips that originated from another medium like a movie or a computer game. Finally, one commercial was also excluded in which a Christmas tree was only recognizable in the background of a scene lasting only for one second. In total, 267 advertisements with references were identified from which seven were excluded due to aforementioned reasons. The remaining 260 spots consisted of 72 Christmas and 188 New Year commercials.

### **2.2.3 Operationalization of research questions**

This chapter describes the operationalization of the research questions that were defined as sub-questions of the main research question. First, an introduction is given which will describe the general approach to this task (2.2.3.1). Then, for every research question, categories and their definitions are described (2.2.3.2-2.3.3.5).

#### **2.2.3.1 Introduction to operationalization**

In the following, the operationalization of the sub-questions will be explained which will lead to the creation of a category system. Table 3 gives an overview of this category system which organizes the categories of the content analysis by the research question they are associated with. On the left side of the table, the research question is stated to which the categories in the middle column are related. The column on the outer right side gives the source of the definition of the category. These definitions were obtained from previous studies or were created based on the findings of a pre-study. By using an inductive approach, some categories were also derived from the research material itself.

For many categories, preliminary definitions were created during a pre-study. For this pre-study, not the commercials of the research material but online freely available Japanese Christmas and New Year television advertisements from the video platform YouTube were used. The purpose of the pre-study was to build a preliminary coding scheme that was later refined by further findings in the research material. This approach was taken for categories either if in the literature research no previous attempt to identify a definition for that category could be found or if the identified examples of previous studies were judged inappropriate for this research project.

Question	Categories related to	Definitions based on
Q.1.1	Artifacts	Prestudy + Inductive
	Rituals	Inductive
Q.1.2	Industry Category	Based on Dentsu 2020
	Product/Service	Inductive
Q.1.3	Target Group = Characters (Main/All)	Prestudy + Inductive
Q.1.4	General Message Strategy (Main)	Adapted from Clow/Baack 2012 and Laskey et al. 1989
	Executional Framework (Main)	Adapted from Armstrong/Kotler 2014, Clow/Baack 2012 and Belch/Belch 2014
	Music & Sound icons	Prestudy + Inductive
	Settings (Main)	Prestudy + Inductive

**Table 3: Overview of research sub-questions**

### 2.3.3.2 Research question Q.1.1: Artifacts and rituals

Research question **Q.1.1** attempts to clarify **how** artifacts and rituals are used in holiday advertising. A straightforward approach was chosen to tackle this question: Artifacts and rituals were examined 1) whether they were advertised as product or service and 2) whether they were depicted as artifact or ritual (see 3.2.1). Inspired by findings made in the pre-study, a further differentiation for depicted artifacts was made by determining whether they were portrayed as realistic or abstract ritual design elements. As a result, for artifacts, two separate lists were created in the coding scheme. These lists were further expanded during the coding process, however, in general, only artifacts that were observed more than three times were included. All other observations were noted in the remark section. In principle, every artifact was coded only once and together with the largest measurable unit it was part of. E.g., a Christmas bauble on a Christmas tree was not coded separately but was seen as part of the Christmas tree.

For rituals, a similar approach was attempted but as most rituals are only featured rarely in commercials, no meaningful list could be compiled. Instead, an inductive approach was chosen in which for every commercial all observed actions were recorded. After all spots of the material had been viewed, all actions that were identified at least three times and were specifically tied to holiday rituals were included in the results. By following this procedure frequently observed

generic actions like conversations between characters or the presentation of goods or services were ignored in the analysis.

#### **2.3.3.3 Research question Q.1.2: Industry category and product/service**

Research question **Q.1.2** aims to identify **who** commissioned a commercial and **what** is being advertised in a spot. To answer the question of who, related industries were identified and classified according to the industry categories of Dentsu, the major advertising agency in Japan (see Dentsu 2020). An inductive approach was chosen to determine which products or services were advertised in the commercial.

#### **2.3.3.4 Research question Q.1.3: Target groups**

Research question **Q.1.3** focuses on the question to **whom** the message of the advertisement is directed to. I.e., the target group should be identified which is done by examining the depiction of characters in the advertisement. There are two approaches of how target groups can be identified in content analysis: Either the target group is determined by identifying “key persons” in a commercial or the judgment is left to a “coder’s estimation” (Buijzen and Valkenburg 2002:353-354).

This study followed the first approach by applying a system of definitions which was first developed during the pre-study and further refined during coding. One key aspect of this system is that it does not only cover a wide range of social relationships (e.g., family) but also incorporates roles (e.g., Santa Claus) in its assessment of characters and group of characters. By doing so, the analysis not only allows inferences regarding target groups but also provides evidence regarding which characters are incorporated to appeal to the audience in a commercial. The analysis was conducted in two steps:

First, the **main** character or characters were determined. These had to have the longest screen time more than any other featured characters but, in any case,, at least five seconds,

otherwise no main characters were coded. The length of a character's voice-over during an out-of-screen time of that character was added to that character's screen time if the character appeared at least once in the commercial to acknowledge the relative larger importance that is contributed by the commercial to that character.

After determining the main character or characters, **all** other characters were also coded. Exceptions to this approach were cases when characters could not be singled out of a mass of other characters in the background of a scene and were not part of any plot that involved coded characters. In addition, the same character or characters were coded only once per commercial regardless of how often they were featured within an advertisement to avoid any distortions of results by the overrepresentation of certain character constellations within single spots. E.g., if even three couples were depicted in an advertisement, "romantic relationship" was only coded once. Also, characters of which only parts, e.g., arms, were visible, were not coded although their presence could provide context for the coding of other characters. Double-coding the same character was allowed but only in case its social relationship or role changed due to a different focus in the commercial. E.g., if in a scene a family was shown and the camera then would focus on a child, the child would be coded twice once as "child w/family" and once as "family". However, one restriction for double-coding was that the category "others" was not allowed to be chosen. The intention behind the idea of double-coding was to identify those characters within groups who would receive the most attention and therefore presumably were most relevant as target group. While analyzing main characters provides evidence regarding target groups, examining all characters allows identifying further target groups or characters that play an important role in the advertising design of holiday commercials.

The naming of most categories is self-explanatory, however, some explanations are required. "Solo" is the default coding in the absence of other relationships in a scene. The difference between the groups "Business" and "Company" is that the latter refers to only relationships and roles that are related to the advertising company, while the former

encompasses all other business-related relationships and roles. The roles “Santa Claus” and “monk” were kept as separate groups to make them instantly visible in the aggregation of group results. A presenter is defined as a character who is directly speaking to the viewer.

A personality symbol “is a character that represents the brand” (Kotler/Armstrong 2014:463). It is a central character that was created to communicate the advertising message and with which a product or service can be associated with. Examples are Tony the Tiger of Kellogg’s Frosted Flakes and the AFLAC duck (Belch/Belch 2004:281). The understanding of personality symbol in this study follows the two aforementioned definitions, but only considers fantastic, non-human characters like Alien Jones of the brand Boss Coffee or the white dog of the brand Softbank. Such characters are not thought to give a direct indication regarding related target groups which is why personality symbols were not double-coded. This rule was also applied to licensed characters and presenters.

Presenters, personality symbols and licensed characters are considered as TV ad-specific characters as they do belong to the world of advertising. However, when results for main characters were aggregated to groups, presenters were as a sub-group singled out of the larger group of TV ad-specific characters due to their large numbers and internal diversity in representation. The rest of the TV ad-specific characters, most notably personality symbols, were assigned to the group “Other TV ad-specific characters”.

#### **2.3.3.5 Research question Q.1.4: Executional elements**

Research question **Q1.4.** addresses the issue in which manner creative tactics, i.e., the tangible observable components shape advertising design. While Q.1.1. and Q.1.3. arguably also tackle this topic, it is Q.1.4 that inquires deep into that matter by analyzing a large number of executional elements, namely message strategy (2.3.3.5.1), executional frameworks (2.3.3.5.2), music and sound icons (2.3.3.5.3) as well as settings (2.3.3.5.4). In the following, the theoretical

background as well as the chosen approach to analyze these executional elements will be discussed.

#### **2.3.3.5.1 Q1.4 – Main Message Strategy**

According to Clow and Baack, “a **message strategy** is the primary tactic or approach used to deliver the message theme” (Clow/Baack 2012:188). Three main types of message strategies can be distinguished: **Cognitive strategies** which rely on a cognitive processing of rational arguments by the viewer (Clow/Baack 2012:188), **affective strategies** which appeal to viewer’s emotions (Clow/Baack 2012:190-191) and **conative strategies** that are designed to encourage a specific consumer action (Clow/Baack 2012:191). Cognitive strategies are often also equated with the term “informational advertising” and affective strategies are called “transformational advertising” (e.g., see Laskey et al. 1989, Ramaprasad/Hasegawa 1990, Ramaprasad/Hasegawa 1992a, Ramaprasad/Hasegawa 1992b). However, in its original meaning, the term “transformational” relates to the actual experience of using a brand after the exposure to an advertisement which makes this term suitable for content analysis research (Wang/Praet 2016:4). Conative strategies are an addition to the framework made by Clow et al. (2002).

Each of these three general strategy types mentioned above can be further broken down into various sub-strategies depending on the applied topology. The typology for message strategies that was used in this study is mainly based on the classification created by Laskey et al. (see Laskey et al. 1989) with additions from Clow and Baack (Clow/Baack 2012:188-192) and the additional distinction of the sub-strategy “use occasion” as a cognitive strategy. In the appendix an overview can be found that lists all message sub-strategies that were coded in this study (see Appendix C).

Based on this typology, an analysis of applied message strategies was conducted for Christmas as well as New Year commercials in two steps. Following a two-stage approach in categorizing message strategies as suggested by Laskey et al., first, the main strategy was coded

before this judgment was further refined by identifying a corresponding sub-strategy. This process supports the identification of the most important message strategy without losing focus by going into all details of an advertisement. In addition, while advertisements can contain different message strategies at the same time, the main message strategy can usually be clearly identified (Laskey et al. 1989:38). In this paper, only results related to the general strategy of the main message strategy of Christmas and New Year commercials will be presented. Results related to the sub-strategies of the main message strategies and other sub-message strategies that are not related to the main message strategy can be found in the codebook together with comments that detail which words or observations lead to the identification of a certain message sub-strategy (see Appendix G and H).

#### **2.3.3.5.2 Q1.4 - Executional Framework**

Another executional element of advertising is the **executional framework** which “signifies a manner in which an ad appeal will be presented” (Clow/Baack 2012:192). Also called “creative execution” (Belch/Belch 2004:275), “execution style” (Kotler/Armstrong 2014:462) or “executional style” (De Mooji 2019:393), it is a concept of advertising execution with many names and definitions. What all these terms have in common is that they are related to a list of executional frameworks. For this study Clow and Baack’s executional frameworks (see Clow/Baack 2002:71) were complemented with two frameworks (“Personality Symbol”, “Musical”) from Philip Kotler and Gary Armstrong (Kotler/Armstrong 2014:463) and two frameworks (“Celebrity Transfer”, “Humor”) from Marieke De Mooji (De Mooji 2019:401, 416). As Clow and Baack’s executional frameworks are part of a separate model, using them independently lead to coding problems that were mitigated by the addition of the above-mentioned frameworks.

Table 4 provides an overview of all executional frameworks including their definitions. While these definitions were taken from their respective sources, some of them were further

refined. The definition of the framework animation was broadened to also include the techniques CGI and stop-motion. Furthermore, the definition of the framework fantasy was restricted to apply only to commercials that include fantastic elements to clearly differentiate it from the framework dramatization. Dramatization itself was further defined as being story-focused and therefore may apply to unlikely situations in comparison to slice-of-life which always only refers to simple everyday situations.

Executorial Framework	Definition	Source
Animation	Includes animation, CGI or stop-motion.	Adapted from Clow/Baack 2002
Slice-of-Life	People are shown in everyday life situations.	Adapted from Clow/Baack 2002
Dramatization	Similar to slice-of-life but uses greater intensity to tell a story. The story is more important than realism, therefore often includes possible but very unlikely events	Adapted from Clow/Baack 2002
Testimonial	Features a customer in the advertisement to tell about his or her experience with the service or product.	Clow/Baack 2012
Authoritative	Expert authority is being used	Clow/Baack 2012
Demonstration	Shows how a service or product works	Clow/Baack 2012
Fantasy	Contains fantastic elements	Adapted from Clow/Baack 2002
Informative	Presents facts in a straight-forward manner	Clow/Baack 2012
Musical	Shows characters singing	Kotler/Armstrong 2014
Personality symbol	Includes a character or person that represents the brand	Kotler/Armstrong 2014
Celebrity Transfer	Celebrities appear in the commercial	De Mooji 2019
Humor	Humorous elements are being used	De Mooji 2019

**Table 4: Overview of executorial frameworks**

#### 2.3.3.5.3 Q1.4 – Music and Sound Icons

Types of different kinds of music in holiday commercials were defined based on an inductive approach. Major distinctions that were made are based on the nature of the music (song vs melody), the language (English or Japanese), the age of the song (classic or recent) and the relation to the company (connected to brand or company or not). In general, only the longest piece of music of each spot was included in the analysis. However, as an additional requirement, the music had to be at least three seconds long as well.

The distinction between **song or melody** was made based on whether a vocal performance was present in the music or not. A differentiation by **language** was only necessary for Christmas advertisements as foreign language was not used in the music of New Year commercials. Apart from Japanese, only English songs were identified in Christmas commercials. The Christmas song “Feliz Navidad” was categorized as an English song for

reasons of simplicity and because only the English part of the song was performed in the commercial. The definition of whether a song was considered **classic** or **recent** was based on its release date. If the release date was ten years before the broadcasting of the commercial in December 2015/January 2016, the song was considered classic. While the specification of ten years was arbitrary, the differentiation between recent and classic is reasonable, as songs can have either a short-lived life or find a place in the collective consciousness of a nation. The underlying assumption was that a song would have required to accumulate a certain degree of popularity to be used again in a commercial ten years after its release. A song or melody was considered related to the **brand or company** if the lyrics would suggest such a connection or the music was used in another spot of that company or brand before. The latter criterium was difficult to assess, but it was fulfilled if the music in the commercial was well known to be tied to the company or brand. In the case of music related to the brand or the company, no further differentiation regarding the language or the age of the song or melody was made.

In the same chapter also observations regarding the use of sound icons will be summarized. Sound-icons as proposed by Kai Bronner are part of audio-branding. They are of short length and resemble realistic or idealized noises. E.g., the popping sound of a bottle of Coca-Cola is an example of a well-established sound icon of a brand (Bronner 2016:60). Based on findings of this study, an additional understanding of sound icons is suggested that identifies the possibility of sound icons to assume the role of advertising design elements in holiday commercials. Using an inductive approach, sound icons in Christmas and New Year commercials, i.e., short sounds, were analyzed in an inductive approach for commonalities. Requirements were that sound icons were not allowed to be longer than two seconds and be part of the music.

#### **2.3.3.5.4 Q1.4 – Main Settings**

If there was only one setting in a commercial, that setting was identified as the main setting. In the case of multiple settings, one setting was identified as the main setting if it was shown more often than other settings or if it was displayed longer than 50% of the runtime of the commercial. Those settings that either were only rarely shown (e.g., workplaces) or were only utilized by one specific company (e.g., TV studios in the commercials of the company Japanet) were summarized under the term “Other places”.

Unspecified places relate to settings that are spatial but lack characteristics that would allow them to be named. E.g., in a Christmas commercial of the convenience store chain Seven Eleven Christmas cakes are displayed on a table without showing the room or the dimensions of the table itself. Another example from a New Year advertisement is a spot from the apparel retailer Aoki in which the main protagonist, actress Ueto Aya, is riding on a horse shooting arrows at targets practicing the tradition of *yabusame*. Apart from the actress and the horse, there are no other elements shown before the red background of the commercial that could give an indication of the setting. Aside from the main settings, also all settings in every commercial were recorded during the coding process. Double-coding was not applied. These results are not part of the analysis but can be retrieved from the coding sheets (see Appendix G and H).

## **3. Results**

### **3.1 Introduction to the landscape of Japanese Christmas and New Year television advertising**

This chapter serves as an introduction to the results of this master thesis as it will locate the further analysis of this study within the general landscape of Japanese Christmas and New Year holiday advertising. First, a typology of Japanese holiday advertising (3.1.1) will be presented that was created based on the findings that were made in this study. Second, variation within Japanese holiday advertising will be discussed (3.1.2) and based on these explanations (3.1.3) the material will be defined which was included in the further analysis.

#### **3.1.1 Typology of Japanese Christmas and New Year holiday advertising**

When examining holiday rituals in commercials, the problem arises of how to deal with the diverse types of references that can be found in advertising. E.g., while some commercials were specifically created to be broadcast during the holiday season and feature numerous holiday-related references, some spots are the result of adapting an already existing commercial to a holiday ritual by changing only marginal aspects in advertising design. In addition, sometimes a commercial advertises an artifact, in other cases artifacts featured in a commercial are not related to the advertised product or service of that spot. Also, some commercials exist in different versions and within the obtained material also international spots were found. Analyzing all these advertisements together while ignoring these differences would reduce the quality of the obtained results. Therefore, a classification scheme was developed as shown in table 5.

Cluster	Type	Subtype	Total	Excl. Variants	Excl. Short Versions	Excl. Similar Versions	Excl. International Spots	Unique	
Christmas	Christmas Artifact/Ritual	Christmas Artifact/Ritual	40	39	36	34	33	33	
	Christmas Mood	Christmas Mood	17	17	15	14	13	13	
	Christmas Promotion	Christmas Promotion	3	3	3	3	3	3	
	Christmas Sale	Christmas Sale	2	2	2	2	2	2	
	Christmas Campaign	Christmas Artifact/Ritual	3	3	3	3	3	2	
		Christmas Mood	1	1	1	1	1	1	1
		Christmas Giveaway	5	5	4	4	4	3	3
		Christmas Promotional Period	1	1	1	1	1	1	1
		Christmas - Total		72	71	65	62	60	58
	Nenmatsu Nenshi	Nenmatsu Nenshi Artifact/Ritual	Nenmatsu Artifact/Ritual	40	40	35	33	33	33
Nengajō			11	11	10	8	8	8	
Shinnenkai Artifact/Ritual			1	1	1	1	1	1	
Bōnenkai Artifact/Ritual			6	6	6	2	2	2	
Osobo / Winter Gift			2	2	2	2	2	2	
Nenmatsu Nenshi Mood		Nenmatsu Mood	19	16	10	10	10	10	
Nenmatsu Nenshi Promotion		Nenmatsu Promotion	14	12	11	11	11	11	
Nenmatsu Nenshi Sale		Hatsuuri	12	11	11	11	11	11	
		Sainatsu Sale	8	7	7	6	6	6	
		Other Nenmatsu Sale	11	9	9	9	9	9	
Nenmatsu Nenshi Campaign	Nenmatsu Announcement	4	4	3	3	3	3	3	
	Nenmatsu Artifact/Ritual	1	1	1	1	1	1	1	
	Nengajō	1	1	1	1	1	1	1	
	Nenmatsu Giveaway	1	1	1	1	1	1	1	
	Nenmatsu Hatsuuri	24	24	24	23	23	9	9	
	Nenmatsu Mood	6	5	3	3	3	3	3	
	Nenmatsu Promotional Period	14	14	13	13	13	10	10	
Nenmatsu Nenshi- Total		175	165	148	138	138	121		
Shinnen	Shinnen Artifact/Ritual	Shinnen Artifact/Ritual	11	11	9	8	8	11	
	Shinnen Promotion	Shinnen Promotion	2	2	1	1	1	2	
	Shinnen - Total		13	13	10	9	9	13	
Total			260	249	223	209	207	192	

**Table 5: Typology of Japanese Christmas and New Year (Nenmatsu Nenshi/Shinnen) advertising with the number of identified commercials in the material under the consideration of variation**

Both clusters, Nenmatsu Nenshi and Shinnen are related to New Year. However, while commercials that belong to the group Nenmatsu Nenshi focus on the period of the same name, i.e., the time before and after New Year's Day, spots of the cluster called Shinnen do not refer to New Year festivities but instead communicate messages that are related to the coming of a new year. This perspective is also reflected in the name given to this cluster as the word *shinnen* translates to “new year”. Except for one commercial and one variant of that advertisement, all spots classified as Shinnen were also broadcast after the turn of the year. Table 6 shows a revised overview of examined references in spots that is based on this categorization. While commercials associated with Nenmatsu Nenshi and in rare cases also Christmas contained references associated with Shinnen, Shinnen spots would never include any references that were used by either of the other clusters.

Holiday Ritual	Reference to Holiday Ritual
<b>Christmas</b>	<b>-) Dialog or Text:</b> Christmas, X-Mas, <i>kurisumasu</i> <b>-) Related Artifacts or rituals</b> <b>-) Related Music</b>
<b>New Year (Nenmatsu Nenshi)</b>	<b>-) Dialog or Text:</b> New Year, 2016, <i>nenmatsu</i> , <i>nenmatsu nenshi</i> , (o) <i>shōgatsu</i> , <i>shinshun</i> , <i>saimatsu</i> , <i>yoi toshi o</i> , <i>nengajō</i> , <i>osōji</i> , <i>hatsuuri</i> , <i>hatsuyume</i> , <i>oseibo</i> , <i>fuyu gifuto</i> , <i>shinnenkai</i> , <i>bōnenkai</i> , <i>shinnen</i> , <i>kotoshi</i> , <i>atarashi toshi</i> <b>-) Related Artifacts or rituals</b> <b>-) Related Music</b>
<b>none (Shinnen)</b>	<b>Dialog or Text limited to:</b> <i>shinnen</i> , <i>kotoshi</i> , 2016, <i>atarashi toshi</i>

**Table 6: Revised overview of examined references**

For all clusters, several types and sub-types were identified based on commonly shared characteristics of these groups. As five **major types**, Artifact/Ritual, Mood, Promotion, Sale and Campaign were defined.

Advertisements of the **Artifact/Ritual** type are commercials that either advertise an artifact or a ritual of a holiday ritual or present a product or service as an artifact or a ritual. The difference is that some products or services can be considered as artifacts or rituals by default if they are distinctively tied to a holiday ritual. E.g., an advertisement of *kagamimochi* will

belong to the Artifact/Ritual type regardless of the presentation of the product. On the other hand, some products or services that have no previous relationship to a holiday ritual might be presented or explicitly stated as artifacts or rituals. E.g., in a commercial of the instant noodle brand Raoh of the company Nissin, the protagonist is portrayed to long for this meal as being his Christmas dish (see figure 4). While instant noodles are not known as Christmas meal and therefore are not preestablished Christmas artifacts, the suggestion of the commercial that this dish would be suitable as Christmas dinner nevertheless advertises this product effectively as an artifact of Christmas.



**Figure 4: Example for a spot belonging to type Artifact/Ritual: In a commercial of the brand Raoh, instant noodles are advertised as a Christmas meal**

The next main type of holiday commercials is called **Mood** and describes advertisements that include holiday ritual references but do not indicate whether the advertised product or service is to be used as an artifact or a ritual of a holiday ritual. E.g., in a New Year advertisement of the coffee brand Boss, the hardship of truck drivers is portrayed who are separated from their families on New Year's Eve. While the truck drivers are shown drinking the coffee brand Boss, there is no suggestion made that this is related to the holiday ritual New Year itself (see figure 5). I.e., while the commercial is related to New Year, there is no connection between the holiday ritual and the product which stands in contrast to advertisements of type Artifact/Ritual.



**Figure 5: Example for a spot belonging to type Mood: In a New Year advertisement of the coffee brand Boss, the connection between product and holiday ritual is unclear.**

Another holiday advertisement type was given the name Promotion and describes commercials that contain holiday references but instead of advertising a particular product or service promote a certain campaign of the advertising company. E.g., in a New Year commercial of the smartphone game “Schoolgirls Strikers” of the company Square Enix, a special promotion is mentioned that enables players to receive New Year themed costumes for the characters of the game (see figure 6). I.e., not the game itself is advertised but a related campaign. As a result, a connection is made between the advertisement and the holiday ritual that is not related to the product or service in question.



**Figure 6: Example for a spot belonging to type Promotion: A New Year commercial of the company Square Enix for the game Schoolgirls Strikers advertises free character costumes.**

Advertisements of type **Sales** follow a special execution pattern in which a holiday ritual serves as an occasion for a sales campaign. A sales campaign is usually characterized by reduced prices,

but that was not necessarily a requirement for an advertisement to be assigned to this type. E.g., in a Christmas commercial of the electronics retailer Big Camera, neither the word “sale” nor any reduced prices were advertised. However, due to a presentation of multiple goods, it was clear that the main purpose of this advertisement was to promote the sale of various items that were currently offered by the retailer (see figure 7).



**Figure 7: Example for a spot belonging to type Sales: Electronics retailer Big Camera is promoting a Christmas sale by advertising a large range of different products.**

Another form of how a spot was assigned to this group was the depiction of a sales event as the main action in the commercial itself. E.g., in a New Year advertisement of the retail chain Mitsui Outlet Park, a young woman is seen launching forward to grab a heavily reduced item. The connection to New Year is made by the term *saimatsu sēru*, which translates to “year-end sale”. However, if a sale is only mentioned or depicted as one of many actions in the advertisement, a spot will not be assigned to type Sale. In practice, certain keywords were always found in spots that belonged to this commercial type. Apart from keywords that indicate a sale like the word “sale” itself or “bargain”, in most cases also terms like *hatsuuri*, which describe the first sale of the year, or the aforementioned *saimatsu sēru* immediately tie a commercial to a holiday ritual. E.g., several commercials of the travel agency H.I.S. were broadcast under the slogan “Hatsuyume fea” which associates this campaign for selling traveling packages to the season by making a reference to *hatsuyume*, the “first dream” of the a new year.

Finally, spots that belong to the **Campaign** type can be distinguished from the aforementioned other four types by their characteristic of being commercials that appear to not have been originally designed to be related to a holiday ritual. This is a crucial difference as the other types are based on the premise that they were specifically created for the holiday season. More specifically, a spot of the Campaign type appears to be a conventional commercial that with evidence was adapted to a holiday ritual, or makes the impression that it could have been adapted to be related to a holiday ritual by the addition of one or more references. While this definition appears to be complicated on paper, the actual assignment of commercials to this type was not: Many commercials of the Campaign type were also broadcast without any holiday ritual references during the observation period. As the efforts of adapting a commercial with only marginal changes to a holiday ritual cannot be considered equal compared to the complete creation process of a new commercial for the sole purpose to be broadcast during the holiday season, spots belonging to the former are distinguished from the latter as Campaign type commercials. The name “Campaign” that was chosen for this advertisement type stems from the observation that apparently marketers promote a holiday ritual associated campaign by the insertion of a small reference in the commercial. Typical examples of Campaign type advertisements are spots that feature a reference for only a few seconds at the end of the commercial. E.g., the automobile producers Daihatsu, Honda and Suzuki adapted several conventional car commercials to the holiday season by adding an invitation to visit a car dealer during the New Year holidays. The same spots had been broadcast a few weeks before without that invitation. An example for such a reference can be seen in figure 8 which shows Honda’s former mascot NCorokun and Honda robot model ASIMO inviting viewers to the company’s *hatsuuri* event. Some commercials that included this final scene were also found in the material without this reference before the holiday period.



**Figure 8: Example for a spot belonging to type Campaign: Always the same scene is found at the end of various commercials of the company Honda**

As shown in table 6, the five main types of holiday advertising can be further broken down into **subtypes** depending on the cluster they are belonging to. While the types Mood and Promotion are not further differentiated, the type Artifact/Ritual has several subtypes for the cluster New Year due to the large number of different rituals that are subsumed under this term. E.g., while *nengajō* New Year greeting cards are written in anticipation of the New Year, *bōnenkai* celebrations are celebrated in December and *shinnenkai* parties are conducted during the first weeks of the New Year. Between the time before and after New Year, celebrations reach their peak in the Japanese New Year holiday season called *nenmatsu nenshi* which encompasses a range of different rituals like the celebration of New Year’s Eve or New Year’s Day.

Also, the advertising type Sales was further differentiated: Advertising that refers to sales before the turn of the year was given the name “Saimatsu sale”. The word *saimatsu* translates to “end of the year” and was also used in some of the associated commercials of this subtype. On the other hand, the expression *hatsuuri* describes the first sale of a new year. As this term is a preestablished expression in Japanese, a subtype with the same name was created which refers to related commercials. All other spots of the type Sales that were broadcast in the new year were subsumed under the type “Other Nenmatsu Sale”.

Finally, commercials of type Campaign can be differentiated into many different subtypes. As indicated above, the reason for that is that these commercials could be or

effectively are also broadcast without the holiday ritual reference. The definition of subtypes is therefore not based on the content of the commercial itself but only on the inserted reference. E.g., if that small reference happens to turn the advertised good or service into an artifact or ritual, the advertisement will also be grouped to the respective subtype Artifact/Ritual. Therefore, many of the subtypes defined above could also be applied to categorize spots of the Campaign type. In addition, subtypes that are only found among the Campaign type are Announcement, Giveaway and Promotional Period.

In spots that are assigned to the subtype **Announcement**, a short information associated to a holiday ritual is communicated. E.g., in a commercial of the entertainment facilities chain Round 1 an announcement is made at the end of the spot that they have open 24 hours during *nenmatsu nenshi*. Very similar are advertisements of the subtype **Promotional Period** in which a certain time period is specified for a promotion that is related to a holiday ritual. E.g., commercials of the real estate company Sekisui House were almost identical before and after the New Year holiday season except for the written statement at the end of the commercial that a visit of the company's showrooms is encouraged during New Year. In commercials of the subtype **Giveaway**, an item with a reference to a holiday ritual is being promoted that can be received if certain conditions are met, e.g., if the advertised product or service of the advertisement is being purchased. E.g., in two spots for the smartphone game Sangokushi of the company Line Corporation, a Christmas themed character could be obtained for a limited time.

### **3.1.2 Dealing with variation and other special cases in the material**

Among the 260 spots that were identified to incorporate a relevant reference, some commercials were included multiple times due to the inclusion of different versions of that advertisement. However, to reduce a distortion of results due to the inclusion of different versions of the same

commercials, only one version per commercial was included in the analysis. Also, certain groups of commercials were excluded due to their characteristics.

Aside from categorizing commercials into clusters, types and subtypes, table 5 also splits up the total number of spots into various columns. The number of commercials is decreasing when moving from the left to the right as in each column the number of spots is reduced by certain criteria that are applied. I.e., the more on the right side a column is situated in that table, the stricter are the applied limitations that define a group. From the first to the fifth column applied restrictions also grow more substantial as the excluded commercials display less shared and more unique traits. Restrictions applied in column six only refer to commercials of type Campaign.

At the start in the **first column** the total number of spots is listed without any limitations. The first restriction that is applied in the **second column** is that all **variants** of the same commercial are excluded. These variants are almost identical to each other. Differences will in most cases not be not recognizable for the regular viewer and were only identified in this study by repeated watching of these commercials. E.g., two commercials of the fast-food chain KFC, in which Santa Claus is seen flying with a sleigh over a Japanese town while magically bringing fried chicken to the table of various households, are identical except for one spot mentioning that reservations for fried chicken can only be made until 10<sup>th</sup> December.

The **third column** reduces the number of commercials by **short versions** of the same spot. Japanese television advertising is dominated by spots that have a runtime of 15 or to a lesser degree 30 seconds. For some commercials, also a long version of 30 seconds and a short version of 15 seconds exist. Although the emphasis of the advertising message can change due to a shorter cut, the short version of a spot is usually the same as the long version. Therefore, short versions were excluded in the analysis.

In the **fourth column** all **international spots** were removed that were not adapted to the Japanese market. The reasoning behind this measure was that only advertisements were

supposed to be part of the analysis which specifically were created to be broadcast during the holiday season in Japan. As a result, a mere translation of the advertising text to Japanese or a Japanese voice-over were not deemed sufficient. In total, only three international spots were broadcast, from which one was retained due to its adaption efforts. All of them were related to Christmas: Apple's one-minute Christmas commercial with Stevie Wonder was excluded, as was H&M's Christmas advertisement with Katie Perry. An advertisement by Coca-Cola was not removed due multiple adaptations including an added scene which feature a scene in Japan.

In the **fifth column**, advertisements that are very **similar** to each other are excluded. In comparison to the exclusion of variants in third column, the difference between these spots is easily recognizable to the viewer. In fact, commercials that are reduced in the fifth column are unique spots on their own. However, their exclusion is justified in the context of a quantitative content analysis in order to prevent very similar commercials distorting results. While similar commercials appear to be very different to the viewer, their content is almost the same based on the coding scheme that is applied in this study. E.g., although there are five spots with different plotlines of the beer brand Kirin Ichiban that show the Japanese boy group Arashi celebrating a *bōnenkai*, only one of these commercials was included in the analysis as there could be hardly found any difference between them based on their description on the coding sheet.

Finally, the **sixth column** is only relevant for commercials of type Campaign which states that included spots are limited to those with **unique references**. I.e., even if two commercials are different from each other, only one of them will be included if their holiday ritual reference is the same. As it can be seen in table 6, the largest reduction from first to the second column happened for the subtype Hatsuuri for which related spots shrank from 21 to 7. This can be explained by the fact that while automobile makers adapted the commercials for many different car models to *hatsuuri*, always the same type of sequences with relevant references were attached to these commercials. E.g., in all seven Daihatsu spots always a short

scene in the end is shown featuring musician Daigo and actress Katō Rosa clad in Kimono encouraging a visit during New Year (see figure 9). Therefore, while there are seven different Daihatsu spots with holiday references, this number is being reduced to one in the second column as this reference is repeated in all of these advertisements.



**Figure 9:** Scene with singer Daigo and actress Katō Rosa that was shown at the end of all seven Daihatsu commercials.

### 3.1.3 Scope of further analysis

As shown above (see 3.1.1 and 3.1.2), the landscape of Japanese holiday television advertising is very diverse and many different versions of the same commercial can exist. An analysis of commercials without taking these particularities into consideration would lead to problematic results. E.g., by mixing up commercials of type Artifact/Ritual, which tend to be rich in holiday ritual references, with advertisements of type Campaign, which are spots that only contain a few references and are otherwise completely unrelated to a holiday ritual, would lead to very distorted results.

Therefore, unless stated otherwise (e.g., chapter 3.3), all further analysis will focus on commercials of type Artifact/Ritual, Mood, Promotion and Sale. Spots of the Campaign type will be excluded due to being specifically created for the holiday ritual. In addition, all commercials of the cluster Shinnen will not be regarded in any further analysis as they are not directly related to Christmas or New Year, the main topic of this paper. Also, *oseibo* advertisements will be excluded as they do not belong to the New Year holiday ritual.

The number of commercials that are included in the analysis will also be reduced by variants, short, similar, and international versions. As a result, the number of advertisements that will be part of the analysis will refer to the outmost right column of table 5, unless stated otherwise. Table 7 shows an overview of the material which this study will be mainly based on as well as percentual distribution of the various subtypes: In total, 142 holiday commercials based on 51 Christmas commercials and 91 New Year commercials will be analyzed.

Cluster	Type	Subtype	Number	Percentage
Christmas	Christmas Artifact/Ritual	Christmas Artifact/Ritual	33	65%
	Christmas Mood	Christmas Mood	13	25%
	Christmas Promotion	Christmas Promotion	3	6%
	Christmas Sale	Christmas Sale	2	4%
	Christmas - Total		51	100%
Nenmatsu Nenshi	Nenmatsu Nenshi Artifact/Ritual	Nenmatsu Artifact/Ritual	33	48%
		Nengajō	8	
		Shinnenkai Artifact/Ritual	1	
		Bōnenkai Artifact/Ritual	2	
	Nenmatsu Nenshi Mood	Nenmatsu Mood	10	11%
	Nenmatsu Nenshi Promotion	Nenmatsu Promotion	11	12%
	Nenmatsu Nenshi Sale	Hatsuuri	11	29%
		Saimatsu Sale	6	
		Other Nenmatsu Sale	9	
	Nenmatsu Nenshi - Total		91	100%
Total			142	

**Table 7: Simplified overview of this study's main scope**

### 3.2 Usage of artifacts and rituals in Christmas and New Year advertising

In this chapter the results related to the first research question regarding the usage of artifacts and rituals in Christmas and New Year commercials will be summarized. In the first section (3.2.1), a classification of different forms of representation of artifacts and rituals will be presented that is based on findings in this study. Afterwards, these types will be discussed in three chapters dedicated to “Ritual Advertising” (3.2.2), “Ritual Props” (3.2.3) and “Ritual Symbols” (3.2.4). These sections are followed by an additional entry that will present non-ritual advertising design elements that are not artifacts or rituals but nevertheless were found to be important for Christmas and New Year commercials (3.4.5).

### 3.2.1 Types of representation of rituals and artifacts in advertising

As explained above with the advertising type Artifact/Ritual, one form of representation of artifacts and rituals in holiday commercials is simply as advertised **products and services**. As they are intended to fulfill a ritual purpose, the use of commercials that promote products and services as artifacts and rituals is given the name **ritual advertising**. However, naturally, this is not the only way how artifacts and rituals can be portrayed in commercials. One other major way is to incorporate artifacts and rituals in advertising design. E.g., in a commercial of the company Yamazaki, which is well known for its Christmas cake commercials, a Christmas tree can be seen in the background of a table where a mother enjoys a cake with her two daughters. In this scene, the Christmas tree as well as the Christmas cake are used as artifacts. Both are portrayed in a realistic manner, i.e., being used as artifacts and therefore serving as **realistic ritual design elements** in the depicted world of that commercial. Christmas tree and Christmas cakes were essentially used as “**ritual props**” during the filming of the advertisement. In addition, the Christmas cake was advertised as a product by the company. Therefore, this presentation can be described as “**realistic ritual advertising**” as the artifact is portrayed by fulfilling its purpose of an artifact in the reality of the advertisement.

However, it must be noted that although in most cases the classification of an artifact as being advertised in realistic ritual advertising or as a realistic design element is indeed characterized by “realism”, it is the actual usage of an artifact in a ritual or the portrayal of a ritual within the reality of a commercial that defines the categorization. E.g., in a New Year commercial of the health insurance company MetLife, the characters of the Peanuts comics are having fun with New Year rituals like *mochitsuki* and *mochiyaki* with *mochi* and *kine* being artifacts of these rituals (see figure 10). While the actions of these characters are animated, artifacts are used as such in rituals within the reality of the commercial. I.e., artifacts are not reduced to a symbolic meaning but fulfill a functional role in rituals. This portrayal usually coincides with an adherence to established ritual scripts, i.e., a depiction that resembles the real-

life usage of these artifacts and rituals. However, this is not necessarily a requirement for being categorized for realism as defined here, as a product might also be advertised with a new ritual script to encourage its consumption during a holiday ritual. In conclusion, the most important criterium for “realism” is that within the reality of a commercial an artifact or ritual serves a functional purpose that may include but transcend a symbolic meaning.



**Figure 10: Example for the application of a ritual prop: The Peanuts engaging in mochitsuki in a commercial of health insurance company Metlife.**

The opposite to a realistic portrayal is a depiction in an abstract way in which artifacts and rituals are reduced to a symbolic meaning without a functional component. This form of depiction usually coincides with a portrayal that is conceived by the viewer as abstract compared to the real-life application of the artifact or ritual in question. E.g., in the Christmas commercial for fried chicken of the fast-food chain Mos Burger, reindeers that are depicted on the wrappings of the meal are singing a jolly jingle. While in the same spot a reindeer figurine that is placed in the fast-food store can be considered as an artifact that is used as a ritual prop, the same can be hardly said about the chanting animated versions of these animals. Therefore, in addition to a realistic portrayal of artifacts and rituals also a depiction as **abstract ritual design elements** was distinguished in commercials. As these artifacts and rituals are reduced to their symbolic meaning they are named “**ritual symbols**”. While realistic ritual design elements or ritual props also carry a symbolic meaning, they also fulfill a functional role with the reality of the commercial. On the other hand, abstract ritual advertising design elements or

ritual symbols have lost their practical purpose and are reduced to their symbolic meaning. Realistic ritual design elements are always in use within the reality of the commercial, abstract ritual design elements are never in use but simply exist. Frequent application examples of ritual symbols in commercials are the aforementioned use in computer animation, their use as animated depiction in the background of advertisements and their arrangement as decoration at the end of a commercial. E.g., in a New Year advertisement of the travel agency H.I.S. for the theme park Huis Ten Bosch, several artifacts can be seen in the background as animated symbols like Mount Fuji, *daruma* or *hagoita* (see figure 11). They only have a symbolic meaning and they are not serving any functional purpose in the reality of the advertisement.



**Figure 11: Example for the application of ritual symbols in the background of a commercial by H.I.S.**

An example for a decorative arrangement can be observed in a Christmas commercial of KFC in which a takeaway service for fried chicken is promoted. At the end of the commercial an arrangement is presented in which fried chicken is shown together with other artifacts like Christmas balls or candles. The arrangement of these items is staged and there is no indication that the table is part of the reality of the commercial. As a result, the artifacts do not serve a functional role, they are mere objects placed on a table together with the product to enrich it with their symbolic meaning as ritual symbols.

Table 8 shows an overview of all possible forms of how artifacts and rituals can be portrayed in holiday commercials. It is based on the dichotomy of whether an artifact or ritual

is advertised as artifact or service and whether an artifact or ritual is depicted as such having functional properties with the reality of the commercial (“realistic”) or is reduced to its symbolic meaning (“abstract”).

Apart from the aforementioned forms of depiction, namely realistic ritual advertising, realistic ritual design elements (= ritual props) and abstract ritual design elements (= ritual symbols), this schema also creates the hypothetical type of “**abstract ritual advertising**”. Per definition, an artifact or ritual of this depiction form would be advertised as product but depicted in a manner that would bereave it of its functional properties. It is a combination that makes little sense when considering the assumption that advertisers are likely interested in a depiction that emphasis functional properties and encourages the consumption of the advertised products and services in question. However, there were some examples found among the recorded commercials that qualify as abstract ritual advertising: E.g., in a commercial for Christmas cakes of the convenience store chain 7-Eleven, Christmas cakes are simply presented to the viewer without displaying their quality as artifacts in a ritual. They are placed on a large table that lacks dimensionality due to backgrounds being blurred and the absence of any form of plot. The arrangement of the artifacts on the table is obviously staged as they are placed closely around the cakes. Also, a giveaway good is presented that is placed on the table on a spinning plate. The whole arrangement is not a reenactment of a reality-based usage of cakes nor does the commercial try to establish a new usage pattern as any form of plot is absent. Cakes are simply presented as objects without a functional component. In other words, cakes as Christmas artifacts are reduced to their symbolic meaning.

Artifacts and Rituals in Advertising		Advertised as product/service?	
		Yes	No
Depicted as artifact/ritual?	Yes	<b>Realistic Ritual Advertising</b>	<b>Realistic Ritual Design Element ("Ritual Prop")</b>
	No	<b>Abstract Ritual Advertising</b>	<b>Abstract Ritual Design Element ("Ritual Symbol")</b>

**Table 8: Classification of artifact and ritual usage in TV advertisements**

In the following, realistic and abstract ritual advertising (3.3.2), realistic advertising design elements (3.2.3) and abstract design elements (3.2.4) in holiday advertising will be discussed based on the definitions given above. In addition, due to their observed importance also elements in advertising design other than rituals and artifacts will be included in the analysis (3.2.5).

### **3.2.2 Ritual Advertising**

All commercials that included a representation of an artifact or ritual that classifies as Realistic or Abstract Ritual Advertising are categorized to be of advertising type Artifact/Ritual (see 3.1). This of course is explained by the fact that these concepts share the same definition, i.e., describing commercials that advertise artifacts and rituals as products and services. Table 7 shows that in total 65% of all Christmas commercials fell into this category as did 48% of all New Year advertisements. For both holiday rituals, this type was the largest. In other words, the majority of holiday commercials featured a product or service that was advertised as an artifact or ritual. As explained above, ritual advertising can take on two forms: In realistic ritual advertising, artifacts and rituals are advertised as products and services while being depicted fulfilling a functional role as artifacts and rituals within the reality of the commercial, while in abstract ritual advertising, artifacts and rituals are reduced to their symbolic meaning without having any functional properties. Many commercials utilized both forms of depiction. E.g., in a commercial for fried chicken of the convenience store chain FamilyMart, the product is first introduced by a presenter in an abstract way as fried chicken is shown in a close-up with a presenter digitally inserted into the picture explaining the properties of the product. Afterwards, the depiction shifts to realism: A family is shown enjoying fried chicken at a Christmas party at home. However, more frequently a reverse combination of both depiction forms appeared where the initial focus lies on a realistic depiction: E.g., in a New Year advertisement of the fast-food chain KFC a large family is shown enjoying fried chicken and other meals in a room

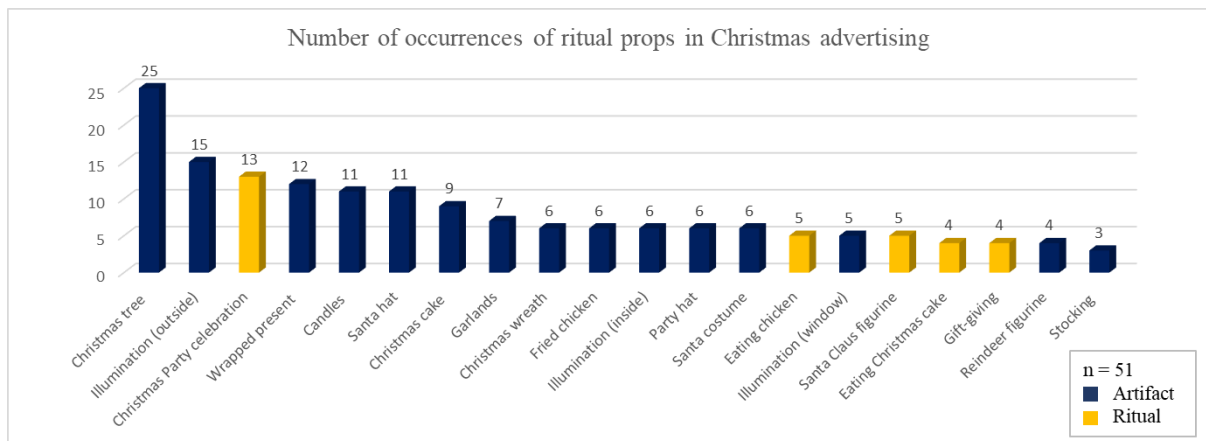
decorated with New Year artifacts which makes clear that this must be a scene happening on one of the first days of the first year when families come together. However, during this realistic depiction, also scenes are included that show the meals removed from the previous scenario and placed on a table together with different artifacts. In this abstract presentation, no humans are appearing, and the meal is arranged for the purpose of display together with the artifacts.

### **3.2.3 Artifacts and rituals as ritual props**

Artifacts and rituals that are used as ritual props, i.e., realistic advertising design elements, will be analyzed in quantitative terms in the following two sections. As explained above, artifacts and rituals can take on the form of realistic ritual design elements in advertising which effectively turns them into “ritual props” of a commercial. The first chapter (3.2.3.1) will be addressing the topic of ritual props in Christmas commercials, while the second chapter will be dedicated to the subject of ritual props in New Year advertisements (3.2.3.2). A minimum requirement for an artifact or ritual to be included in the analysis was to appear at least three times as a ritual prop in the observed commercials.

#### **3.2.3.1 Artifacts and rituals as ritual props in Christmas commercials**

Figure 12 shows an overview of all artifacts and rituals that were used as realistic advertising design elements, i.e., ritual props, in Christmas commercials. In total, about 77% (39/51) of all advertisements contained at least one ritual prop. On an initial glance, three results catch the eye of the observer. There are only a few rituals, colored in yellow, which are depicted in a notable frequency. On the other hand, a large number of Christmas artifacts, depicted in blue color, are found with varying prevalence within commercials.



**Figure 12: Number of occurrences of ritual props in Christmas advertising**

The second observation is that apparently only one ritual is of relevance in advertising, the celebration of the **Christmas party** (see figure 13 for an example). This ritual was observed in 13 advertisements which means that in more than one quarter or 26% (13/51) of all commercials the depiction of a Christmas party was used as a realistic design element. Only one of these commercials did not advertise a product that was related to the Christmas party. As a result, it can be argued that the depiction of the Christmas party is simply a recreation of a potential consumption situation. The third immediately recognizable result is the importance of the Christmas tree as a ritual prop as almost half or 49% (25/51) of all spots a **Christmas tree** was present (see figure 13 for an example).



**Figure 13: Examples of frequently portraited Christmas ritual props: Christmas party, Christmas tree, Christmas wreath, window illumination, santa and party hats as well as fried chicken are found in Mos Burger's commercial for fried chicken.**

**Illumination** lights applied in an **outdoor** setting were found to be the second most often featured ritual prop (15/51). Other applications of **illumination** decoration were those found **inside** of buildings (5/51) and **illumination** decoration placed on **windows** (5/51) (see figure 13 for an example), an area that can be associated with the inside or outside depending on its usage in the commercial. While according to this result, illumination decorations could be considered an important group of ritual props of Christmas commercials, it is important to note that the relation between such a decoration and Christmas is not as strong as in other cultures. Many illumination displays are held in streets or parks for a much longer time into February or March. E.g., the famous illumination decorations of Tōkyō's Marunouchi district were displayed until mid-February in 2018 (Sankei Shinbun 2017). In addition, among New Year commercials several spots advertised the visit of places that have impressive illumination displays. E.g., in a commercial for Yomiuri Land, an amusement park south of Tōkyō, the message of visiting their illumination display during the New Year holidays was communicated. As a result, especially illumination in an outdoor setting must rather be interpreted as a ritual prop that signifies the winter season more than Christmas. This may also explain why outdoor illuminations displays were much more frequently featured in advertising than illumination lights in an indoor and window setting.

Other important ritual props that were identified in commercials were wrapped **Christmas presents** (12/51). Similar to the Christmas tree wrapped presents are easily recognizable and can therefore be used as signifiers of Christmas. In addition, they also help to promote commercial interests in case the advertised good can be given as a present, although the ritual of **gift-giving** (4/51) itself was only rarely depicted.

Although **santa hats** (11/51) and **santa costumes** (5/51) (see figure 13 and 14 for examples) were only coded when the wearer was not Santa Claus and there was no double-coding of these two elements, close to a third of all commercial or 31% (16/51) contained either

of them. There were even more characters dressed up as Santa Claus than there were appearances of Santa Claus who only showed up in seven advertisements (7/51).



**Figure 14: Examples of santa costumes in a commercial of the telecommunications brand Softbank**

The popularity of santa hats and santa costumes might be explained by the fact that they can be worn by the different characters in the commercial, be it the main protagonists or presenters. As such, they prove an effective way to immediately tie an advertisement to Christmas. In addition, the frequent usage of Christmas-related clothes might be also understood as carnivalization of Christmas. Caused by a “reduction of form and function”, space is created that is open for experimentation as well as the construction of Christmas as an event that is differentiated from the mundane world of everyday life (Hirschfelder 2014:30). While Hirschfelder described carnivalization in the context of Christmas markets, his observations e.g., concerning the dechristianization of Christmas as well as the emphasis of Christmas being a fun event (Hirschfelder 2014:29-30) appear to be also valid for Japanese Christmas. In all Christmas commercials, not a single Christian reference was identified, not even an angel was found. In addition, the idea of Christmas as something that is celebrated by having Christmas parties does also emphasize the fun aspect of Japanese Christmas. Therefore, it is not surprising that the void that is created by a lack of a prefixed, commonly shared and understood meaning of Christmas artifacts and rituals invites experimentation in the form of carnivalization. However, it is important to note that dressing up as Santa is not a new phenomenon in Japan as

the liberties that are taken with Santa's costume have been described before as a special aspect of Japanese Christmas already 30 years ago (Moeran/Skov 1993:116). While the idea of dressing up as Santa Claus might be indeed related to carnivalization processes, the prevalence of this observation in Christmas commercials can probably be explained by the simple fact that letting characters wear these clothes provide advertising creatives with a simple tool to establish a connection between the holiday ritual and the protagonists of the advertisement.

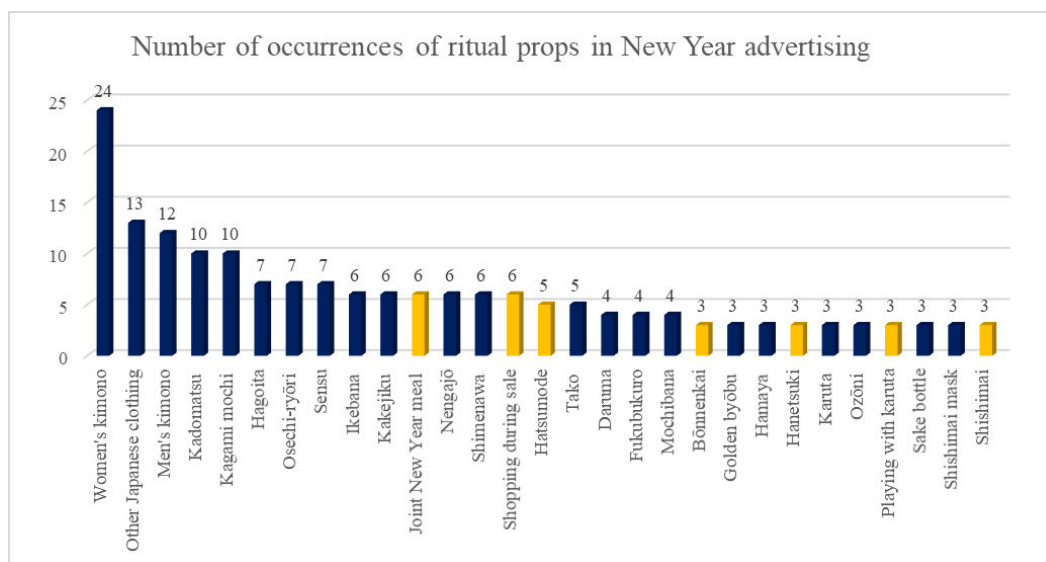
Another artifact that was frequently featured in commercials were **candles** (11/51), which were found to be placed on dinner tables or in depictions of Santa's home. Their subtle but emanating presence seems to make them suitable ritual props for advertising. While candles are artifacts that are not exclusively related to Christmas, **Christmas cakes** (9/51) are very iconic artifacts of Japanese Christmas. In five of nine appearances, cakes were also the advertised product, while in the other four cases cakes were only portrayed as ritual props. In contrast, the depiction of another Japanese Christmas dish, **fried chicken** (6/51) (see figure 13 for an example), is only limited to commercials that advertise that product. It might be concluded that fried chicken seems to either not have the appeal or the significance to be used as a ritual prop in a commercial. Also the **consumption of Christmas cake** (4/51) and **fried chicken** (5/51) was portrayed in almost all commercials in which these artifacts appeared. This indicates that rituals tend to only be shown when a related product is being advertised as an artifact. This was also stated before in relation to the Christmas party and can also be confirmed when looking at the results related to gift-giving.

**Santa Claus** himself makes an appearance as **figurine** (5/51). Together with above mentioned Santa Claus costume and as well as items that are related to him like **reindeer figurines** (4/51) and **stockings** (3/51), it is safe to say that Santa Claus commands a respectable presence in Christmas commercials, especially considering his presence as a non-ritual design element (see 3.5).

In the background of commercials in several cases also **Christmas wreaths** (6/51) could be found as home decoration (see figure 13 for an example). **Garlands** (7/51) and **party hat** (6/51) (see figure 13 for an example) may come as surprising entries in this list but are frequently featured ritual props in Christmas parties. Their association with Christmas can be probably traced back to Christmas parties celebrated in cabarets during the 1950s: A picture from the Asahi Shimbun's edition from the 24<sup>th</sup> December 1955 shows a Christmas party where guests wear party hats in rooms decorated with garlands (see picture at Withnews 2016 and Kimura 2006:59). Party hats might be also seen as part of the carnivalization that was described above in the context of santa costumes and santa hats.

### 3.2.3.2 Artifacts and rituals as ritual props in New Year commercials

Figure 15 shows ritual props that are used in New Year commercials. 64% (58/91) of all advertisements contained at least one artifact or ritual as realistic advertising design elements.



**Figure 15: Number of occurrences of ritual props in New Year advertising**

One observation that can be immediately derived is that by a large margin **women's kimonos** can be identified as the most poignant artifact in New Year advertisements which appeared in more than a quarter, or 26%, of all spots (24/91) (see also figure 16 as an example).



**Figure 16: Examples of frequently portrayed New Year ritual props: Kimono, *kadomatsu* and *shimenawa* in an advertisement for beer of the brand Ebisu**

In general, clothing seems to play an important role in New Year advertising: **Other Japanese clothing** (13/91), e.g., historic clothing or Japanese festival clothing, as well as **men's kimonos** (11/91) take spot number two and three in the ranking of the most frequently depicted artifacts and rituals. As argued above in relation to Santa costumes, dressing up the protagonists of commercials in certain clothes seems to be thought of as effective means by advertisers to convey a relationship between holiday ritual and advertisement. Nevertheless, it must be noted that kimonos or other Japanese clothing unlike santa costumes are not exclusively tied to the New Year holiday ritual and are also worn at other occasions. In fact, there was one Christmas commercial of the brand Asahi Clear, where a woman was shown wearing a red and green Christmas-themed kimono attending a Christmas party. While the last example might hint at certain carnivalization tendencies as discussed before, kimonos in general can be considered well-established New Year artifacts. Especially for women it is tradition to dress up in kimonos for public appearances like *hatsumode* visits at New Year (Reader 1994:111-112). While among clothes that were coded as “Other Japanese clothes” there were also festival clothes which are worn at New Year festivals, what is shared by all of them including those identified as historic clothing or clothing for Kendō is the characteristic of being “Japanese”. In other words, while there are different mechanisms at play why Christmas and New Year-related

clothes are used as ritual props, for commercials of both holiday rituals the usage of related clothing appears to be an important creative tactic. This, as argued before, is likely explained by the effectiveness by which clothes can be used to immediately tie the characters of an advertisement to either Christmas or New Year.

Another observation is that apart from clothing, no clear distinct New Year artifacts can be identified apart perhaps *kadomatsu* (see also figure 16 as an example) and *kagamimochi* to a certain degree even though also these examples are found in merely 11% (both 10/91) of all spots. Their importance in advertising seems to correspond with their relevance in real-life: In an internet survey of 216 women that was conducted by the real estate agency Suumo in 2016, 44% answered that they would decorate their home with *kagamimochi*, 15,3% said that they would use *kadomatsu*. However, more frequently than *kadomatsu*, *shimenawa* were found to be used as New Year decorations according to that study (Maruta 2016). *Shimenawa* (6/91) (see also figure 16 as an example) were also seen as ritual props in New Year commercials but did not occupy the same dominant position as *kadomatsu* and *kagamimochi*. Also, *hagoita* (7/91), *sensu* (7/91) and *osechi ryōri* (7/91) were featured more frequently than *shimenawa* in advertisements. Among these, *hagoita* were also mentioned to be used as decoration by 5,6% of all participants of the aforementioned study. However, this percentage value also included *hamaya* and *hamayumi* (Maruta 2016). While not a single *hamayumi* was featured in any commercial, three depictions of *hamaya* (3/91) in a realistic setting were observed. The prominence of *osechi ryōri* in commercials is also reflected by the popularity of this dish in real-life. According to a survey conducted in 2018 by the market research company Research Plus, 64% of 1000 participants replied that they would have a habit of eating *osechi ryōri* on New Year's Day (Research Plus 2018).

Apart from *shimenawa*, also *ikebana* (6/91), *kakejiku* (6/91), and *nengajō* (6/91) were each featured six times as ritual props in New Year commercials. Ikebana (7.9%) and *kakejiku* (5.6%) were also among the replies in the aforementioned study (Maruta 2016), while the

importance of *nengajō* in Japanese society has been already stressed above. However, except for one spot, *nengajō* did only appear in *nengajō* commercials. Perhaps due to a lack of visual appeal, *nengajō* might not be considered suitable as realistic design elements.

Aside from *hamaya* as stated before, other artifacts that were featured five times or less were not listed in the aforementioned study. This indicates that not only in advertising but also in real-life these artifacts carry less importance. Among these artifacts, *tako* (5/91) was featured as decoration in four of five appearances and only in one case children were shown playing with it. In contrast, *karuta* cards (3/91) and *shishimai* masks (3/91) were never used as decoration and were only portrayed as part of a ritual, i.e., part of a *karuta* card play (3/91) or *shishimai* dance (3/91). Other New Year-related decorative items in commercials were *daruma* (4/91), *mochibana* (4/91) and *golden colored byōbu* (3/91). *Fukubukuro* (4/91) were exclusively shown in commercials of the Type Sales which comes as no surprise as these bags are either advertised as seasonal mystery goodie bags for sale or as free give-away goods. **Shopping during sale** (6/91) was also one of the most frequently depicted rituals in New year commercials. Usually found in spots of type Sales, there was also one commercial of type Mood for the fitness tool Wonder Core in which the product was featured in various New Year-related scenes including a New Year sale and a *shishimai* dance. This observation confirms the finding that was made regarding rituals in Christmas spots which also were depicted in the context of the consumption of the advertised product.

Very similar to that ritual, also all depictions of *hatsumode* except for one were in the context of a consumption situation (5/91). However, all of these four representations were featured in commercials for *yakuyoke* which makes this finding very particular to that type of advertisement. In contrast, observations related to **joint New Year meals** (6/91) break with previous findings as in three cases there was no connection between the advertised product or service and the meal. Furthermore, the depiction of *shishimai* dances, *karuta* play and *hanetsuki* were also always completely unrelated to any consumption situation of the advertised product

or service. **Bōnenkai** (3/91) on the other hand were again depicted in commercials with products both used and not being used in that ritual. An additional observation regarding New Year rituals is that they seem to be more frequently depicted than Christmas commercials. While different sample sizes may be the reason, one potential explanation might be that Christmas rituals are less established in Japan. E.g., the ritual of singing Christmas songs is not known to be practiced in Japan and therefore was also only found once in a Christmas commercial.

Apart from the aforementioned *osechi ryōri* and **sake bottles** (3/91), another featured food item was **ozōni** (3/91). According to a study conducted by the seed company Takii Shubyō among 336 participants during New Year in 2015, 85,7% of all respondents ate *ozōni* (Takii Shubyō 2015). Based on this result, *ozōni* appears to be underrepresented in spots, but this observation together with several examples above also highlights the shaky relationship between artifacts usage in reality and their representation in the advertising world. Reality might serve as a guideline, but the application of ritual props seems to be more driven by the potency of visual representability and symbolic power of artifacts and rituals. E.g., *ozōni* lacks not only the symbolic importance of perhaps the most important New Year food *osechi ryōri* but also does not have the attractive visual features and representability of that food. Similarly, while *kadomatsu* which could be considered as “New Year Christmas tree” with a similar strong symbolic meaning and visual impressiveness may perfectly be included as a ritual prop in New Year commercials, their preparation in real-life might be too much of a hassle or not considered that important.

### 3.2.4 Artifacts and rituals as ritual symbols

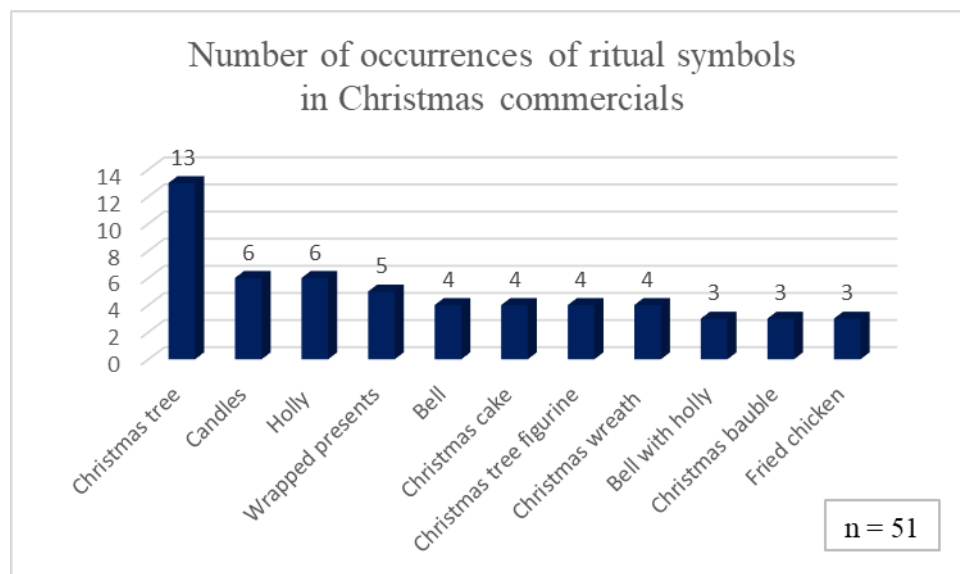
As explained above, a “ritual symbol” in this master thesis is an abstract ritual design element in a television advertisement. Compared to a ritual prop, a ritual symbol is reduced to its symbolic meaning as its functional properties are not depicted in the commercial. In the

following, ritual symbols of Christmas (3.2.4.1) and New Year (3.2.4.2) advertising will be presented.

### 3.2.4.1 Artifacts and rituals as ritual symbols in Christmas commercials

In total, almost half or 45% (23/51) of all Christmas advertisements contained a ritual symbol.

Figure 17 shows an overview of these symbols.



**Figure 17: Number of occurrences of ritual symbols in Christmas commercials**

The most frequently depicted ritual symbol which also leads the list of ritual props is the **Christmas tree** (13/51) which was found in more than a fifth or 22% of all spots. This result confirms the importance of the Christmas tree as an artifact in advertising, be it as ritual symbol or as shown above, as ritual prop. The strong symbolic meaning of the Christmas tree may also explain why **figurines of Christmas tree** enter the scene as symbols (4/51) as well.

Interestingly, there are artifacts that are rarely featured as ritual props but are popular as ritual symbols. E.g., there is not a single representation of **holly** as a realistic design element in any Christmas commercial, but as an abstract design element it is featured in six instances (6/51) as well as in combination **with a bell** (3/51). Similarly, only a single bell was portrayed as a ritual prop in a commercial, while as ritual symbols **bells** (4/51) were featured as individual object as well as together with holly as mentioned before. In addition, all appearances of holly were also

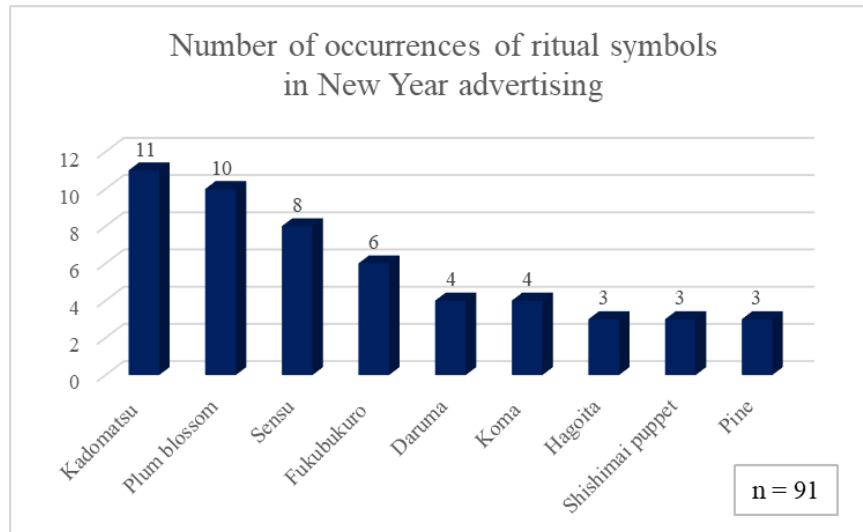
limited to animated objects. These observations demonstrate the suitability of holly and bells as ritual symbols but may also hint at the fact that both do not have an established place as artifacts in Japanese Christmas consumption. One possible explanation is that symbols like holly and bells were introduced to Japan as symbols without ever having been in used as artifacts in that country. That would also explain the highly abstract nature of holly which only appears as animated object in spots.

Except for **Christmas baubles** (3/51), other ritual symbols like **candles** (6/51), **wrapped presents** (6/51), **Christmas wreaths** (4/51), **Christmas cakes** (4/51) and **fried chicken** (3/51) were also listed as ritual props before. It appears that these artifacts are flexible in their presentation and can be depicted in a realistic and abstract manner. However, it must be noted that Christmas cakes and fried chicken almost only appear as ritual symbols in commercials in which they are advertised as products. I.e., the observed phenomenon classifies as abstract ritual advertising as described above (see 3.2.). Only one example was found of a Christmas cake appearing as a ritual symbol in a commercial advertising a product other than Christmas cake, which was fried chicken in that case.

There are two further observations: First, compared to results related to ritual props, any form of illumination is missing as ritual symbol. This is likely due to the fact that illumination is difficult to be depicted in a shortened and abstract form in which ritual symbols are often expressed. In addition, Christmas illuminations might not have the required potency for a Christmas symbol. The second observation is that santa costume and santa hat were not found among Christmas symbols which seems to support the suggestion made above, namely that these artifacts themselves are not as important as the person who wears them.

#### **3.2.4.2 Artifacts and rituals as ritual symbols in New Year commercials**

In total, in more than a quarter or 28% (25/91) of all New Year commercials, a ritual symbol was identified. Figure 18 represents an overview of these symbols.



**Figure 18: Number of occurrences of ritual symbols in New Year advertising**

It might not be surprising that *kadomatsu* are the most prominent ritual symbol with eleven (11/91) appearances. In the context of ritual props, it has been already pointed out that *kadomatsu* are likely overrepresented compared to their real-life usage due to their symbolic meaning which rivals that of the Christmas tree. Indeed, the importance of an artifact as a ritual prop seems to have no correlation with its appearance as ritual symbol as the example of *kagamimochi* shows: There was only one usage of *kagamimochi* (1/91) as a ritual symbol and even that appearance was in a commercial for *kagamimochi*, while it was found in ten commercials as a ritual prop, i.e., the same number as *kadomatsu*. *Hagoita* may follow in the same category: Although they were found seven times as ritual props, there were only three appearances as a ritual symbol (3/91).

Also, the opposite example exists: Although there was not a single appearance of **plum blossoms** as ritual props, they were the second most frequently featured ritual symbol with ten appearances (10/91). Plum blossoms are associated with the first three months of the year as plum trees are known to display the first blossoms after the winter period (Clement 1905:107, 109). As such plum blossoms carry an inherent symbolic meaning that goes far beyond an association with New Year. Apart from the fact that the blossom period and the New Year period overlap, the connection is also rooted in the auspicious meaning that the plum represents.

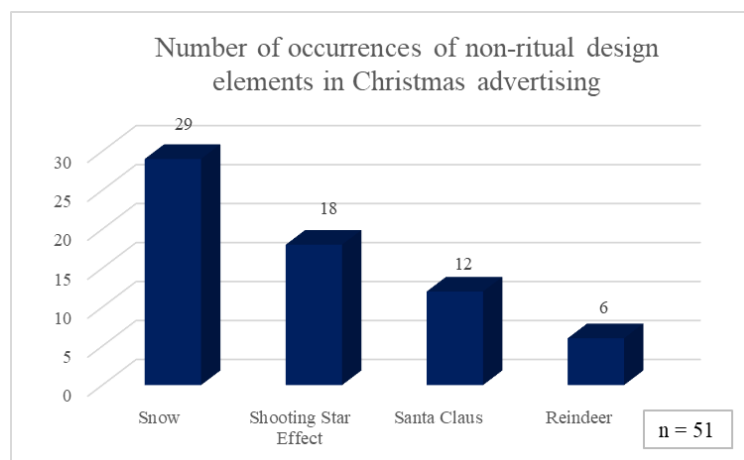
Together with the **pine**, which also had three appearances as a ritual symbol (3/91), and the bamboo, it is part of a popular arrangement of *kadomatsu* (Clement 1905:8). This arrangement of pine, bamboo and plum is known by the name *shōchikubai* and is an auspicious symbol of the New Year (Casal 1967:12). It can only be speculated why the plum as a symbol takes such a prominent spot among ritual symbols in advertising. One possible reason is that the colorful blossoms of the plum tree provide an attractive symbol especially compared to pine and bamboo. However, in case that would be true, why is there only one depiction of *kagamimochi* as a ritual symbol? It has not only a distinctive and easily recognizable shape but also features an eye-catching color duality of white *mochi* and Japanese bitter orange. Recognizability and appeal might be requirements for an artifact to become a symbol. Whether it will be used as such might be rooted in historically grown conventions. It might also be argued that plum blossoms fulfill the role of nature-inspired seasonal signifiers. E.g., in the way red leaves symbolize the autumn, snow the winter and cherry blossoms the spring in Japan, plum blossoms might signify the start of the New Year.

*Sensu* with eight, *daruma* four, *shishimai* puppet and *koma* with three appearances match roughly the frequency of their depiction as ritual symbols, which was seven, four, three and two, respectively. While this occurrence might be a coincidence, it can be said that compared to others these artifacts are flexible in whether they are depicted as rituals props or symbols.

Finally, *fukubukuro* with six appearances has a completely different background compared to all other ritual symbols. *Fukubukuro* are promotional goods that are received as giveaway items or are bought by the consumer. As such they are often being displayed at the end of the spot unrelated to the main content of the commercial. Therefore, it seems that *fukubukuro* appear as ritual symbols to communicate their availability to the viewer.

### 3.2.5 Non-ritual design elements in holiday advertising

So far, preceding chapters were based on observations regarding the usage of artifacts and rituals in holiday advertising design. However, there are other recurring design elements in advertising which do not fit the above-explained framework since these elements cannot assume a role as artifact<sup>7</sup>. This is also the reason why in the following, results will be presented without distinguishing between a realistic or an abstract depiction, as the understanding of these concepts was defined above in a different context. Nevertheless, preferred forms of presentation will be discussed within the text.



**Figure 19: Number of occurrences of non-ritual advertising design elements in Christmas commercials**

The most important non-ritual design element in Christmas commercials as shown in figure 19 is without doubt **snow**. In total, snow was found in the majority of spots or 57% (29/51). Among those spots, actual snow or snow that at least appeared to be natural was found in almost half or 43% (22/51) of all advertisements. However, also animated depictions of snow in the form of snowfall, piles of snow or single snowflakes, i.e., presentation forms that could be considered abstract in a common sense, were frequently present as 29% (15/51) of all spots contained such elements. Based on these findings, it can be said that snow matches or perhaps even surpasses the Christmas tree in terms of importance as design element for Christmas commercials.

<sup>7</sup> Admittedly, some of these elements that will be discussed below could theoretically qualify as artifacts considering special circumstances but for the purpose of simplicity such exceptional cases were ignored.

While snow is a frequently featured design element, an effect in Christmas commercials that can be described as “**shooting star effect**” is also very commonly depicted. More than a third or 35% (18/51) of all Christmas spots contained this effect, which is characterized as a dust of sparkling stars that is moving over the screen before disappearing (see figure 20). In most cases this effect is applied when words or items appear on the screen. It must be noted that this effect is not necessarily uniquely associated with Christmas holiday commercials. That being said, not a single New Year advertisement contained the shooting star effect.

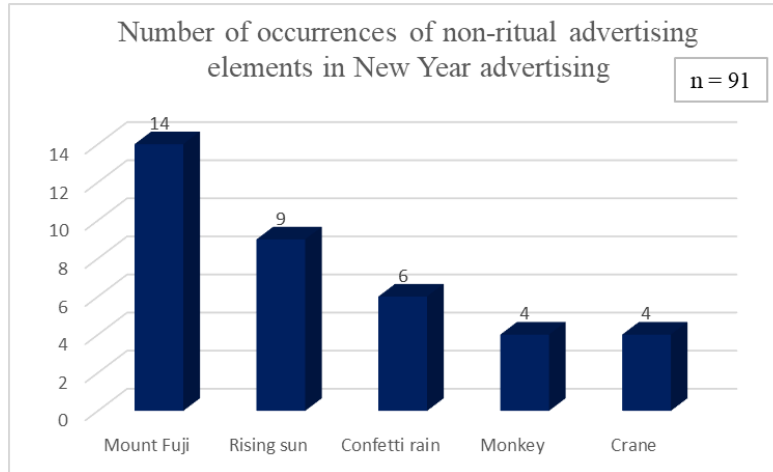


**Figure 20: Example for the “shooting star effect”: Moving from the left side to the right side on the lower half of this picture, an example of the “shooting star effect” in a commercial for the 3DS game “Disney Christmas Resort” can be seen.**

Finally, almost a quarter or 24% (12/51) of all advertisements also contained a depiction of **Santa Claus**. In seven cases Santa Claus appeared as a character in the commercial, while in five additional cases a symbolic representation of Santa Claus was present. Reindeer which are strongly associated with Santa Claus also made their appearance in six spots, among which in three cases the depiction was realistic.

In New Year advertising the most frequently featured non-ritual design element was Mount **Fuji** with 14 appearances (14/91) as shown in figure 21. Only in one case the actual mountain was shown, in all other depictions Mount Fuji was shown in a symbolized form which consisted of its well-known conical shape and snowy top. Another natural phenomenon that was depicted in New Year advertisements was the **rising sun** which with nine appearances

(9/91) seemed to refer to *hatsuhinode*, the first sunrise of the year. However, it must be noted that results for Mount Fuji and the rising sun can partially be explained by the fact that four appearances of both appeared in the logo of H.I.S. Hatsuyume Fair (see figure 11).



**Figure 21: Number of occurrences of non-ritual advertising design elements in New Year commercials**

The most unexpected entry in this list might be the observation that there were seven commercials making use of actual or virtual **confetti rain** (7/91) (see figure 22), while at the same time this design element appeared not once in any Christmas commercial.



**Figure 22: Golden confetti rain, pine, red/white *kōhaku* background and *nanten* twig with red berries in a commercial of Kikumasamune**

The color of that rain was either gold, red and white, which is also known as the auspicious color combination *kōhaku*, or a mix of these colors. A commonality of commercials that featured confetti rain was that there were either no characters in the advertisement (3/7), or main characters belonged to the group of ad-specific characters (4/7), i.e., presenters or

characters that only appear in commercials. In other words, these commercials focused on presentation and placed the advertised good or service in the center of the advertisement.

Finally, also two animals with a strong association with Japanese New Year, **monkey** and **crane**, appeared four times (4/91), respectively. According to the Chinese zodiac, the monkey was the animal of the year 2016. Also, the crane is an auspicious symbol as is said to live for 1000 years and therefore represent longevity (Brandon Mochinaga 1994:38).

Based on the results above, non-ritual advertising design elements might be divided into three groups: Nature-based (e.g., snow, Mount Fuji, Rising sun), mythological (Santa Claus, reindeer, monkey, crane) and stylistic (shooting star effect, confetti rain) advertising design elements.

### **3.3 Industry category and product/service**

Chapter 3.3. summarizes the results that were gathered following the second research question: First, an overview of the advertised products in the commercials will be presented (3.3.1). Afterwards, a more detailed look at the involved industries will be made (3.3.2).

#### **3.3.1 Products and Services**

In the following, Christmas (3.3.1.1) and New Year (3.3.1.2) commercials were manually clustered to identify patterns and create groups of products and services with a similar underlying advertising idea. The starting point of the clustering was the categorization based on the types Artifact/Ritual, Mood, Promotion and Sales which were defined above (see 3.1). In a second step, these four groups of spots were allowed to be split up and regrouped based on shared advertising ideas. Such ideas could be related to either major rituals (e.g., gift-giving) or a shared theme (e.g., leisure). The resulting clustering corresponds partly to subtypes of the Artifact/Ritual type as described above (see 3.1.2), however displays a higher degree of detail. On the other hand, the type Sales was not further differentiated in its subtypes as this was not

seen to provide any value in the context of this analysis. Table 9 shows the results of this clustering process. The colors red (Artifact/Ritual), blue (Mood), green (Promotion) and yellow (Sales) indicate which of the four advertising types the products or services belong to.

<b>Christmas Party</b>	<b>14</b>	<b>Consumption during Christmas time</b>	<b>10</b>	<b>Mood (Christmas)</b>	<b>11</b>
Fried chicken	6	Amusement park visit	1	Telecommunications	5
Christmas cake	4	Chūhai	1	Smartphone game	3
Beer	1	Cola	1	Health insurance	2
Cleaning agent	1	Cola	1	Financial services	1
Lobster	1	Detergent	1		
Vinegar	1	Donuts	1	<b>Christmas related Promotion</b>	<b>2</b>
		Handheld videogame	1	Smartphone game promotion	2
<b>Christmas Presents (Gift-giving)</b>	<b>12</b>	Instant noodle	1		
Handheld videogame	6	Shopping center visit	1	<b>Christmas related Sale</b>	<b>2</b>
Jewelry	2	Sparkling wine	1	Electronics Retailing	2
Bags	1				
Beauty electronic appliances	1				
Electronic dictionary	1				
Toys and other children's equipment	1				
<b>Christmas (n = 51)</b>					
<b>Shōgatsu</b>	<b>17</b>	<b>Shinnenkai</b>	<b>1</b>	<b>Mood (New Year)</b>	<b>9</b>
Beer	2	Beer	1	Smartphone game	2
Kagami-mochi	2			Telecommunications	2
Sake	2	<b>Bōnenkai</b>	<b>2</b>	Canned coffee	1
Soba/Udon (instant noodles)	2	Beer	1	Cola	1
Crab	1	Medicine	1	Fitness tool	1
Fried chicken	1			Health insurance	1
General retailer sale	1	<b>Yakuyoke</b>	<b>4</b>	Real estate services	1
Groceries for New Year meal	1	Yakuyoke	4		
Japanese food ingredients	1			<b>New Year related Promotion</b>	<b>8</b>
Osechi-ryōri	1	<b>Toshidama Usage</b>	<b>1</b>	Smartphone game promotion	4
Photobook	1	Toy	1	Digital newspaper promotion	1
Smartphone game	1			Electronics retailer promotion	1
Supermarket promotion	1	<b>Lottery</b>	<b>5</b>	Glasses retailer promotion	1
		Lottery	3	Shopping center promotion	1
<b>Ōmisoka</b>	<b>1</b>	Convenience store promotion (lottery)	1		
Smartphone game	1	Supermarket promotion (lottery)	1	<b>New Year related Sale</b>	<b>19</b>
				Apparel sale	11
<b>Nengajō</b>	<b>9</b>	<b>Leisure</b>	<b>7</b>	Automobile sale	3
Printing services	5	Travel	4	Electronics sale	2
Postal services	2	Amusement park visit	1	Obento sale	1
Printer	2	Horse racing	1	Shoes sale	1
		Second hand books sale	1	Shaver	1
<b>Ōsōji</b>	<b>2</b>				
Cleaning device	1	<b>Watching Television</b>	<b>6</b>		
Second hand books	1	Pay-TV	4		
		Television and audio set	1		
		TV guide	1		
<b>New Year (n = 91)</b>					

**Table 9: Overview of advertised products and services**

### 3.3.1.1 Christmas Products and Services

For Christmas, products and services were grouped into six groups. Three of them are derived from type Artifact/Ritual (3.3.1.1.1), while the other groups are based on commercials which were categorized as belonging to type Mood (3.3.1.1.2), Promotion and Sale. As there are only

four Christmas spots belonging to the last two types, the findings of the related groups were summarized in a single chapter (3.3.1.1.3).

#### **3.3.1.1.1 Product/service groups related to Christmas advertising of type Artifact/Ritual**

For Christmas, two major rituals were identified that serve as ideas for advertising: The **Christmas party** and the ritual of giving Christmas presents. Except for one Christmas cake advertisement, all commercials that advertised a product for the Christmas party also depicted such a celebration. In addition, a family-centered type of party where fried chicken and Christmas cakes are consumed was dominating. In 10 of 14 spots either the party was being depicted to be celebrated by the nuclear family or family members were at least one of the featured consumers. Five of six spots that featured the product fried chicken belonged to this group as well as four of five commercials that featured a Christmas cake. Only three commercials featured both fried chicken and Christmas cake in the plot of the commercial, which might hint at a certain rivalry between these two products. Families may opt for either a Christmas cake or fried chicken but not for both on Christmas Eve. Advertisers therefore might not be inclined to draw attention to the competing product for the Christmas dinner table. This idea is supported by the observation that a commercial by the supermarket retailer AEON that advertises lobster as the main dish of the Christmas party does not feature Christmas cake and fried chicken on the table, despite a large variety of other meals like roast beef and salad on display. Apparently, viewers of the commercial should not be unnecessarily reminded of the two dishes that are usually eaten at Christmas.

Another observation regarding Christmas cakes is the advertising of a sushi-based cake. One commercial from food manufacturer Mizkan advertised vinegar as an ingredient for such a cake. Studies on Japanese Christmas cakes (see Konagaya 2001, Kimura 2006) do not mention this variation. Advertising of this type of cake is likely inspired by *hinamatsuri* cakes. These cakes are formed by scattered sushi (jap. *chirashi sushi*), which is a traditional meal of

*hinamatsuri* (Ōnishi 2017). In other words, it appears that an artifact that originated in the context of another holiday ritual was advertised in this case for Christmas as well. This phenomenon was described by Otnes and Scott (1996) as “ritual transference” which is an attempt by advertisers to communicate to consumers that “certain ritualized products and services are now appropriate (perhaps even required) in new ritual contexts”. On the other hand, the advertising of lobster as a Christmas dish as described above, could be interpreted as “ritual change” as defined by Otnes and Scott as this meal is usually not served for Christmas: An online survey conducted by the marketing research company Intage in 2016 does not list lobster among the most frequently consumed meals and drinks of Christmas while Christmas cake, roasted and fried chicken take the top spots (Intage Gallery 2017).

As mentioned above, Christmas parties are usually depicted in the context of the family with Christmas cake and fried chicken. However, as the occurrence of the product “beer” indicates, one advertisement of the brand Asahi Clear also featured a party that showed friends celebrating together. This commercial did not feature any Christmas cake or fried chicken which may also suggest that the presented party followed more the tradition of a *bōnenkai* than a classical family-centered Christmas party. In addition, there was also another commercial for a cleaning agent of the brand Kao Magic which showed a woman celebrating together with characters of the television series Barabapapa a Christmas party with a Christmas cake. Therefore, it can be said that while a family-centered type of the Christmas party is dominating the advertising landscape, also other types of Christmas parties appear.

The second ritual-based advertising idea for Christmas commercials is related to **gift-giving**. The recipients of gifts are either women (8/12) or children (5/12) which suggests that the buyers of the advertised presents are men and parents. Indeed, in the two commercials related to jewelry, it is men who are shown handing over presents to their female romantic interest. It must be noted that in three commercials that advertise handheld videogames as presents, the depicted women are depicted together with a group of friends. Therefore, the

occurrence of women in Christmas commercials is not necessarily tied to a romantic context. That being said, jewelry, bags and beauty electronic appliances may serve as presents to women in romantic relationships. The dominance of handheld videogames hints to a certain suitability of these products as Christmas gifts. However, as three of these commercials were from the same company, Nintendo, this observation should not be overestimated in its significance.

The next large cluster of Christmas advertising belongs to a group of products and services which do not specify at which occasion their consumption should happen aside from mentioning “Christmas”. As these products and services are neither advertised in the context of a Christmas party or gift-giving, they are clustered in a separate group called **“Consumption during Christmas time”**. In addition, two commercials of type Mood, which featured cola and a *chūhai* drink, as well as one spot of type Promotion, which advertised a shopping center visit, were assigned to this cluster. Even though the two commercials of type Mood by definition do not specify cola and *chūhai* as artifacts, it is nevertheless assumed that their usage during Christmas time is suggested. The shopping center advertisement of the category Promotion was added for a similar reason as it is likely that the spot was broadcast to encourage a visit during Christmas time. In general, commercials in this cluster appear to have the intention of associating the consumption of products or services with Christmas which do not have a preexisting connection with this holiday ritual. E.g., while products that are related to the Christmas party or gift-giving appeal to existing needs for artifacts in these rituals, the connection between Christmas and goods like detergents or instant noodles is not self-explanatory. These cases can be understood within the framework of Otnes and Scott as “ritual change”, i.e., as an attempt by advertising to establish new consumption rituals. In that sense instant noodles can be seen as a new suggestion for a Christmas meal and the fragrance of a detergent can serve as means to increase the Christmas spirit during the holiday season. Although instant noodles and detergents are not preestablished artifacts of Christmas, they can become artifacts if consumers use them according to the presented ritual scripts.

#### **3.3.1.1.2 Product/service groups related to Christmas advertising of type Mood**

The fourth cluster of products is based on spots of the **Mood** type which follow the definition of that type of not specifying the connection between the advertised product or service and Christmas. E.g., in a commercial of the financial institution Daiwa Shōken Group, a group of foreign musicians is shown performing the Christmas song “Feliz Navidad”. Neither is a reason given how a foreign Christmas song is related to the bank or is there an obvious reason that could be guessed. Also, none of Otnes and Scott’s established modes of how advertising is influencing a ritual can be identified here. This leads to the conclusion that advertising classified in the Mood category does not attempt to influence holiday consumption but rather incorporate properties of the holiday to further advertising purposes. E.g., in the aforementioned example, an explanation for the appearance of foreign musicians might be that Daiwa Shōken Group would like to emphasize its international business competency. Christmas as a holiday with foreign roots would further support such an objective. Another example is a Christmas commercial of the health insurance company Metlife that features characters of the Peanuts comics in jolly Christmas celebrations. Neither is the suggestion made in the spot nor would it be plausible to think of Christmas as an appropriate opportunity for selling health insurance. It is rather likely that references to Christmas are used to increase the appeal of the commercial. It appears that there is a tendency for high-involvement services like health insurance and financial services to be featured in advertisements of type Mood. The same seems to be true for smartphone games and telecommunication services.

#### **3.3.1.1.3 Product/service groups related to Christmas advertising of type Sales and Promotion**

The remaining two clusters of Christmas spots corresponded to type **Promotion** and **Sales**. Two spots for the smartphone game School Girls Strikers advertised the promotion that players could receive Christmas-themed costumes for their characters. This observation hints again at the possibility that advertisers used the holiday ritual Christmas to increase the appeal of promotion.

In contrast, two spots of type Sales by the electronic retailers Big Camera (see figure 7) and Yodobashi Camera apparently used Christmas as an excuse to further their sales goals. While the advertisement of Yodobashi Camera also mentioned the purchase of Christmas presents as a reason for shopping, this was just one of many suggestions. In the commercial for Big Camera, the purpose of the sale was not explained at all. Apparently, Christmas spots of type Sales are not specifically targeting shoppers who are looking for Christmas presents but similarly to advertisements of the Type Mood or Promotion infuse their offering with the spirit of Christmas to increase their appeal.

### **3.3.1.2 New Year Products and Services**

This section discusses groups of products and services that are related to New Year and share similar advertising ideas. Compared to Christmas commercials, the landscape is more fragmented with some groups consisting of commercials of different advertising types. In the first section (3.3.1.2.1), all groups will be discussed that are either derived from the Artifact/Ritual type or have mixed origins. Subsequent chapters will be taking a look at products and services of spots of type Mood (3.3.1.2.2), Promotion (3.3.1.2.3) and Sale (3.3.1.2.4).

#### **3.3.1.2.1 Product/service groups related to New Year advertising of the type Artifact/Ritual and mixed sources**

As described above, the time of *nenmatsu nenshi* encompasses a number of different major rituals. This is also reflected in the defined clusters for the products of this holiday ritual. For the biggest event of the New Year holidays, *shōgatsu* or New Year's Day itself, almost all advertised products are related to food and drinks. Typical New Year food like *osechi ryōri*, *toshikoshi soba* or *kagamimochi* were featured alongside other meal suggestions like crab or fried chicken. Japanese food-related ingredients, groceries for New Year meals as well as drinks like beer or sake were also depicted. Based on context, one spot of a supermarket retailing chain that belonged to type Promotion was also placed in this group. The same was done for a

photobook commercial of the company Fujifilm which showed a scenario happening on New Year's Day. In addition, also one advertisement of the general retailer Komeri belonging to type Sale can be found in this group due to the explicit mentioning of *shōgatsu*. Finally, as one of the few commercials not related to food in this group, there was also a spot of a smartphone game which advertised the function of sending New Year greetings within the game.

One commercial explicitly advertised the use of a smartphone game on *ōmisoka*, the day before *shōgatsu*. One beer brand was depicted to be consumed during a *bōnenkai* party, another beer brand was shown to be used during a *shinnenkai* party. In addition, one spot also advertised medicine that would help to digest the hearty meal of a *bōnenkai*. Also, the tradition of New Year cleaning called *ōsōji* was the idea behind two commercials, among which one advertised a cleaning device, while the other encouraged the sale of old books to a second-hand bookstore. The religious aspect of Japanese New Year is reflected in the occurrence of four commercials that advertise *yakuyoke* services of shrines. One commercial for the brand Beyblade also suggested the usage of *toshidama* money to purchase toys of that brand. **Lotteries** are also popular around New Year which is reflected in commercials that advertised different types of lotteries. One advertisement of the supermarket chain AEON and the convenience store chain Lawson promoted a lottery as part of a promotion of their actual services.

One group of commercials was also singled out for the shared purpose of suggesting ways of spending **leisure time**. Among these were four spots that belonged to a campaign by the traveling agency H.I.S., while the other three suggested an amusement park visit, the enjoyment of a horse race or the purchase of secondhand books as leisure time activities. While **watching television** was also presented as a way to spend leisure time, it was singled out as a separate group. Not only commercials for three different pay-TV services (see figure 23 for an example) were identified but also one advertisement for a TV guide and one spot that advertised the sale of a television and audio set. This comes as no surprise as watching television is known

to be a popular pastime activity during the New Year holidays. E.g., in a recent survey with 1805 participants of the e-book service Booklive about plans for the New Year holidays, “watching television” was the most frequently chosen answer by women (57.8%) and the third most often given reply by men (40.8%) (Booklive 2019).



**Figure 23: In a commercial of Docomo’s pay-TV service the topic of watching television during the New Year holidays was addressed.**

As pointed out above in the context of Christmas advertising, examples for advertising influences on consumption rituals as described by Otnes and Scott could also be identified for New Year advertising. E.g., an example for “ritual transference” might be seen in KFC’s advertisement for a special take-away New Year meal. This commercial seems to attempt to repeat KFC’s success of introducing fried chicken as Christmas meal in Japan. On the other hand, an example for “ritual constellations”, a form where an artifact that was previously unrelated to a holiday ritual is presented together with established artifacts to suggest a relationship can be seen in a commercial for photobooks by the company Fujifilm. In that advertising, a group of Japanese dressed in kimono are shown on New Year’s Day gathering in a room with New Year artifacts around a table with New Year food viewing together a photobook. Taking the suggestion from the spot, this product would be an appropriate New Year present that could be viewed together with family and friends during the holidays.

#### **3.2.1.2.2 Product/service groups related to New Year advertising of the type Mood**

Like Christmas commercials, **New Year** advertisements of type **Mood** appear to use holiday ritual references to bolster their appeal. E.g., in a commercial for the brand Coca-Cola Zero men and women are shown drinking the advertised beverage with the question being asked in the voice-over whether the viewer has already enjoyed the brand in the new year. Afterwards, the spot is closed with the greeting “Happy New Zero”. Apparently, the insertion of these holiday ritual references serves the purpose to make the spot more relevant to the viewer and as a result, increase the appeal of the advertisement. Similar to Christmas commercials, other products and services that were found in advertisements of type Mood were smartphone games, telecommunication services and high-involvement services like health insurances and real estate services. In addition, also spots for a can coffee brand and a fitness tool were observed.

#### **3.3.1.2.3 Product/service groups related to New Year advertising of the type Promotion**

Among **New Year-related advertisements of type Promotion**, especially those that were related to smartphone games were frequently observed with four spots being identified. This finding goes along with those made about Christmas-related advertisements of type Promotion as three spots two were also advertising smartphone games. It can be argued that this tendency can be explained by the relative ease and low costs by which promotional features like characters or items can be distributed for these games. As these promotional elements are tied to the product, these commercials also serve as advertisements for the games themselves. Therefore, by including references to New Year, commercials of type Promotion might also increase their overall appeal. Apart from smartphone games, other products and services that were found in advertising belonging to type Promotion were those of a digital newspaper service, an electronics retailer, a glasses retailer and a shopping center. The relationship of these retailers and the shopping center with the holiday may also be explained by creative choices,

but it is also likely that another purpose of these spots is to exploit business opportunities which are provided by the long holidays in Japan during New Year.

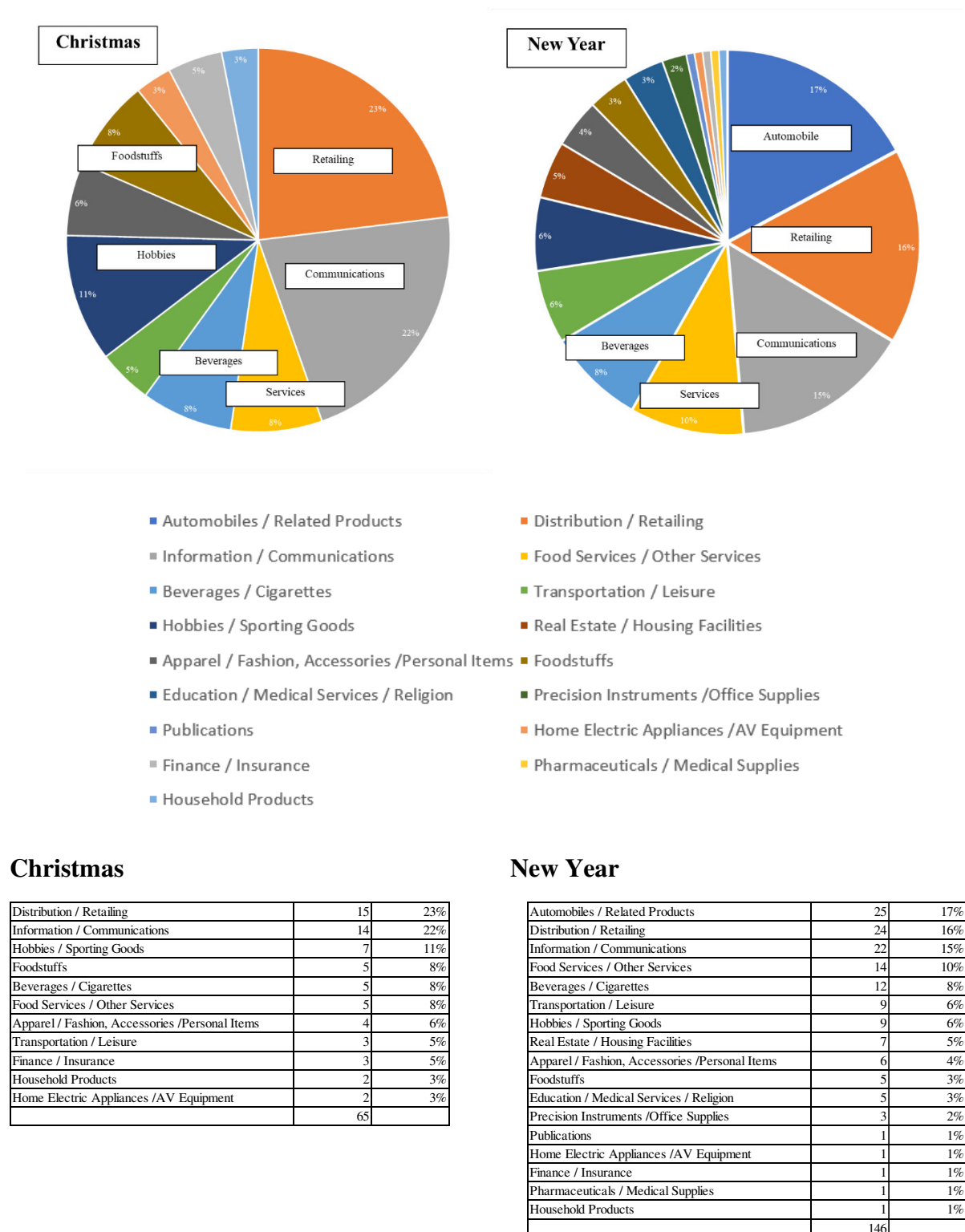
#### **3.3.1.2.4 Product/service groups related to New Year advertising of the type Sales**

Although the group of **New Year-related commercials of type Sales** is composed of a large variety of different product classes, it is strongly dominated by advertisements related to apparel with more than half of them belonging to this product category. Three commercials were also related to the automobile industry, while also electronics retailer Yodobashi Camera and Big Camera made their appearance again. Single entries were made by three spots which advertised the sale of *bento*, shoes and a certain type of a shaver model. Similar to advertising of type Mood and Promotion, Sale advertisement in the context of holiday advertising can be explained to some degree by creativity, however, a more important factor appears to be potential business opportunities provided by the long holiday season as well. This may also be a reason why for Christmas there were almost no advertisements of type Promotion and Sale as there are no public holidays related to Christmas which would provide consumers with an opportunity for shopping. In addition, another rationale for certain product classes like apparel to be found in advertising of type Sales might be the reduction of seasonal stock to make room for new merchandise for the new season.

### **3.3.2 Industries involved in holiday advertising**

In this chapter the industries will be identified that incorporate references to Christmas and New Year in their commercials. The scope of the analysis of this chapter differs from other parts in this thesis as also international, similar spots and all commercials of type Campaign were included. The commercials on which the following analysis is therefore based corresponds to

the third column in table 8. In total, 65 Christmas and 146<sup>8</sup> New Year commercials were examined. Figure 24 shows an overview of the results.



**Figure 24: Overview of industries to which Christmas and New Year commercials belong**

<sup>8</sup> 146 and not 148 spots as shown in figure 24 due to the exclusion of two *oseibo* spots.

The reason for changing the scope of the analysis was that when looking at related industries it does not matter how or to which degree a holiday ritual is incorporated into a spot. Rather than that, it is of interest if commercials of a certain industry display references to a holiday ritual at all. Therefore, international spots and commercials of type Campaign were also included in this analysis. Although they appeared almost identical when being coded, similar versions were also analyzed as they can be distinguished by viewers as different spots. Their inclusion in the analysis acknowledges the fact that an effort was made by a company to create a distinctive commercial.

For Christmas commercials, the industries with the most spots are Distribution/Retailing (23%, 15/65), followed by Information/Communications (22%, 14/65), Hobbies/Sporting Goods (11%, 7/65), Beverages/Cigarettes (8%, 5/65) Foodstuffs (8%, 5/65) and Food Services/Other Services (8%, 5/65). Commercials of the industry **Distribution/Retailing** are led by supermarket chains (6/15) and convenience stores (5/15) and often advertise fried chicken (3/15) and Christmas cakes (3/15). The large number of commercials for **Information/Communications** can be explained by two phenomena: The strong prevalence of commercials related to smartphone games (8/14) and advertising activities of the company Softbank (6/14) which released in total nine spots from which six were included in this analysis. The industry **Hobbies/Sporting Goods** is interesting as all spots belonging to this category (7/7) advertised handheld video games from which six were for the Nintendo 3DS system. In the category **Beverages/Cigarettes** alcoholic (3/5) as well as non-alcoholic (2/5) drinks are advertised, the latter being two spots, one domestic and one international version adapted to the local market, from the brand Coca-Cola. In the category **Foodstuffs** Christmas cake (1/5) is advertised alongside chocolate cookies (1/5) and other entries like instant noodles (2/5) or vinegar (1/5). Finally, in **Food Services/Other Services** fried chicken was advertised (3/5) alongside donuts (1/5) and sushi (1/5).

For New Year commercials, the industry that most frequently incorporated references to the holiday ritual in their commercials was Automobile (17%, 25/146), followed by Distribution/Retailing (16%, 24/146) and Information/Communications (15%, 22/146). Furthermore, Food Services/Other Services (10%, 14/146) and Beverages/Cigarettes (8%, 12/146) were of importance. An explanation for the large number of automobile commercials is the apparent preference of this industry for spots of type Campaign. In these advertisements, a regular car commercial is associated with New Year by the addition of a short clip at the end of the spot (23/25). The second-largest number of spots for New Year commercials is attributed to the industry **Distribution/Retailing**. The advertised products are very diverse and range from groceries to electronics and toys. However, one tendency that was observed is the occurrence of advertisements for fashion items (9/24) of shopping centers (5/9), online retailers (2/9) and brick-and-mortar retailers (2/9). In contrast, commercials for the industry **Information/Communications** are very homogeneous and are mostly related to smartphone games (17/24) or pay-TV (4/24). Among commercials of the industry **Food Services/Other Services**, the majority of commercials were related to *nengajō* (9/14). The Japanese Post advertised in several spots the use of these cards (4/9), while various other companies promoted related printing services (5/9). Beer (8/14) dominated as advertised good the spots of the **Beverages/Cigarettes** industry as the company Asahi (5/8) promoted their product in a series of commercials centered around the celebration of a *bōnenkai*.

When comparing New Year and Christmas commercials, the most striking observation that can be made is that while **Automobile** is the most important industry category of New Year commercials, not a single Christmas commercial was related to that industry. Rather than the assumption that there is no creative possibility to advertise a car in the context of Christmas, the phenomenon is likely explained by the fact that all New Year commercials of the car industry were related to *hatsuuri*. As explained above, *hatsuuri* is a sales event at the beginning of the year for which cars apparently are deemed to be an especially appropriate good.

For cars, the *hatsuuri* period usually starts on the 4<sup>th</sup> January and last for about a week, although some car dealers also start already on the 3<sup>rd</sup> January (Carmokun 2020). Different factors may come together why cars are strongly advertised in *hatsuuri* campaigns. While winter bonus payments in December may encourage consumer spending at the end of the year, for the same reason automobile dealers must intensify their efforts in January as many sales are already made in December from customers who would like to start the new year with a new car (Goonet 2018). On the other hand, due to seasonal events like Christmas, *bōnenkai* and the follow-up of unfinished work of the old year, this time is considered as a busy season and some consumers may not find the time to buy a car (Nextage 2019). Therefore, increased recreational time during the holidays of New Year may encourage consumer spending, especially for a high-involvement good like a car. In addition, the sale of cars at the beginning of the year is also an opportunity for car dealers to get rid of old models of the last year (Carmokun 2020). For consumers, buying a car at the start rather than the end of the year has also advantages for the resale of the car as the year in which the car was bought will appear less distant (Nextage 2019). However, the role of *hatsuuri* in New Year advertising for the automobile industry should also not be overestimated. Only four companies, Honda (n=6), Daihatsu (n=7), Suzuki (n=10) and Nissan (n=2) placed holiday-related advertisements, leaving Japan's largest car manufacturer Toyota as well as other car producers, most notably foreign manufacturers, uninvolved in this sales event.

Another observation is that the industries Information/Communications, Distribution/Retailing, Beverages/Cigarettes and Food Services/Other Services represent about 50% of all commercials for both holiday rituals. Among Christmas and New Year spots related to the industry of **Information/Communications**, commercials for telecommunications companies (8/27) and smartphone games (19/27) are numerous despite seeming unrelated to these holiday rituals. Most of them belonged to either advertising type Mood (13/27) or Promotion (6/27) which is indicative of their unclear relationship to holiday rituals.

This study is also not the first that found a prevalence of advertisements of this industry among holiday advertising. Moraru observed that the communications industry was the industry with the largest number of Christmas commercials in her study in 2010 (Moraru 2011) and 2012 (Moraru 2013b). She argued that Christmas or New Year provides an occasion to make calls to loved ones and therefore represents a good opportunity for telecommunications companies to advertise their services (Moraru 2011:73). While this assertion may have been appropriate in the context of that study, the findings of this paper disagree with this hypothesis. All seven holiday spots of the telecommunications companies Softbank and AU were classified belonging to the category Mood, i.e., not making a direct connection between the advertised service and the holiday. In addition, none of these spots had a strong relationship to the advertised service. E.g., A.U.'s New Year commercial did not even promote the service of the company or showed any mobile phone at all. Arguably, telecommunications companies struggle with the difficulty of promoting a service that is intangible in an appealing manner. Holiday rituals provide an attractive assortment of ritual props and symbols to tap into the advertising creation process and deal with that problem.

Admittedly, this explanation seems unlikely for smartphone games as their properties, i.e., the contents of the game can be easily visualized and therefore advertised. One explanation might be that factors like high competition and large advertising budgets (Satō 2019) create an environment with high demands on frequency and creativity of advertising. Furthermore, the broadcasting of advertising before times of large demand (e.g., holidays) and the creation of attention-catching commercials that do not necessarily need to be related to the game are also recommended strategies for smartphone games (App Ape Lab 2017). Certainly, New Year holidays provide increased opportunities for killing time on the phone and ritual props and symbols might provide the tools to create an attention-seeking commercial. The timing might also explain advertisements for pay-TV within the same industry which, as also the content of these advertisements suggests, appears to be related to the increased leisure time during the

New Year holidays. E.g., in a commercial for pay-TV by Docomo it is suggested that the finally arrived New Year holidays are a perfect opportunity to watch all entries of one's favorite show or movie series in a row.

Moving further to the second industry category that is largely prevalent among both Christmas and New Year commercials, **Distribution/Retailing**, there is more evidence that the content of the commercials is dictated by the holiday. Christmas as well as New Year advertisements of this industry category strongly reflect goods and services that are in demand for the respective holiday. While Christmas commercials advertise goods for consumption on Christmas Eve like fried chicken and Christmas cake, in New Year commercials various goods, especially apparel, are promoted in the context of sales.

Results related to industry category **Beverages/Cigarettes** suggest that the involvement of an industry in holiday ritual advertising might not be industry-dependent but rather holiday-specific. E.g., while among Christmas commercials Coca-Cola, beer, sparkling wine and *chūhai* are found which all have no or only loose connections to Christmas, New Year spots advertise beer and sake for *bōnenkai*, New Year's Day and *shinnenkai*. Holiday-specific demand for services is also reflected in the commercials of the industry category **Food Services/Other Services**. In Christmas advertisements, fast-food chains advertise fried chicken and in New Year commercials services related to *nengajō* are advertised.

### **3.4 Target groups in Japanese Christmas and New Year commercials**

In the following, the third research question of this paper will be answered which aims to clarify the target groups of commercials. This will be done by analyzing the portrayed characters in the advertisements. In the first chapter, the main protagonists of commercials will be determined (3.4.1), while in the second section all featured characters will be examined (3.4.2).

### 3.4.1 Main characters in Christmas and New Year commercials

Table 10 shows an overview of the main characters that were identified in Christmas and New Year commercials.

Christmas		New Year	
Solo woman	8	Personality symbol(s)	9
Nuclear family	4	Others	8
Santa Claus	3	Group of presenters	7
Solo man	3	Solo woman	7
Employee of the company as presenter	2	Female presenter	6
Female presenter	2	Male presenter	5
Group of presenters	2	Personality symbol or licensed char. as presenter	5
Mother/child relationship	2	Other TV ad-specific characters	4
Other TV ad-specific characters	2	Cross-sex friendship	2
Others	2	Employee of the company as presenter	2
Personality symbol or licensed char. as presenter	2	Same-sex friendship (male)	2
Same-sex friendship (female)	2	Work relationship	2
Business relationship	1	Child(ren) w/ family	1
Child(ren) w/ family	1	Company/customer relationship	1
Cross-sex friendship	1	Extended family	1
Employee of the company	1	Licensed character(s)	1
Licensed character(s)	1	Mother/child relationship	1
Mother	1	Same-sex friendship (female)	1
Other family relationship	1	Solo man	1
Personality symbol(s)	1		
Romantic relationship	1		
Same-sex friendship (male)	1		
Solo child/children	1		
None	6	None	25
Total	51	Total	91

**Table 10: Main characters in Christmas and New Year commercials**

In total, in 88% (45/51) of Christmas commercials main characters could be identified, while for New Year commercials this was the case for 73 % (66/91) of all advertisements. That means that in 12% (7/51) of all Christmas and in 27% (15/91) of all New Year spots there were either none or more than one character that could have qualified as main character. In total, there were four Christmas (4/51) and 12 New Year commercials (12/91) in which there was no presence of any character.

In Christmas commercials, solo women that were portrayed without fulfilling a particular role and without the context of any social relationship were the main characters in 16% (8/51) of all spots (e.g., see figure 25). They are followed by the nuclear family with four (4/51), Santa Claus with three (3/51) and solo men (3/51) with three appearances. Other

characters that were at least featured twice as main characters were mother and child (2/51), female friends (2/51), other characters (2/51), other TV-specific characters (2/51) and various presenters, including groups (2/51), women (2/51), employees of the advertising company (2/51) as well as personality symbols or licensed characters (2/51).



**Figure 25: Example of a woman as a main character in a Christmas commercial: A young woman longing for love in an advertisement for the smartphone game Shironeko Project of the company Koropura**

In New Year commercials, the most frequently observed main characters were personality symbols which were found in nine commercials or 10% (9/91) of all advertisements. Examples include apart from the previously mentioned characters Alien Jones (see figure 5) and Softbank's white dog, also TV Tokyo's mascot Nanana (see figure 26) or Ari and Rio of the shopping mall chain Ario. Personality symbols are followed by a diverse group of characters categorized as "Others" (8/91) which were identified eight times among New Year commercials. While in some cases, the nature of the portrayed relationship was clearly defined e.g., the bond between master and pupil or the belonging to a music group, some observations were beyond any categorization. Solo women (7/91) and groups of presenters (7/91) were the next largest groups with seven appearances as main characters in New Year commercials. They are followed by female presenters with six entries (6/91). With five examples, also personality symbols (5/91) made together with male presenters (5/91) and licensed characters as presenters (5/91)

an appearance on this list. Four times also other TV-ad specific character constellations (4/91) were observed like celebrities assuming a role as food tester or staged interviews of employees. Other character relationships or roles than these were featured two times or less in New Year commercials.



**Figure 26: Example of a personality symbol as a main character in a New Year commercial: TV Tokyo's mascot Nanana engaging in *hanetsuki* in an advertisement for a TV guide**

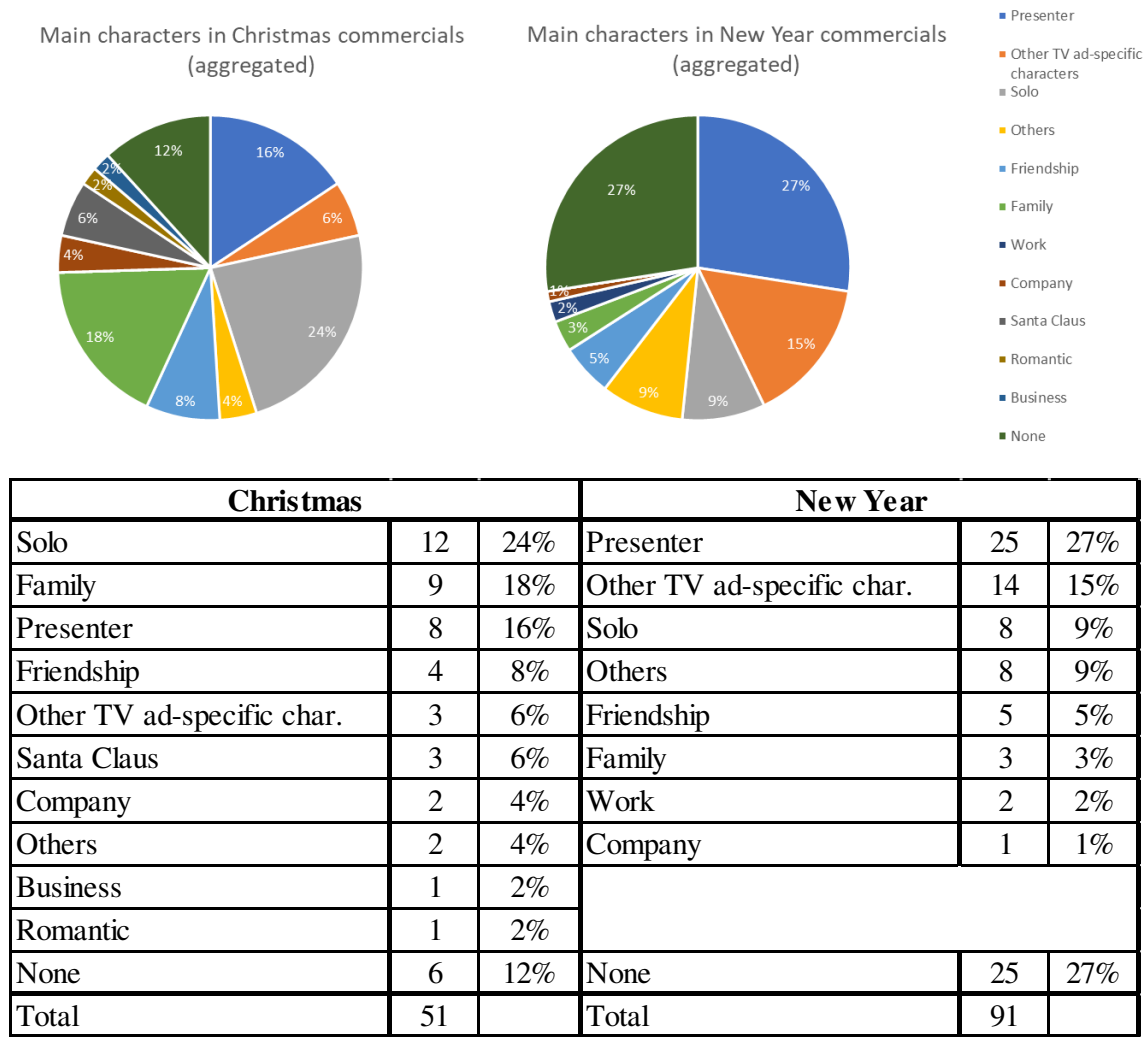
Based on these results, large differences in the observed main characters of Christmas and New Year advertisements can be identified. While solo women appear to be frequent protagonists in both Christmas and New Year commercials, they are nevertheless less important for the latter group: The larger sample of New Year advertisements would require 14 observations to equal the frequency of appearances of solo women in Christmas spots. In general, the large number of solo women as main characters in Christmas advertisements, which amounted to 16% (8/51) seems to be particularly notable, given that the second most frequently identified constellation in Christmas advertisements was the nuclear family with only 8% (4/51), and also the largest group in New Year commercials, personality symbols, amounted only to 10% (9/91).

A second observation is that while Christmas commercials have more character constellations that emulate real life situations like solo women and the nuclear family, New Year spots on the other hand focus on characters that are very specific to the world of

advertising like personality symbols and presenters. The only exception to that impression are solo women and the group of others in New Year advertisements. The former may hint to a general importance of women as target group of holiday commercials. For the latter it can be assumed that there always will be a certain proportion of characters that cannot be assigned to a predefined larger group. That the group of others is smaller in Christmas commercials than in New Year advertisements may indicate that the former is stronger focused on certain target groups. In fact, this might also explain the finding that primarily TV ad-specific characters like personality symbols and presenters were found to be the protagonists of New Year advertisements as these characters have a broader, less target group specific appeal.

Figure 27 shows the results of table 10 aggregated by group. As already discussed above, also this aggregated perspective confirms that the main characters in both groups of holiday commercials are very different. Among Christmas commercials, in almost a quarter of all spots or 24% (12/51) of all advertisements, solo characters are the most strongly represented group which is mainly due to the large number of solo women as shown in table 10. The next most important group is the family which is featured in the form of the nuclear family and other constellations in 18% (9/51) of all commercials. Another relevant group are presenters which were found in 16% (8/51) of all advertisements.

In New Year commercials on the other hand, the most important groups of protagonists are related to TV ad-specific characters: Presenters were featured as main characters in almost a third or 27% (25/91) of all advertisements and other TV ad-specific characters appeared in 15% (14/91) of all spots. A comparison with table 10 shows that the first result is based on the appearance of a range of different types of presenters with groups of presenters being the largest with seven appearances. The second finding can be traced back to the finding that personality symbols are the most frequently featured group of characters in New Year commercials.



**Figure 27: Main characters in Christmas and New Year commercials (aggregated)**

A comparison of these findings indicate that Christmas commercials may have more clearly specified target groups in the form of the family and women, while New Year commercials do not define as narrowly their target audience or address different target groups at the same time. Apart from a broader appeal, an approach that may focus less on target audiences and more on the advertised products and services might be one explanation behind the utilization of presenters and personality symbols in New Year advertisements. This argument is further supported by the fact that a large number of New Year spots do not have any main characters at all. In fact, about 70% of all New Year advertisements either feature an ad-specific character or no main character. At the same time, the groups “solo” and “family” which arguably give the strongest hints regarding target groups, only compromise 12% of all New Year

advertisements compared to 42% of all Christmas commercials. Given the much stronger importance of New Year as family celebration than Christmas (Reader 1994:117), this finding might be surprising. However, it is worth noting that Christmas commercials are centered around the nuclear family in the constellation of mother, father and two children, while New Year in Japan is usually celebrated within larger family constellations involving grandparents and other members of the extended family. Arguably, the nuclear family as whole or single family members like children as the main protagonists or mothers and fathers as decision makers can be much easier addressed in commercials than larger constellations of families with less clearly defined member structures. In contrast to Christmas advertisements which seemingly have more clearly defined target groups, New Year commercials appear to focus on other aspects, e.g., the advertised product or service itself as well as the communication of associated values. E.g., a celebrity presenter might be used to explain a product or service to the viewer or associate certain properties that are associated with him or her with the product or service. A personality symbol on the other hand might be a personification of values related to the advertising company or might be used to increase the brand awareness of the advertised product or service. Admittedly, there is also the chance that personality symbols or presenters are intended to appeal to certain target groups, but this is, if at all, likely only one among many functions. “Similarity” with the target group is just one among many criteria like attractiveness, likeability, trustworthiness, expertise and overall credibility based on which presenters are chosen (Clow/Baack 2012:200-201). The fact that in New Year spots a large range of different presenters like employees, groups, personality symbols and licensed characters appeared supports that notion.

### **3.4.2 All featured characters in Christmas and New Year commercials**

While in the previous chapter the main characters of Christmas and New Year commercials were identified, in this section an overview of all characters that were featured in the analyzed

advertisements will be presented. In other words, also characters are included in the analysis that received only very little screen time. However, as the inclusion of these characters in commercials is based on conscious decisions, related findings may reveal information what strategies are pursued by advertising creatives.

Christmas		New Year	
Solo woman	10	Others	16
Child(ren) w/ family	9	Solo woman	16
Romantic relationship	9	Personality symbol(s)	9
Same-sex friendship (female)	9	Female presenter	8
Others	8	Group of presenters	8
Nuclear family	7	Male presenter	7
Santa Claus	7	Romantic relationship	7
Father/child relationship	4	Same-sex friendship (female)	7
Mother	4	Company/customer relationship	5
Solo man	4	Cross-sex friendship	5
Business relationship	3	Other family relationship	5
Mother/child relationship	3	Personality symbol or licensed char. as presenter	5
Other TV ad-specific characters	3	Work relationship	5
Siblings	3	Business relationship	4
Cross-sex friendship	2	Monk	4
Employee of the company as presenter	2	Nuclear family	4
Female presenter	2	Other TV ad-specific characters	4
Group of presenters	2	Same-sex friendship (male)	4
Licensed character(s)	2	Solo man	4
Married couple	2	Child(ren) w/ family	3
Other family relationship	2	Mother/child relationship	3
Personality symbol or licensed char. as presenter	2	Solo child/children	3
Personality symbol(s)	2	Employee of the company	2
Solo child/children	2	Employee of the company as presenter	2
Three-generation family	2	Extended family	2
Company/customer relationship	1	Married couple	2
Employee of the company	1	Employee(s) of the company	1
Employee(s) of the company	1	Father	1
Father	1	Father/child relationship	1
Male presenter	1	Licensed character(s)	1
Personality symbol	1	Mother	1
Same-sex friendship (male)	1	Three-generation family	1
Solo Kind/Kinder	1		
Analyzed spots	51	Analyzed spots	91

**Table 11: All characters in Christmas and New Year commercials**

Table 11 contains a complete list of all characters that were featured in Christmas and New Year spots. In case of Christmas commercials, this list is led by solo women with ten entries (10/91). In other words, apart from eight solo women as main characters there were an additional two appearances in other advertisements. Next with nine observations respectively

are children with families (9/51), romantic relationships (9/51) and friendship among women (9/51). Related characters were only featured once or twice as main characters which means that there were an additional seven or eight appearances in other situations. This discovery makes sense from a target group perspective: Within a family, children might be considered the main target group of Christmas consumption. Also, the depiction of romantic love is not surprising due to Japanese Christmas being known as an opportunity for couples to celebrate their love (see 1.2.1.3). Both, the depiction of children with families and romantic relationships, can be understood as an attempt to address target groups. At the same time, they might also be just simply part of a narrative that is considered to be appropriate for Christmas. E.g., in an advertisement by KFC, a couple is shown coming out of the store with a takeaway meal. It is likely that this representation of romantic love is intended to inspire couples to buy KFC products on Christmas Eve (see figure 28). On the other hand, in a commercial for the smartphone game Shironeko Project, the main character of the advertisement, a young woman, is seen watching with a sad face a young couple pass by (see figure 25). The woman is later seen playing the game with her friends, indicating that this game will help thrive away the feeling of loneliness during Christmas time. While young women appear to be the chosen target group, the depicted couple seems to be part of the design of that commercial. Looking at all observations of romantic love in detail, four of nine appearances were likely target group-related, while the other five appearances seem to have only played a role in advertising design. While the frequent depiction of female same-sex friendships could have been thought to be similarly based on both target group strategies and advertising design decision, a look at individual commercials showed that the appearances of female friendship appear to be much stronger related to target group considerations. There was only one commercial for the smartphone game Monster Strike in which the appearance of a group of female friends seemed coincidental while in other spots female friends are shown buying a KFC meal (see figure 28), playing Nintendo 3DS games or enjoying Coca-Cola together (see figure 35).

With eight appearances the depiction of other characters (8/51) is next on the list. Given the fact that there were in total 51 Christmas commercials, it does not surprise that there were eight



**Figure 28: All depicted characters in one of KFC's Christmas commercials: Female friends, a couple, a man talking with someone on the phone and a nuclear family**

relationships or roles that defied any other categorization as a certain number of such characters are expected to appear. Examples are the depiction of a doctor seeing a patient in a commercial of the health insurance company Aflac or a man talking to someone on the phone, perhaps his wife, in a spot of KFC (see figure 28).

Among the most frequent characterizations, there are also the nuclear family and Santa Claus with seven appearances. Both were also identified before as important main characters with four and three depictions, respectively. In all seven instances, the nuclear family was shown consuming the advertised product which was always food-related. This observation suggests that the nuclear family was the intended target group of these commercials. In contrast, as Santa Claus is a fictional character, his appearance must be understood as part of the narrative of advertisements.

In New Year commercials the most frequently observed characters belonged to the group of others (16/91) and solo women (16/91) with 16 examples respectively. As argued before, a certain number of characters belonging to the group of others is expected, given that there were 91 New Year advertisement. This is supported by a comparison that shows that although with 18% (16/91) there are slightly more New Year spots with characters of that group, the number is very close to that of Christmas advertisements with 16% (8/51). Examples for such characters in New Year commercials are competing groups of shrine festival participants in a spot for the smartphone game Monster Strike of the company Mixi as well as the depiction of a class reunion in an advertisement of the coffee brand Boss.

Solo women in New Year advertisements were almost as frequently depicted as in Christmas commercials as their number amounted to 18% (16/91) compared to 20% (10/51). Apparently, products and services in New Year commercials are advertised almost as frequently to women as they are in Christmas advertisements. However, there are much more solo women as main characters in Christmas spots, which means that New Year advertisements may not be exclusively targeted to women or solo women tend to be used more for the purpose of the advertising message's story. A look at the data suggests that especially the first argument appears to be important: In four of nine cases in which solo women were not the main character, there were other characters but no main character present. In further three cases, a presenter or personality symbol was the main character. In all nine cases, based on the advertised products and services (e.g., coffee, clothes or smartphone games) as well as how solo women were presented (e.g., consumers), it is likely the purpose of their presentation was to appeal to women as target groups. However, in comparison to Christmas spots, women seem to be just one among other target groups and advertising is not as strongly tailored to them as in Christmas advertisements.

The next large group in New Year advertisements are personality symbols with nine examples (9/91). This is exactly the same figure as found in relation to main characters, i.e., if

a personality symbol appears on screen, it will always be the main character. This finding makes sense given that a personality symbol strongly represents the advertising company's brand.

Female presenters and groups of presenters are each represented with eight appearances in New Year spots (8/91), respectively. Male presenters were depicted seven times (7/91). Similar to personality symbols, it is not surprising that these number are very similar to those presented in relation to main characters as presenters will tend to take the main spot in a commercial rather than being a side character.

As it was the case with Christmas advertisements, also romantic relationships and friendships among women were among the most frequently depicted characterizations with seven examples. This indicates that these groups cannot be considered unique to advertising in Christmas commercials. Such an assumption would have been tempting especially for romantic relationships given the cultural background. That being said, a comparison shows that both, romantic relationships with 18% (9/51) and female same-sex friendships with 16% (8/51), are much more frequently found in Christmas advertisements than in New Year commercials where these relationships were observed only in 8% (7/91) of all commercials respectively. Romantic relationships and female friendships might also be part of target group strategies in New Year advertisements, but there is evidence that this is especially the case for Christmas commercials.

In comparison to women which appear to be an important target group for both groups of holiday commercials, men are much less relevant. While there were at least three appearances of solo men as main characters in Christmas advertisements (3/51), only one observation was counted in New Year commercials (1/91). Even as side characters they rarely find their way on the screen as only four appearances of solo men were counted compared to 16 depictions of solo women in New Year advertisements (4/91). In Christmas spots the ratio was better with four to eight (4/51), but still very much in favor of women. In total, the most frequently depicted male characters were Santa Claus and male presenters in New Year commercials, both which do have no or little target group appeal as Santa Claus is a mythical character and four of the

male presenters which were counted as main characters belonged to the company Japanet, an online retailer whose advertisements are styled in the form of teleshopping with male hosts presenting the product regardless the target group.

### **3.5 Executional elements in holiday advertising**

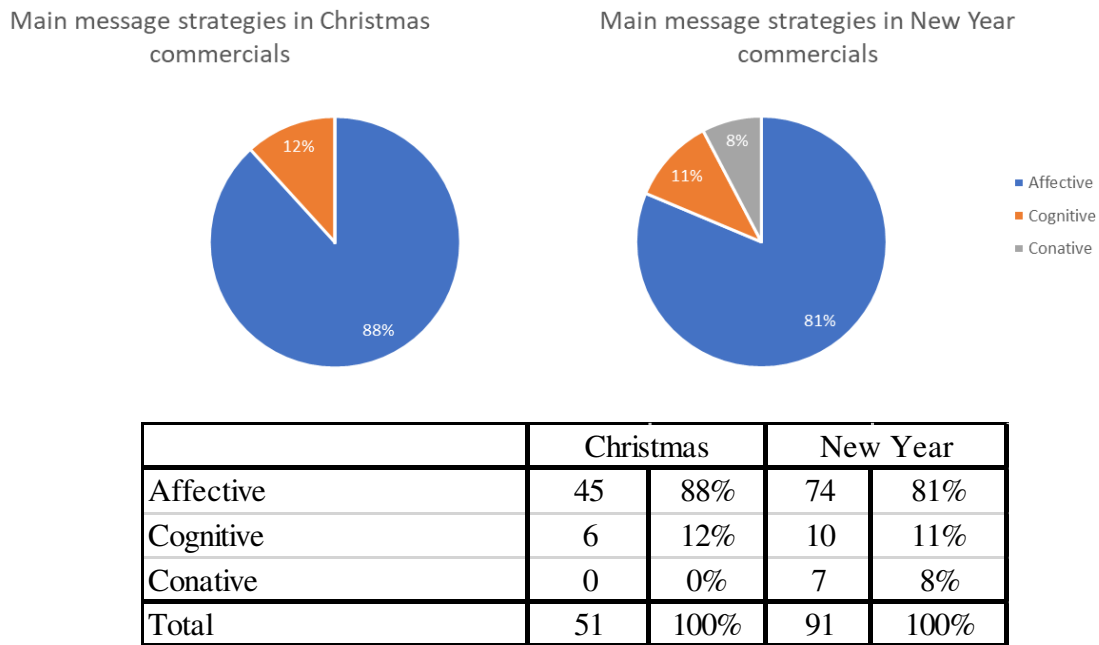
In this chapter the execution of holiday advertising will be the focus of the analysis. Broken down to several executional elements, this investigation will cover a wide range of different aspects that are part of advertising design. By taking different perspectives this approach should enable to collect information on the overall nature of creative tactics of holiday advertising in general, and if applicable, on the specific characteristics of Christmas and New Year advertisement as well.

The first chapter will identify the main general and sub-strategies of message strategies in holiday advertising (3.5.1) which set the general tone of a commercial. Which main technique is being applied to bring the advertising message of a spot to life will be object of the analysis of the following section (3.5.2). Afterwards, the acoustic and spatial dimensions of spots will be analyzed to determine which music and sound icons (3.5.3) as well as settings (3.5.4) determine the advertising design of holiday commercials.

#### **3.5.1 Main general message strategies in Christmas and New Year commercials**

In this chapter, main general message strategies will be analyzed to determine their nature in holiday advertising. Figure 29 shows the distribution of the applied main message strategies in Christmas and New Year commercials. At a first glance it can be seen that affective strategies are dominating with 88% (45/51) in Christmas and 81% (74/91) in New Year advertisements. Cognitive strategies do only play a minor role with 12% (6/51) in Christmas commercials and 11% (10/91) New Year commercials. A particular characteristic unique to New Year spots

seems to be the application of conative strategies which were found in 8% (7/91) of all commercials, while not a single example of these strategies was used as main message strategy in Christmas commercials.



**Figure 29: Main message strategies in Christmas and New Year commercials**

Looking in detail at those spots which did not have an affective strategy as the main strategy, among Christmas commercials some commonalities can be identified. E.g., two instances were related to computer game advertisements which gave a detailed description of the game content. Two other examples were provided by the advertisements of the electronics retailers Yodobashi Camera and Big Camera which were the only spots among Christmas commercials that belonged to type Sales. By displaying a large number of products with information about price and other details, the advertisements of these companies rely on cognitive rather than affective strategies not only during the winter holiday season but throughout the year. Other spots appeared to be more exceptional cases like one commercial of the shopping center Diver City which focused on advertising the services of that facility. Finally, one commercial of Seventh Eleven for Christmas cakes incorporated the display of various cakes with their names while lacking the emotional appeal similar Christmas cake commercials had. In any case, all commercials which were identified to have a cognitive main strategy were observed to also

apply affective message strategies (see codebook). Given the fact that except for these six spots all other Christmas advertisements featured an affective strategy as main message strategy, it stands without question that Christmas holiday advertising is strongly appealing to the emotions of the viewer.

New Year commercials with cognitive strategies as main strategies occupy almost the same percentage range as in Christmas commercials. The most significant observation here is that six of ten of these commercials were categorized to belong to type Sales. This discovery of course makes sense as in these commercials often various facts regarding the promoted product or service are incorporated to support the sale. That being said, only six of 22 New Year commercials of type Sales used a cognitive strategy as main message strategy. The inference therefore that sales commercials rely mainly on cognitive strategies is not possible. Further observations are that, as mentioned above, the commercials of the electronics retailers Yodobashi Camera and Big Camera applied cognitive strategies as main message strategies. The same can be said for three advertisements of Japanet, an online retailer whose commercials have a length of 60 to 90 seconds and are produced in the style of teleshopping programs. Finally, two advertisements defy any generalization: One spot by the pay-TV service Sukapā! listed various programs that can be accessed during the New Year holidays, while a commercial by the printing service Odayori Honko presented various facts about its *nengajō* printing service.

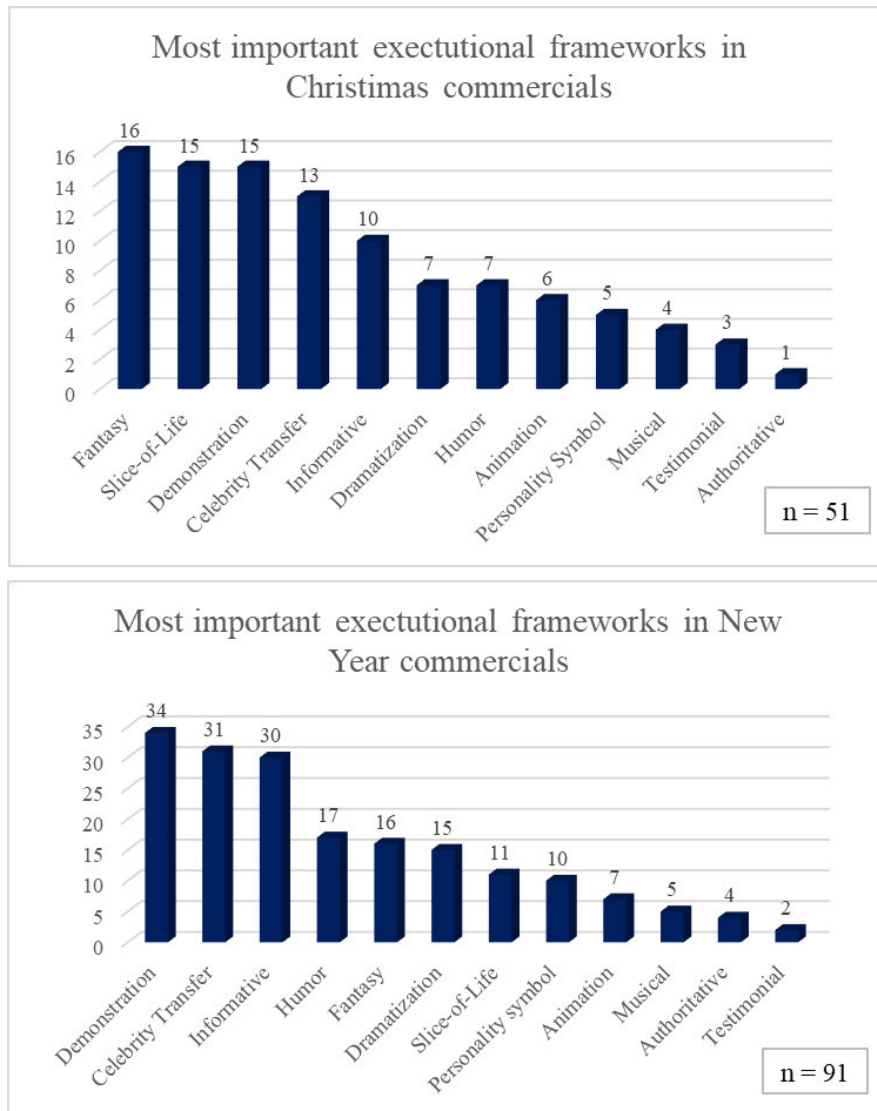
Regarding those commercials among New Year spots that apply conative strategies as main message strategy, all except of one of seven spots belonged to type Sales. The only exception was a commercial categorized as type Promotion of the company AEON which advertised a 5% reduction in prices on of the last days of the year. That tendency that almost only advertising of type Sales incorporates conative main message strategies might also explain the results related to Christmas commercials: As there were only two spots of type Sales, it was also unlikely to identify a commercial with a conative main message strategy.

In total, 12 of 22 New Year advertisements of type Sales were found to either have a cognitive or conative strategy as main message strategy. While this certainly captures the unique nature of this type, still even a larger number did apply affective strategies as main message strategies. In other words, regardless of the advertising type, affective strategies are the most important main message strategies for both Christmas and New Year commercials,

### **3.5.2 Executional frameworks in Christmas and New Year commercials**

In this chapter results related to the two most prominent frameworks by spot will be analyzed to determine which types of execution are the most important for each holiday ritual. An overview presented in figure 30 shows that the main frameworks for Christmas commercials were fantasy, slice-of-life, demonstration, celebrity transfer and informative, while for New Year commercials demonstration, celebrity transfer, informative were of the greatest importance.

Demonstration, celebrity transfer and informative are relevant executional frameworks for both groups of holiday commercials. However, in addition to those three frameworks, Christmas commercials also strongly feature fantasy and slice-of-life frameworks which are only of mediocre importance for New Year commercials. In general, except for fantasy and slice-of-life, both groups of commercials do have a very similar distribution regarding the importance of frameworks. Dramatization and humor occasionally assume the role of the most important frameworks, while that is rarely the case for animation, personality symbol, musical, testimonial and authoritative.



**Figure 30: Most important executional frameworks in Christmas and New Year commercials**

Table 12 takes the analysis to another level, by showing which combinations of the two most important frameworks were featured most frequently in Christmas and New Year commercials. For Christmas commercials, all combinations that were used more often than three times were included in the table, while for New Year commercials the threshold was four advertisements. The numbers in brackets indicate in which order this combination was observed more frequently with the left number representing the left name and the right number the right name. E.g., the combination celebrity transfer/fantasy which was found among Christmas commercials five times was based on being celebrity transfer the most important framework in four cases and fantasy having the largest importance in one case.

Christmas (n = 51)		New Year (n = 91)	
Celebrity Transfer/Fantasy	5 (4/1)	Demonstration/Informative	20 (17/3)
Slice-of-Life/Demonstration	4 (2/2)	Celebrity Transfer/Humor	7 (4/3)
Informative/Slice-of-Life	4 (3/1)	Celebrity Transfer/Dramatization	6 (3/3)
Celebrity Transfer/Humor	4 (3/1)	Celebrity Transfer/Slice-of-Life	4 (4/0)
Slice-of-Life/Fantasy	3 (2/1)	Celebrity Transfer/Demonstration	4 (2/2)
Demonstration/Informative	3 (0/3)	Humor/Dramatization	4 (4/0)
Dramatization/Demonstration	3 (2/1)		

**Table 12: Most frequent combinations of executorial frameworks**

An example for **celebrity transfer/fantasy (5/51)** as the most important framework combination for Christmas commercials is a spot of the donuts chain Mr. Donuts, in which Aiba Masaki from the Japanese boy group Arashi tests various donuts creations baked by Santa Claus (see figure 31). Another example is a commercial for the sparkling wine brand Mio in which the actress Watanabe An is seen meeting herself in two different representations, each consuming a different variant of the sparkling wine.



**Figure 31: Example for the framework combination celebrity transfer/fantasy: Santa Claus and Aiba Masaki in a commercial of the donut chain Mr. Donuts**

Two commercials for Nintendo 3DS games featured the combination of **slice-of-life/demonstration (4/51)** by showing a group of young women playing the game together in a casual atmosphere with a Christmas tree in the background. An example for **informative/slice-of-life (4/51)** is a Christmas cake commercial of the retail chain Ito-Yokado which after presenting different Christmas cakes with names and prices showed children eating those cakes together with their family in a Christmas party setting. The combination **celebrity transfer/humor (4/51)** was found in three commercials of the telecommunications company

Softbank showing Japanese celebrities like Koizumi Kyōko or Hirose Suzu appearing in the role of retired anime characters in humorous situations. Consisting of the two most important executional frameworks for Christmas commercial, an example for the combination **slice-of-life/fantasy (3/51)** is a commercial of KFC in which Santa Claus in his sleigh is shown to fly over a Japanese city watching families coming together at the table eating fried chicken together. An example for **demonstration/informative (3/51)** is a spot by the shopping center Diver City which shows various goods that are sold at the facilities of that place as well as special events during Christmas time. Finally, an example for **dramatization/demonstration (3/51)** is represented by a commercial of the company 4C Jewelry which shows a foreign woman looking at herself in the mirror and the necklace around her neck, dreaming of the events of last night's Christmas Eve where her boyfriend gave her the necklace as a Christmas present.

In New Year commercials the combination of **demonstration/informative (20/91)** was the most important one among all combinations, appearing in almost a quarter or 22% of all spots. For that reason, various examples of commercials with these traits will be presented in the following. One example is a spot of the fashion retailer Uniqlo in which as a promotion for a New Year sale, cloths worn by different characters with detailed information regarding



**Figure 32: Example for the framework combination demonstration/informative: Various ingredients for *osechi ryōri* are presented with information in a commercial of the supermarket chain AEON**

the name and the price of the garment are shown. Another example is a spot by the supermarket chain AEON which advertises *osechi ryōri* by providing various information on the ingredients

and showing a woman clad in a kimono garment enjoying that dish at the end of the advertisement (see figure 32). A third example is a commercial by the sake brand Kikumasamune in which in the first half of the spot the production of a Japanese sake barrel is depicted while in the second half the barrel is broken up and a cup of sake is scooped from it.

The next most frequent combinations of executional frameworks in New Year commercials all involve celebrities and bring them together with different executional approaches. The most frequent combination depicts celebrities in humorous situations. An example for a **celebrity transfer/humor (7/91)** approach to advertising can be found in a commercial of the mobile smartphone game Logres of Swords and Sorcery. In this advertisement a senior manager played by Japanese actor Yoshida Kōtarō proclaims to the audience that he finished all of his new year greetings this year using the texting function of the game upon which a junior employee played by comedian Sawabe Yu reprimands him for the inappropriateness of his statements. Nevertheless, his boss brushes his comments off with a maniac laugh. Another popular technique in advertising execution related to celebrities was to show them in interesting situations which focuses more on presentation than realism. An example for such a combination of **celebrity transfer/dramatization (6/91)** is a commercial of the eyewear retailing chain Megane Ichiba which depicts actor Nishida Toshiyuki and pop idol Matsuda Seiko in a golden Japanese styled room enjoying a New Year meal while discussing a New Year campaign of the company. In contrast, celebrities depicted in everyday situations are the result of the combination **celebrity transfer/slice-of-life (4/91)**. An example for this combination is an advertisement of SUNTORY's "ALL-FREE" beer brand in which actresses Kirishima Karen and Kuroki Haru are shown assuming the roles of mother and daughter who carry home a bag of beer for their family to be enjoyed during the new year holidays. Another approach to advertising involving celebrities could be observed in the combination **celebrity transfer/demonstration (4/91)** for which a commercial for a printer of the company Canon serves as an example. In that advertisement the printer's ability to create

*nengajō* is advertised by Japanese actress Ishihara Satomi, who is shown taking pictures with a range of objects that are related to the zodiac animal of 2016, the monkey, and printing these photos as *nengajō* with the advertised printer. Finally, another combination that was observed more than four times among New Year spots is **humor/dramatization (4/91)** is a spot for the brand Beyblade which shows a scenario of a man and three boys who are likely to represent an uncle and his nephews. Handing out money as *toshidama*, the uncle urges his nephews to save the money which however goes against the children's plan to spend their money on Beyblade toys.

Based on the findings above, it can be said that only two framework-combinations are important for both holidays: Celebrity transfer/humor and demonstration/informative. In addition, frameworks seem to be also used differently. E.g., although the framework demonstration is relatively important for both holiday commercial groups (see figure 30), a comparison of the most important combinations (see table 12) shows that except for demonstration/informative there are no commonalities. Instead, the combination slice-of-life/demonstration, which is very important for Christmas commercials, does not have a similar significance for New Year advertisements as only two related spots were found among them.

In summary, it can be said that slice-of-life as well as fantasy frameworks are generally the most important in Christmas advertisement. This is based on their relative importance (see figure 30) as well as their appearance in various combinations (see table 12). While demonstration, celebrity transfer and informative seem to be relevant too, a comparison with New Year commercials indicates that the application of these frameworks is not unique to Christmas spots but rather a reflection of general advertising practice. I.e., these three frameworks appear to be generally important and the lack of usage of slice-of-life and fantasy lead to their dominance in New Year advertisements. However, despite their importance in Christmas commercials, slice-of-life and fantasy frameworks are only used occasionally in combination with each other. Instead, they appear together with other frameworks like celebrity

transfer, demonstration or informative which indicates a large variety in how slice-of-life and fantasy can be presented to the viewer. For themselves, slice-and-life and fantasy do not have any relation to the product or service, therefore Christmas commercials will tend to be less product or service-focused.

New Year commercials on the other hand are dominated strongly by a presentation form that is characterized by the combination of the frameworks demonstration and informative. This hints at a communication that is more product or service-focused as both frameworks are centered around the product or service itself. This finding is also different compared to the observed dominance of slice-of-life and fantasy in Christmas commercials as the frameworks informative and demonstration mainly appear in a combination with each other instead of being presented together with other frameworks.

Apart from the two frameworks informative and demonstration, also celebrity transfer seems to be more important for New Year than for Christmas commercials. This can be seen in relative terms (see figure 30), but also in how frequently celebrity transfer appears in the most important framework combinations (see table 12). The combination of celebrity transfer and humor also appears to have an universal appeal, as also in Christmas commercials this format was used several times.

### **3.5.3 Music and sound icons in Christmas and New Year commercials**

In the following chapter, first a typology of music in Christmas (3.5.4.1) and New Year commercials (3.5.4.2) will be presented. Afterwards, in the third section (3.5.4.3) of this chapter the phenomenon of sound icons in both groups of holiday advertisements will be described.

#### **3.5.3.1 Music in Christmas Commercials**

Table 13 shows an overview of the distribution of different types of songs that were used in Christmas commercials. For songs or melodies that were not considered classic Christmas

songs, the association with Christmas was made either by the lyrics or by the insertion of sleigh bells as a sound effect.

Song Type	Count
Christmas song or melody of the company or brand	9
Classic English Christmas song	8
Christmas melody	7
Classic Japanese Christmas song	6
Unspecific melody	5
Song or melody of the company or brand	5
Melody of a classic English Christmas song	3
Altered classic English Christmas song	2
Song or melody of the company or brand adapted to Christmas	2
Recent Japanese Christmas song	1
Recent Japanese Song	1
Classic Japanese Song	1
No song or melody	1
Total	51

**Table 13: Music in Christmas commercials**

Apart from the sound of sleigh bells, also other sounds that like those from carillons, chimes, organs or tambourines are associated with Christmas (Music & Arts 2018). It is believed that this association is learned and comes to life due to reoccurring seasonal exposure to music at Christmas (Miller 2014). There is also a debate about the existence of certain chords that make a song Christmassy (Caswell 2016, Lavengood 2016), and also the argument exists that aside from Christmas-related lyrics, the choice of the right timbre, e.g., by using sleigh bells or tubular bells, makes a song sound like Christmas (Lavengood 2016).

In any case, sleigh bells appear to be indeed the most prominent sound of Christmas songs. E.g., in an analysis of the 139 most popular Christmas recordings, it was found that 57% included the sound of sleigh bells. Also, a relationship between the release date of the Christmas song and usage of sleigh bells was identified: While 67% of songs released after 1970 incorporated sleigh bells, only 38% of songs did so before 1970. Since the 2000s this percentage value has increased further to 77%. It was argued that as listeners were exposed to more and more Christmas songs that included sleigh bells, “it has become more obvious and clique to

have sleigh bells in your Christmas songs” (Bennett, 2018). Therefore, the use of sleigh bells in a melody or song was also considered Christmassy in this analysis.

With nine entries, the type **“Christmas song or melody of the company or brand”** is leading this list. Music of that type was specifically composed for the company or the brand to create an association with Christmas. In most cases, songs or melodies of this type are Christmas-themed either by the content of the lyrics or the sound of sleigh bells. An important example for this group is the song “Suteki na horidei” (“Wonderful holidays”) of the fast-food chain KFC which was broadcast in two spots of this study. Performed and composed by the Takeuchi Mariya, this song was first introduced in KFC’s Christmas commercials in 2000 and was since then used every year in advertisements of that company (Misaki 2015). Another example is the song “Happiness” performed by singer AI that was featured in two commercials of the brand Coca-Cola in the observation period. This song was used for five years in a row as campaign song for that brand in Christmas promotions (Real Sound 2015). In two instances, a **preexisting song or melody of a company or brand was also adapted** to fit the Christmas spirit: E.g., in a spot for smartphone game Shironeko Project the same song that was played in other commercials for that game was changed by inserting the sound of sleigh bells into the music.

**“Classic English Christmas Song”** was the second most important type of music in Christmas commercials. Songs that were featured were “We Wish you a Merry Christmas”, “Winter Wonderland”, “Angels We Have Heard On High”, “Feliz Navidad”<sup>9</sup> and “The Twelve Days of Christmas”. In the case of three Christmas commercials, only the **melody of a classic English Christmas song** was present. The melodies were in one instance of the song “Deck the Halls” and in two cases of the song “We Wish you a Merry Christmas”. Finally, in two instances a **classic Christmas song was also altered** for a commercial. E.g., in a spot of the sparkling wine brand Mio, the word “merry” was replaced by the name of the brand in the song

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<sup>9</sup> Only English parts of this song were heard in the commercial. See also the comment in 2.3.3.5.3

“We Wish you a Merry Christmas”. In the second example the song “Jingle Bells” was turned into “Chicken Bells” in a commercial for fried chicken of the convenience store chain Lawson.

The next most prominent type of music in Christmas commercials is “**Christmas melody**” with seven songs. As explained above (see 2.3.3.5), a melody is defined as music without a vocal performance. Through the use of sleigh bells an association between the melody and Christmas is created.

While six spots with **classic Japanese Christmas songs** were identified within the observed commercials, five of them belonged to the telecommunications company Softbank which used the same song in all of its advertisements. Therefore, this result is somewhat misleading. However, the song “Christmas Eve” that is used in Softbank’s commercials is indeed a very good example for a classic Japanese Christmas song. Composed by Yamashita Tatsurō, the song has gained a place in the Japanese Top 100 single charts every year since its release in 1986. This accomplishment even earned this song an entry in the Guinness Book of Records in 2016 (Nihon Keizai Shinbun 2016). Aside from “Christmas Eve”, another classic Japanese Christmas song with the title “Together at Christmas” was featured in a commercial for lobster of the supermarket store chain AEON. Performed by Japanese pop idol Matsuda Seiko, this song was first released in 1993 (CD Journal 2015).

Next are two groups with five entries respectively that are completely unrelated to Christmas. The first group consists of commercials with **unspecific melodies** which due to their lack of sleigh bells do not have any Christmas touch to them. The second group of spots features **music that is related to the company or brand** but without any reference to Christmas.

While no recent English Christmas songs were identified in Japanese Christmas commercials, one **recent Japanese Christmas song** called “Merry x Merry Xmas” by the idol group E-girls was featured in a commercial of the fashion brand Samantha Thavasa. Aside of one **recent Japanese pop song**, there was also one **classic Japanese song** called “Sanbyaku rokujūgoho no mǎchi” (“The march of three hundred sixty-five steps”) used in one

advertisement. Released in 1968, it a famous song by Suizenji Kiyoko (Worldfolksong.com 2021).

In total, 77% (39/51) of all Christmas commercials contained a Christmas-related song or melody, while 22% (11/51) had another form of musical accompaniment. 2% (1/51) of all spots were broadcast without any form of music. Table 14 gives an overview of the most frequently featured songs in Christmas commercials. In case the same brand or company used the identical song several times that number was put into brackets. Based on that overview it can be said that only the song “We Wish you a Merry Christmas” takes a prominent position among the music of Christmas commercials. However, as explained above, also the classic Japanese Christmas song “Christmas Eve” and KFC’s Christmas song “Suteki na horidei” are notable due to their prominence. Similar to “Suteki na horidei”, also the song “Happiness” should be noted as it was used consecutively for five years as Christmas song for the brand Coca-Cola.

Song Name	Count
We Wish you a Merry Christmas	5
Christmas Eve	1 (5)
Winter Wonderland	2
Suteki na Horidei	1 (2)
Happiness	1 (2)

**Table 14: Christmas songs in Christmas commercials**

### 3.5.3.2 Music in New Year commercials

Table 15 shows an overview of the various types of music that is used in New Year commercials. Compared to Christmas commercials, there are two specific characteristics. The first observation is the presence of Japanese music instruments which were not observed in a single Christmas song. Instruments that were used were drums, koto, pipe instruments and *hyōshigi*. While not as strongly pronounced as the use of Japanese instruments, also the inclusion of classical music can be observed in New Year commercials. Again, no classical music was used in Christmas commercials.

Song Type	Count
Unspecific melody	33
Melody with sounds of Japanese instruments	9
Song or melody of the company or brand	8
New Year song or melody of the company	7
No song or melody	7
Recent Japanese song	7
Song or melody of the company or brand adapted to New Year	6
Melody created with classical music instruments	4
Melody created with Japanese instruments	4
Religious music	2
Classic Japanese song	1
Classic Japanese New Year song	1
Classical music	1
Classical music with sound of Japanese instruments	1
Total	91

**Table 15: Music in New Year commercials**

Taking a look at the findings, **unspecific melodies** without any special characteristics are leading the list with 33 commercials with a large margin before any other type of music. That means that more than a third or 36% (33/91) of all New Year commercials had neutral melodies as background music.

Nine spots featured a **melody with the sounds of one or several Japanese instruments** in the music. Another four commercials even only relied on **melodies performed by Japanese instruments**. Two of these were based on the sounds of Japanese drums, one was a melody performed by a koto instrument and the fourth was a mix of different Japanese music instruments. E.g., in the commercial of the business fashion retailer Aoyama for its *hatsuuri* campaign a solely koto-based melody could be heard. Another example is the commercial of the sake brand Kikumasamune in which only Japanese drums created the musical background. However, in most cases, music was not solely created by Japanese instruments but instead, the sound of these instruments was added to a variety of other tunes. In that way, Japanese instruments were not only featured in melodies but in six cases they were also used to **adapt**

**songs and melodies of companies and brands** to New Year. E.g., in a commercial for fried chicken of the fast-food chain KFC, the usual KFC jingle was changed by including the sound of Japanese drums and koto.

In seven other cases, **New Year song or melodies were created for companies or brands**. E.g., in a commercial of the mobile phone game Monster Strike of the company Mixi, a group of singers performed before an audience and an orchestra the song “Anata to Jūnshinsai” (“With you Jūnshinsai”) in a scenario that appeared to be a parody of music shows of the postwar period in Japan. In the lyrics of the song, the coming New Year is mentioned and the singer expresses his wish to spend New Year’s Eve together with his loved one to enjoy the last “Jūshinsai” of the year, a monthly campaign of the company. In six other commercials, **songs and melodies of the company or brand** were used without any references to New Year.

In New Year commercials also seven **recent Japanese songs** were featured which had no relation to the holiday. One **classic Japanese song** that was found in a commercial of SUNTORY’s “ALL-FREE” beer brand was “Hitomi wa daiamondo” (“Diamond eyes”) by Matsuda Seiko. A song by Matsuda Seiko which was released in 1983 (MUSIC NET 2017).

As mentioned above, apart from Japanese instruments also the use of classical music appears to be a particular characteristic of New Year commercials. This might be related to the fact that performances of Beethoven’s Ninth Symphony enjoy popularity during the year-end period in Japan. The origin of this tradition can be traced back to performances of an orchestra of German POWs during World War I which first popularized the song in Japan (Maynard 2015). Indeed, in one spot **classical music** in the form of the final part of Beethoven’s Ninth, “Ode to Joy”, was played in an advertisement of the used car dealer Gulliver. Three commercials also used solely **classical music instruments to create melodies**, among which two piano solos could be found. E.g., in a commercial for *osechi ryōri* ingredients of the traditional food producer Kibun, only a piano was heard playing in the background. In one instance, a famous piece of **classical music was also performed on Japanese instruments**.

E.g., in a television spot of the supermarket retailer AEON the melody of a *koto* playing a passage of the overture of Mozart's "The Marriage of Figaro" could be heard as background music.

Two musical accompaniments were also classified as **religious music**: In an advertisement of the temple Yakuyoke Fudōson, the chanting of monks could be heard in the commercial. In another spot of the mobile phone game Monster Strike of the company Mixi, the chanting of participants of a shrine festival created the acoustic background of the advertisement. Finally, there was also one **classic Japanese New Year song** called Ichigatsu ichijitsu ("First month, first day") in another commercial of the mobile phone game Monster Strike. This song has a long history as it was first published by the Japanese Ministry of Education, Science and Culture in 1893 (Worldfolksong.com 2020).

If the sounds of Japanese instruments, classical music and religious music are considered to be signifiers for the New Year holiday period, which results as explained above suggest, then 39% (35/91) of all commercials were related to the holiday. 54% (49/91) of all spots did not feature any New Year-related music and 8% (7/91) did not have any musical accompaniment at all. As no song was used more than once among the observed commercials, a similar list as seen in table 14 was not created for New Year advertisements.

Japanese music instruments in New Year commercials seem to fulfill the same role as sleigh bells in Christmas advertisements, namely being a signifier for the related holiday ritual. Like sleigh bells, the sound of Japanese instruments is used to associate melodies to the New Year holiday or adapt existing music to this holiday ritual. Not only the usage pattern but also both relationships seem to have grown historically. Originally, sleigh bells were used in music to create an association with winter as sleigh bells are used by horse sleighs during the winter. Even the famous English Christmas song "Jingle Bells" was originally not intended to be a Christmas song but a Thanksgiving song (Bennett 2018). In the same way as English Christmas songs were observed to increasingly include sleigh bells in their compositions, their usage in

commercials as a signifier of Christmas most likely increased as well. At least for Christmas advertisements in Japan, evidence for this assertion was found in this study. Similarly, also the relationship between New Year advertisements and Japanese instruments is likely one that has grown over time. While January is the time of a large number of performances of Japanese traditional art and musical traditions like Noh or *shishimai* with a strong relationship to New Year exist, performances of traditional Japanese music within private households are not known to be a commonly established New Year custom. Therefore, while the use of Japanese instruments in New Year advertisements might appear as much as an obvious choice as sleigh bells in Christmas commercials, the origin of this association is similarly ambiguous. Arguably, in advertising, there is an inherent need for cues that enable a quick establishment of desired associations. Sleigh bells in Christmas advertisements and Japanese music instruments in New Year commercials possibly serve the same role by fulfilling the need for a holiday-related acoustic cue. It is likely that also in advertising of other holiday rituals similar acoustic cues can be found. E.g., “spooky” tunes in Halloween commercials might fulfill a similar role.

### **3.5.3.3 Sound icons in Christmas and New Year commercials**

In total, 65% (31/51) of all Christmas and 70% (64/91) of all New Year commercials contained sound icons. One sound icon that was identified in 35% (18/51) of all Christmas commercials was the sparkling sound of the “shooting star effect” which was previously identified as a non-ritual abstract design element (see 3.2.5). The occurrence of other sound icons in Christmas advertising like those of church bells or sleigh bells for which an association with Christmas might have been thought likely could not be confirmed. Only two times sleigh bells were used and the sound of a bell was heard in just one commercial in which the main protagonist rang a bell.

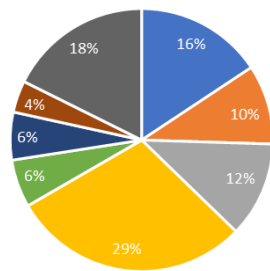
On the other hand, in New Year commercials sound icons created by traditional Japanese instruments were being identified to be associated with the holiday. In 15% (14/91)

of all advertisements, the sound of a Japanese instrument was used as a sound icon, while not a single instance of such a case was observed in Christmas commercials. This confirms the observation made above in relation to music that Japanese instruments are strongly tied to New Year advertising design. E.g., in a spot of KFC which advertised a special New Year meal that was served in three boxes, the piling of these boxes was accompanied by the sound of Japanese instruments. The sound of a beaten Japanese drum was heard when the first box was placed on the table and when the other two boxes were put on the first one. Finally, when a cap was put on the pile of these three boxes the sound of *hyōshigi* could be heard. Among sound icons, the most frequently used sound was that of the Japanese drum which was found in 12% (11/91) of all advertisements. I.e., almost all commercials that incorporated the sound icon of a traditional Japanese instrument contained the sound of a Japanese drum. However, in most cases (7/91) there was at least another sound icon created by a Japanese instrument present. Other instruments included *hyōshigi* (4/91), *koto* (3/91) and Japanese wind instruments (2/91). While not an instrument itself, *kakegoe* “yo” drum shouts that typically accompany Japanese drum performances were also used as sound icons and very only present in commercials that also featured a drum sound icon.

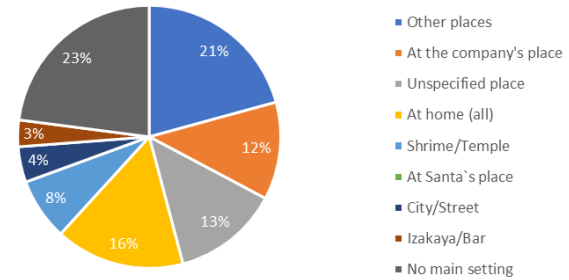
### **3.5.4 Main settings in holiday advertising**

In this chapter, the main setting of holiday commercials will be analyzed to find out which places are most frequently utilized in advertisements. It was found that 82% of all Christmas (42/51) as well as 77% of all New Year (70/91) commercials contained a main setting. Among the advertisements which did not feature a main place, five New Year commercial did not show any place at all. Figure 33 displays an overview of the different settings that were identified in this study.

Main settings in Christmas commercials



Main settings in New Year commercials



Christmas			New Year		
At home	15	29%	Other places	19	21%
Other places	8	16%	Unspecified place	12	13%
Unspecified place	6	12%	At the company's place	11	12%
At the company's place	5	10%	At home	8	9%
At Santa's place	3	6%	Shrine/Temple	7	8%
Izakaya/Bar	2	4%	At home (traditional)	6	7%
City/Street	3	6%	City/Street	4	4%
			Izakaya/Bar	3	3%
No main setting	9	18%	No main setting	21	23%
<b>Total</b>	<b>51</b>	<b>100%</b>	<b>Total</b>	<b>91</b>	<b>100%</b>

Figure 33: Settings in Christmas and New Year commercials

In general, results for both groups of holiday advertisement show a strong fragmentation regarding the used settings. This is indicated by the fact that frequently settings are either not defined as indicated by the prevalence of “**Unspecified places**” in 12% (6/51) of Christmas and 13% (12/91) of New Year advertisements or are not frequently enough featured to be measured as the categorization of “**Other places**” suggests, which applied to 16% (8/51) of all Christmas and 21% (19/91) of all New Year commercials. In fact, categorizations like “At work” or “At school” were removed during results evaluation due to the low frequency of their appearance. In addition, also many other settings were rather rare like “**City/Street**” which was found in 6% (3/51) of all Christmas and 4% (4/91) of all New Year spots as well as the setting “**Izakaya/Bar**” which was observed in 4% (2/51) of all Christmas and 3% (3/91) of all New Year advertisements.

However, there is one place that stands out among others, the setting of the **home**. It can be found in 29% (15/51) of all Christmas and 15% (8+6/91) of all New Year commercials. For the

latter, the additional distinction was made between the depiction of an ordinary home and a **traditional home**, which was defined by featuring a room with tatami mats or a *tokonoma*. E.g., in a commercial of the sake brand Shōchikubai, New Year celebrations are held in a Japanese room with a *tokonoma* which suggests a traditional home as the main setting (see figure 34). In Christmas spots not a single example of a traditional home was found, while six examples (6/91) were counted among New Year advertisements in which a traditional home was used as the main setting of the commercial. Nevertheless, even when counting both representations of the home in New Year advertisements, the proportion of Christmas commercials that feature the home as the main setting is much larger, suggesting that this place fulfills a more important role for that group of spots.

Places that are very specific for each group of holiday advertisements do also show up in the results: In Christmas advertisements that is **Santa's place** which was identified in three cases (3/51) as main setting. On the other hand, **shrines and temples** were the main setting in seven (7/91) New Year commercials. Most of the occurrences of shrines and temples were singled out from the group of “**At the company's place**” which refers to a setting that represents the place of the advertising company. In general, this setting was found in 10% (5/51) of all Christmas and in 12% (11/91) of all New Year commercials.



**Figure 34: Example for a traditional home: In a commercial for the sake brand Shōchikubai a room is shown with a tokonoma in the background**

In general, the distribution of the various settings within both groups of commercials is more similar than different, except for the fact that the home is much less represented in New Year

than in Christmas commercials. At the same time, there are more spots without a main setting as well as more unspecified and other settings in New Year advertisements which indicate that the selection of particular places appear to have less importance for this group of holiday commercials. A commonality shared by both Christmas and New Year advertisements is the usage of places that are uniquely associated with the respective holiday ritual: In Christmas commercials that is Santa's place, while in New Year spots temples and shrines as well as traditional homes make their appearance. Santa's place is a fictional setting and there were no products or services advertised that were related to traditional homes. As a result, the appearance of these places must be based on creative decisions with the intention to capture the mood of the associated holiday ritual. The same reasoning applies to the use of shrines and temples in commercials, except for those spots where the advertising entities were shrines or temples themselves.

## **4. Summary**

The last chapter (4.1) of this study will start with a summary of results that were made in chapter 3. Based on these findings, creative strategies of Christmas and New Year commercials will be identified and the most important creative tactics summarized. Apart from contributions made by the identification of creative tactics, further implications regarding advertising design will be described in a separate section (4.2). Also, limitations regarding the obtained findings will be discussed while also making suggestions for further research (4.3).

### **4.1 Creative strategies and tactics in Christmas and New Year commercials**

Section 4.1 is divided into two parts: In the first half (4.1.1), a general summary of the most important results that were obtained by investigating the four research sub-questions of this study will be provided. In the second half (4.1.2), conclusions will be drawn to answer the main research question based on the results of the research sub-questions.

#### **4.1.1 General summary of results related to research sub-questions**

This study started with the objective to identify the strategies that are pursued by the inclusion of holiday rituals in advertising (Q1). Four sub-research questions were formulated that were intended to describe the phenomenon from different angles and as a result, gather enough arguments to pinpoint certain strategies behind Christmas and New Year advertisements.

Before delving into the analysis, the landscape for Christmas and New Year advertising was outlined. A cornerstone of this topology was a division into five types. The first four types Artifact/Ritual, Mood, Promotion and Sale have in common that they were assumed to have been specifically created to reference a holiday ritual, while commercials of the type Campaign were spots that were proven to be or appeared to be preexisting advertisements which were only adapted to reference a holiday ritual. Except for the analysis of the industries involved in holiday advertising, all other chapters focused on commercials of the first four types.

Distinctions between these four types were made based on the focus of the commercial. Was a product or artifact advertised to be used in connection to a certain holiday ritual, the spot belonged to type Artifact/Ritual. In case there was no clear connection the advertisement was classified as Mood. In case a promotion was the objective of the advertisement, the spot was categorized to belong to type Promotion. Finally, type Sales was established as a special form referring to spots that are related to sales campaigns.

After the establishment of this typology and the restriction of the analyzed material, artifacts and rituals as one of the most poignantly visible elements of holiday rituals were the objects of an investigation (Q1.1). Based on the analysis undertaken, two major application modes were suggested: Either artifacts and rituals were advertised as products and services, an approach which was called ritual advertising, or fulfilled a role in advertising design and as such were named ritual advertising design elements. To make sense of the complexity that pertains to the portrayal of artifacts and rituals in advertising, another distinction between realistic and abstract depiction was made. While both words correlate with the common understanding of these terms, the main criterion during the analysis was whether artifacts and rituals were portrayed in a manner that expressed their functional property as artifacts or rituals within the reality of commercials. Without that characteristic, artifacts and rituals were considered to be reduced to their abstract symbolic meaning. Artifacts and rituals as realistic advertising elements were called “ritual props” due to their physical presence and contribution to the setting of an advertisement, while in their abstract form they were given the name “ritual symbols” due to the loss of functional characteristics and reduction to a symbolic meaning. Results suggested that the most important reason for the appearance of artifacts and rituals in commercials is their advertisement. Ritual advertising, or spots that belonged to type Ritual/Artifact, amounted to 65% for Christmas and 48% for New Year commercials. Furthermore, ritual props were found in 80% of all Christmas and 64% of all New Year commercials which indicates that another function of artifacts and rituals is their usage in

advertising design. These figures suggest that Christmas commercials do not only advertise more artifacts and rituals but also incorporate more of them in their advertising design. The most important artifacts as ritual props in Christmas spots were the Christmas tree, illumination displays, wrapped presents and candles, while in New Year commercials this role was fulfilled by *kadomatsu* and *kagamimochi*. In addition, for both groups of holiday commercials clothes played a very important role as ritual props. In the case of Christmas spots these were santa hats and to a lesser degree santa costumes and party hats, while in New Year commercials in general the three most frequently depicted ritual props were related to Japanese clothing with women's kimono taking the lead. Although there were also New Year rituals like *hanetsuki* or *shishimai*, which had no relation to the advertised products and services, most rituals had a connection. This in particular applied to the Christmas party which appeared in 26% of all Christmas commercials, but also to other rituals like joint New Year meals, New Year sales shopping and *hatsumode*. I.e., a major purpose of the use of rituals as ritual props is the reenactment of potential consumption situations. Finally, there were also certain non-ritual advertising design elements identified that were unrelated to artifacts and rituals which could be split into three groups which were either nature-based (e.g., snow, Mount Fuji, rising sun), mythological (Santa Claus, reindeer, monkey, crane) or stylistic (shooting star effect, confetti rain).

The second research sub-question identified advertised products and services as well as industries involved in Christmas and New Year advertising (Q1.2). It was found that commercials could be grouped together by addressing a shared advertising idea. In many cases that idea corresponded to a certain ritual. E.g., Christmas commercials frequently advertised products and services for the Christmas party and the gift-giving ritual, with the former being usually presented by being celebrated by the nuclear family, while the latter was used to either advertise presents for women or children. On the other hand, in New Year commercials products and services related to the rituals of writing *nengajō* and celebrating *shōgatsu* were of importance, with the latter being frequently depicted by having joint New Year meals. In

addition, some commercials had a more general theme. E.g., among Christmas commercials, there was a large group of spots that advertised products and services to be used during Christmas time, while among New Year advertisements certain advertisements addressed the topic of leisure time. The latter might be explained by the fact that in Japan there are several public holidays related to New Year, while there are no such days for Christmas. It was argued that this might explain why there are so few Christmas advertisements of type Promotion and Sales compared to New Year spots. As a result, New Year commercials of those types must be understood in the context of making use of opportunities that are provided by the extended leisure time of consumers. That time might be also used to ponder the decision of whether or not to purchase high-involvement goods like cars or travel services as the existence of related sales campaigns suggest. In addition, spots of the type Sales may also be intended to reduce old merchandise in the wake of the beginning of a new year. Finally, it was also suggested that certain commercials, especially those belonging to type Mood, use holiday rituals to increase the appeal of their advertising message. This appeared to be especially the case for telecommunications services and smartphone games as well as high-involvement services related to finance, health and real estate. Apart from these findings, also attempts of both groups of holiday commercials to influence rituals as described by Otnes and Scott (1996) could be observed. After advertised products and services were examined, an analysis of the industries behind Christmas and New Year commercials revealed that for both groups, roughly 50% of all advertisements belonged to the industries Information/Communications, Distribution/Retailing, Beverages/Cigarettes and Food Services/Other Services. As almost all spots of Information/Communications belonged to the types Mood and Promotion, the phenomenon was argued to be related to industry-specific circumstances which encourage the use of holiday rituals as means to increase the appeal of commercials. On the other hand, the other three industries, Distribution/Retailing, Beverages/Cigarettes and Food Services/Other Services share the commonality that they advertise consumables that can play a role as artifacts

in various holiday-related rituals. One notable difference, however, was the large involvement of the automobile industry in New Year advertisements, while not a single spot of this industry was broadcast as a Christmas commercial. Picking up the sales tradition of *hatsuuri*, some carmakers appeared to make use of the holiday to encourage consumers to visit their sales offices during the holiday vacation period.

The third research sub-question was intended to reveal the target groups of Christmas and New Year commercials. In case of New Year commercials, 70% of all spots either included no or a TV ad-specific character like a presenter or personality symbol as the main character. It was therefore argued that New Year commercials appear to have no narrowly drawn target group profiles but instead appeal to a larger audience. Together with the fact that 27% of all spots did not have a main character at all, New Year advertisements in general seem to tend to focus more on the product and service as well as related properties of the advertised good instead of addressing specific target groups. On the other hand, among Christmas advertisements, two groups, the family (18%) and solo characters (24%) took a relatively large share of appearances as main characters compared to New Year spots (Family 3%, Solo 9%). The first result was based on different observations but most frequently it was the nuclear family that took the spotlight. Among solo characters, it was almost always solo women who appeared as main characters and who were also the most frequently featured main characters in Christmas advertising in total. In comparison the most frequently found main characters in New Year commercials were personality symbols. Adding another layer to the analysis, also a look at all other character constellations in addition to the main characters was taken. Apart from identifying additional target groups, the purpose of this step was to identify characters that might have been included to fit the mood of the holiday. It was found that in addition to solo women, also many depictions of female same-sex friendships were present in Christmas advertisements. This strongly indicated that women are indeed one of the major target groups of Christmas advertisements. The other target group, the family, was found in several additional

constellations among which children received the most attention. This observation indicated that children appear to be the main protagonist of Christmas consumption within the family. In addition, while some appearances of romantic relationships appeared to be tied to target group considerations, others were not and appeared to fulfill a role in advertising design. An observation that seems to also apply to appearances of Santa Claus. On the other hand, in New Year commercials, it was found that when looking beyond main characters there were also many solo women present, which was interpreted as an evidence that women are an important target group of holiday advertising in general. However, the main bulk of featured characters still consisted of ad-specific characters like presenters and personality symbols. While gender among male and female presenters was balanced, men were strongly underrepresented in New Year commercials. Also, in Christmas advertisements their representation was unbalanced and the most frequently depicted male character was Santa Claus. It was therefore concluded that compared to women, men are not very relevant target groups for both Christmas and New Year advertisements.

The fourth research sub-question was intended to take a look at several executional elements that create the cornerstones of creative tactics. Starting with general message strategies, it was found that for both Christmas and New Year advertisement, affective strategies were of great importance. Another observation was that while there were a few New Year spots which pursued a conative strategy not a single instance of such a strategy was found among Christmas commercials. As conative strategies were only identified for spots of type Sales, the fact that in total only two commercials of that type were found for Christmas advertisements served as an explanation for that phenomenon.

In addition, a comparison of executional frameworks revealed large differences between both groups of commercials: For Christmas advertisements, the most important frameworks are slice-of-life and fantasy. As a result, Christmas commercials will tend to focus on every-day situations or fantastic scenarios with less attention being paid to the advertised

product or service itself. In contrast, New Year commercials emphasize a form of presentation that is based on information and demonstration. A combination of both appeared in 22% or almost a quarter of all advertisements. This led to the conclusion that New Year commercials are being more focused on the advertised product or service, at least compared to Christmas advertisements. While celebrity transfer is a major framework for both groups of holiday commercials, in New Year advertisements, it was the second most important framework which appeared in many of the most frequently featured framework combinations.

Even larger are the differences when it comes to music as 77% of all Christmas advertisements included references to Christmas, while this was only the case for 39% of all New Year advertisements. Apart from that also the form of how holiday-related music is expressed is very different. While both groups of commercials displayed the tendency of adapting existing songs or melodies of the brand or product to the holiday ritual or creating new songs or melodies with references to the holiday ritual, both had also unique forms of expression. In many Christmas spots, English Christmas songs or melodies were used. Christmas melodies were signified by sleigh bells. On the other hand, in New Year advertisements the use of Japanese music instruments played an important role whether it was within melodies or as a method to adapt existing songs and melodies to the holiday ritual. In addition, also the use of classical music was found to be associated with New Year advertisements. It is also noteworthy that Japanese music instruments were also used to act as sound icons in New Year commercials, while similar observations could not be made for Christmas advertisements.

Finally, in an analysis of the settings used in advertising design, the home was identified being the important setting (29%) for Christmas commercials, while for New Year advertisements that value was much lower (16%). Nevertheless, New Year spots had the special characteristic of also featuring Japanese traditional homes beside normal home settings. A few Christmas commercials also utilized Santa's place as the main setting of the advertisement.

#### 4.1.2 Creative strategies and creative tactics of Christmas and New Year advertising

Based on findings made above, three creative strategies, i.e., strategies of the advertisements themselves, are suggested within Christmas and New Year advertising. First, there seems to exist a creative strategy that is shared by both groups of holiday commercials and which is to **make products and services appear appropriate as artifacts and rituals**. This argument is supported by the fact that most spots were categorized belonging to type Artifact/Ritual, i.e., representing a form of advertising that was described as ritual advertising. In addition, as shown with the analysis of advertised products and services, a large number of spots could be grouped by their association with certain rituals of holiday rituals. Among Christmas commercials, advertisements that were related to the Christmas party and gift-giving were the most important, while for New Year *nengajō* and *shōgatsu*, or precisely the meals that are consumed during *shōgatsu*, were the most relevant rituals. As found with target groups in general, the Christmas party is strongly leaning towards the nuclear family, with family members being at least present in 10 of 14 related commercials, while the recipients of gifts were either women or children. On the other hand, *nengajō* and *shōgatsu* commercials featured a large variety of characters which make assertions about target groups not as clear-cut.

A second creative strategy that is found in Christmas and New Year commercials is that holiday rituals are used to **increase the appeal** of an advertisement. This is based on the observation that there are commercials, especially those of type Mood, with an unexplained relationship with the holiday ritual. This is further supported by the observation that one of the industries that makes most frequently use of holiday commercials, Information/Communication, has not only an unexplainable connection to either Christmas or New Year but also almost only commissions commercials of type Mood. In addition, also high-involvement services like health insurance as well as real estate and financial services seem to take advantage of the holiday spirit to market their offering.

A third creative strategy that is mainly associated with New Year commercials is concerned with the realization of opportunities related to **time-based occasional circumstances**. “Time-based occasional circumstances” describes factors that arise from considerations related to the position of the holiday ritual in the calendar. E.g., the position of New Year at the turning point of the year with several public holidays present creates additional marketing opportunities for sales campaigns (e.g., *hatsuuri*), advertisements related to spending leisure time (e.g., travel) or high-involvement products (e.g., cars). Hardly it was a coincidence that almost no commercials were belonging to type Promotion and Sales among Christmas advertisements as there are no related public holidays in Japan.

Table 16 summarizes the aforementioned three creative strategies. They are not mutually exclusive as they can be persuaded at the same time. E.g., New Year commercials by the travel agency H.I.S. for its “Hatsuyume fea” campaign appeared to rely on strategy two and three, while a New Year commercial by pay-TV service WOWOW seemed to have been based on strategy one and three.

Creative Strategy	Important applications examples:	
	Christmas	New Year
	Products and services related to	
Advertisement of products and services as artifacts and rituals	Christmas party, Christmas presents	<i>nengajō</i> , New Year meals ( <i>shōgatsu</i> )
Use of holiday rituals to increase the appeal of the advertising message	Communications industry, High-involvement products & services	
Utilization of opportunities related to time-based occasional circumstances		<i>hatsuuri</i> , Year end sales & promotions, High-involvement products & services

**Table 16: Major creative strategies in Japanese Christmas and New Year commercials**

All of these creative strategies have in common that they require the commercial to establish a link to a holiday ritual. This connection is made by the application of **creative tactics**, which will depend on the holiday ritual but often feature very similar mechanisms. E.g., the mechanism behind using a Christmas tree in a Christmas commercial or a *kadomatsu* in a New Year advertisement as a ritual prop is arguably the same.

Table 17 shows an overview of the most important creative tactics in Japanese Christmas and New Year commercials. This selection is mainly based on the observed frequency of the applied tactics, but also rare tactics were included if they were considered unique in comparison. On the other hand, some executional elements were excluded if they were deemed to be a creative tactic that is rather dependent on the advertised product or service than the holiday ritual. E.g., monks were almost exclusively only found in advertisements for *yakuyoke*. Therefore, the use of these executional elements can be considered creative tactics for *yakuyoke* commercials but not for New Year advertisements in general.

Executional element	Christmas	New Year
<b>Ritual props</b>	Christmas tree, illuminations, Christmas Party celebration, wrapped presents, Santa hats, candles	Japanese clothing (especially Women's kimono), <i>kadomatsu</i> , <i>kagamimochi</i>
<b>Ritual symbols</b>	Christmas tree	<i>Kadomatsu</i> , plum blossom
<b>Non-ritual advertising design elements</b>	Snow, shooting star effect	Mount Fuji
<b>Characters</b>	Santa Claus, couples	
<b>Message Strategy</b>	Affective	Affective, Conative
<b>Executional framework</b>	Fantasy, Slice-of Life	Informative, Demonstration, Celebrity Transfer
<b>Music</b>	Christmas songs or melodies of the brand, Classic English Christmas songs, Christmas melodies; Sleigh bells used for adaptation as well as for the creation of new music	Melodies with sounds of Japanese instruments; Japanese instruments used for adaptation as well as for the creation of new music; Classical music
<b>Sound Icons</b>		Japanese instruments
<b>Setting</b>		Traditional home

**Table 17: Most important creative tactics in Japanese Christmas and New Year commercials**

Admittedly, in that regard, it might be a matter of debate whether it is appropriate to include the Christmas party as a ritual prop in this list as this ritual was found to be used primarily as a reenactment of a consumption situation related to the advertised product. That being said, the large diversity of products that were found to be promoted together with the Christmas party exemplifies the versatility of this ritual to act as a ritual prop.

Two blank spaces also indicate that not for all listed executional elements respective creative tactics for Christmas and New Year advertisements could be found. Also, the treatment

of music follows only partially similar patterns. It might be said that sleigh bells in Christmas advertisements fulfill a similar role as Japanese instruments in New Year commercials in terms of adapting or creating music for spots. For both, melodies that incorporate these instruments are an important choice of music. However, while for Christmas commercials the use of English Christmas songs is a very important creative tactic, the use of Japanese New Year songs does not play a role in New Year advertisements. Songs and melodies of the company or brand with references to the holiday ritual can be found for both groups of holiday advertisements but again are much more important for Christmas spots. On the other hand, some evidence was found that there might be a relationship between the use of classical music and New Year commercials.

Another rather large difference between Christmas and New Year commercials is the way they are presented. Christmas advertisements rely on telling stories that relate to every-day and fantastic situations, while New Year spots appear to be more focused on products than scenarios as the preferred executional frameworks are based on demonstration or information. Frequently also celebrities appear and assume the roles of presenters in New Year commercials.

However, one commonality that was thoroughly shared by both groups of holiday commercials is the importance of clothing as ritual props. While clothing was not separately analyzed as part of advertising design, dressing up characters like Santa Claus or in kimonos may very well be seen as a creative tactic on its own.

## **4.2 Managerial implications**

One important finding of this study is, that something like “holiday advertising”, a term that was used casually in this paper, may exist from an observational standpoint but not from a technical perspective. Creative tactics that are applied in one type of Holiday commercial may fail or might be considered unusual if used in a similar way in commercials of another holiday ritual. E.g., using sleigh bells as sound icons in Christmas commercials and using traditional New Year songs in New Year commercials would be choices of advertising design which the

Japanese viewer is not used to. While a conscious break with conventions can be a creative choice, an accumulation of unconscious missteps can potentially lead to commercials that might be considered by the recipient as inappropriate. E.g., international Christmas advertisements of Apple and H&M that were broadcast without adaptation in Japan are very much different to locally produced Christmas commercials. E.g., they use English Christmas pop music, do not feature the family or solo women as main characters and incorporate “elf costumes” as ritual props. In general, not a single elf in any form was spotted as ritual prop or ritual symbol in any Japanese Christmas spot which begs the question whether the concept of an elf as Santa’s helper can be properly understood by the majority of Japanese viewers. The debate whether companies should standardize their advertisement or adapt them to local market requirements is an old discussion that started with an influential essay by Theodore Levitt in 1983 (see Levitt 1983) and since then was the starting point of a large number of studies (e.g., related to Japan see Mueller 1992). International brands might willingly accept differences in advertising design to highlight their international origin and differentiate themselves from domestic competitors. That being said, measures taken by Coca-Cola indicate that there might be indeed challenges for international brands. Not only was there a second Christmas advertisement by Coca-Cola that was specifically created for the Japanese market, but the international commercial was also adapted in several ways that go along with the findings of this study. E.g., perhaps imitating KFC’s long-running Christmas jingle “Suteki na horidei”, Coca-Cola used its own company Christmas Song “Happiness”. This approach of using a company or brand-related Christmas song or melody was found in this study to be the most frequently utilized type of Christmas music (see 3.5.3.1). Also, a scene was added which showed a group of young women enjoying Coca-Cola in an every-day situation surrounded by a display of Christmas illuminations (see figure 35). All creative decisions of this scene, namely the attempt to advertise Coca-Cola to Japanese women which are an important target group of Japanese Christmas (see 3.4), the application of an execution pattern that is based on an every-day situation (= slice-of-life, see

3.5.2) and the use of well-established ritual props like Christmas illuminations (see 3.2.3.1), make it congruent with scenes of other Japanese Christmas commercials. Therefore, results obtained in this study may also be used by marketers to decide whether changes to an international Christmas or New Year commercial are required and suggest necessary adjustments. In addition, the findings of this master thesis may also be applied in the context of marketing channels other than television advertising. E.g., results regarding ritual symbols may help to select the most suitable design elements when creating an internet market presence or a holiday ritual-related packaging for a product.



**Figure 35: A scene that was added to the international Coca-Cola spot in Japan: A group of female friends is shown in a day-to-day scenario with a display of Christmas illuminations in the background.**

### **4.3 Limitations and suggestions for further research**

This study was designed to make a foray in the so far only marginally researched and understood field of holiday advertising. As such, many concepts and approaches in this paper were either new or had to be adapted to this unique subject. While this newly developed research framework represents a major contribution of this study, it remains to be seen whether it can be also applied to the advertising of other holiday rituals or whether it is only applicable within the context it was created. It would therefore be a promising undertaking to apply concepts developed in this study, e.g., the typology of advertising types or the categorization of artifact and ritual usage in advertising also to the analysis of other holiday commercials within and

outside of Japan. E.g., how do U.S. or Austrian Christmas spots compare to Japanese Christmas advertisements and how can the growing commercial importance of Halloween in Japan be grasped as a phenomenon in TV spots?

Also, while advertising of type Campaign was placed outside of the scope of this study, the minimalistic changes that advertisers apply to adapt preexisting commercials to the holiday season deserve further attention. An investigation of these changes may not only reveal further strategic implications but perhaps also provide an even clearer perspective on the importance of certain holiday references due to the compression of communicated information. It is also noteworthy that the concept of type Campaign itself was not mentioned in any resource that was reviewed during the literature research. As it cannot be said if this type of advertising is typical for holiday spots or is just a general characteristic of Japanese advertising, there is further incentive to take a closer look at this phenomenon.

From a critical standpoint, questions must be raised regarding the categories that were chosen for the analysis. While constraints created by the scope of this paper made a reduction and a selection of only a few of all possible categories necessary, a further investigation of holiday commercials is encouraged to also analyze neglected aspects like message sub-strategies, appeals as well as textual and verbalized messages.

Furthermore, also the criteria by which commercials were selected for being part of the analysis must be reflected. Spots with numerous holiday references were analyzed together with advertisements that only contained a single reference. While this was a consistent approach, the question may be raised if a single reference makes a commercial relevant enough to be included in the analysis, especially as the quality of the reference was not considered. A countermeasure taken to address this problem was that only those advertisements that appeared to have been created specifically for being broadcast during the holiday season (= type Artifact/Ritual, Mood, Promotion, Sale) were part of the analysis, while those which appeared to have been only adapted to the holiday season (= type Campaign) were excluded. That being

said, the differentiation between the four main types was based on commercial and not creative criteria which lead to advertisements that are rich with references being analyzed together with those which only contain a few references. In the end, the applied approach helped to structure the findings and contributed to their understanding, but it is unclear to which degree these applied lenses distorted the results and if there would have been perhaps a better way to approach the analysis.

Another point that must be scrutinized is the approach in which commercials were selected to be part of the material. Although the list of references that was used to identify advertisements related to holiday rituals was very broadly defined, there might have been ways to further increase that reference list. E.g., based on online available collections of Christmas commercials the observation was made that the mere inclusion of snow is regarded by some viewers sufficient to consider an advertisement as a Christmas commercial. This understanding was not shared within this study, but this example highlights that the applied criteria for identifying relevant advertisements are not absolute.

Another limitation is related to the fact that the data used in this study was collected in the winter season of 2015/2016 and recent changes to the television advertising landscape might have made the presented results obsolete. Indeed, technological changes like the rise of the smartphone or the internet altered the types of advertised products significantly over the last decades. Also, the way Christmas or New Year is being celebrated might have changed together with the advertising of these two holiday rituals. However, while these concerns are valid, unless major economic or technological disruptions take place, five years are likely not enough for significant changes to settle in. Even if a transformation occurred, which has become more likely since 2020 due to the economic and social consequences of the ongoing Corona pandemic, the results of this study might be even more valuable as it will serve as documentation of holiday advertising in the 2010s before these changes took place.

In that regard, another suggestion for additional research would be the development of holiday advertising in Japan over the decades to investigate what changes in advertising took place. Due to uploads on video sharing platforms like YouTube, access to old advertisements has become more easily available in recent years. Apart from a historic comparison, also the analysis of the development of brands that are highly active in holiday advertising like Coca-Cola (Christmas), Yamazaki (Christmas), KFC (Christmas/New Year) or Fujitsu (New Year) could provide an interesting insight into how brands define and develop their strategies for Christmas and New Year advertising over time.

Finally, it also must be questioned whether the use of a quantitative content analysis as a method to draw conclusions about holiday advertising was the right choice. As a consequence of this decision, all assertions made in this study are solely based on observations of advertising practice but do not take the perspective of creators and viewers of holiday advertising into consideration. Therefore, no final judgment can be made neither about the actual intention behind advertising design nor how consumers perceive holiday commercials. Similar to Cartwright's study (2018) on consumers' opinions on Christmas advertising in Great Britain, similar research in Japan would help to clarify what kind of holiday advertising is liked by viewers. In addition, interviews with advertising creators could shed light on how decisions are made when it comes to planning the advertising design of Christmas and New Year commercials.

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## **Appendix A: Abstract (English)**

Although holiday rituals like Christmas and New Year are prominently featured in television advertising, not much research has been done so far in investigating the advertising design of these commercials. Based on a recorded sample of 400h of Japanese television program, 142 TV spots were selected to be part of a quantitative content analysis in which the advertising design of holiday commercials was examined. On the one hand, the utilization of the most conspicuous elements of holiday rituals, artifacts and rituals, was investigated, on the other hand, the involved industries (“Who?”), the advertised products and services (“What?”), the addressed target groups (“For whom?”) and the incorporated executional elements (“How?”) were examined to clarify how holiday rituals shape television advertising design. Among the analyzed executional elements were message strategies, executional frameworks, music, sound icons and settings. It was shown that Christmas and New Year commercials advertise products and services as artifacts and rituals, and make use of holiday rituals to increase the appeal of their advertising message. In addition, New Year advertisements also strongly feature sales and promotions due to circumstances related to the position of that holiday in the calendar. Japanese Christmas commercials tend to emphasize day-to-day situations and fantastic scenarios, with major target groups being the nuclear family and women. On the other hand, Japanese New Year commercials have a broader appeal with less narrowly defined target groups and favor executional frameworks that focus stronger on the advertised products and services instead of certain scenarios. In addition to these findings, also a new framework for analyzing artifacts and rituals in television commercials was developed and a typology of the advertising landscape of Christmas and New Year advertisements was presented.

## **Appendix B: Abstract (German)**

Obwohl Feiertags-Rituale wie Weihnachten und Neujahr in der Fernsehwerbung eine bedeutende Rolle spielen, wurden bisher nur sehr wenige Untersuchungen durchgeführt, die sich mit dem Werbedesign in Festtagswerbung auseinandergesetzt haben. Basierend auf Aufzeichnungen von 400 Stunden japanischen Fernsehprogramms wurden 142 Fernsehwerbespots ausgewählt, die mit Hilfe einer quantitativen Inhaltsanalyse untersucht wurden. Zum einen wurde die Verwendung der auffälligsten Elemente von Feiertags-Ritualen, nämlich Artefakte und Rituale, analysiert, zum anderen die involvierten Branchen („Wer?“), die beworbenen Produkte und Dienstleistungen („Was?“), die angesprochenen Zielgruppen („Für wen?“) sowie die verwendeten Gestaltungselemente („Wie?“) untersucht, um zu klären, wie Feiertags-Rituale das Design von Fernsehwerbung beeinflussen. Bei den Gestaltungselementen, die dabei analysiert wurden, handelte es sich um Botschaftsstrategien, Umsetzungstechniken, Musik, Sound-Icons und Orte. Es wurde gezeigt, dass Weihnachts- und Neujahrswerbung Produkte und Dienstleistungen als Artefakte und Rituale bewirbt und Feiertags-Rituale verwendet werden, um die Attraktivität von Werbebotschaften zu erhöhen. Darüber hinaus fokussiert sich Neujahrswerbung auch häufig auf Promotion und Verkauf, was durch Umstände erklärt werden kann, die mit der Position dieses Feiertages im Kalender zu tun haben. Japanische Weihnachtswerbung tendiert dazu, alltägliche Situationen und fantastische Szenarien darzustellen, wobei die Hauptzielgruppen die Kernfamilie und Frauen sind. Andererseits hat japanische Neujahrswerbung weniger klar definierte Zielgruppen und bevorzugt Umsetzungstechniken, die sich stärker auf die beworbenen Produkte und Dienstleistungen als auf bestimmte Szenarien konzentrieren. Zusätzlich zu diesen Erkenntnissen wurde auch ein neues Rahmenwerk für die Analyse von Artefakten und Ritualen in Fernsehwerbung entwickelt sowie eine Typologie der Werbelandschaft von Weihnachten und Neujahr vorgestellt.

## Appendix C: Overview of coded message strategies

Main Message Strategy	Message Sub-Strategy	Description	Source
Cognitive Strategies	Generic	Focus on generic traits of a product class	Adapted from Laskey et al. 1989, Wang/Praet 2016
	Preemptive	Testable claim based on an attribute or benefit	Laskey et al. 1989
	Hyperbole	Untestable claim based on an attribute or benefit	Laskey et al. 1989
	Unique Selling Proposition	Explicit claim of uniqueness	Laskey et al. 1989
	Comparative	Competition explicitly mentioned	Laskey et al. 1989
	Use Occasion (Cognitive)	Testable or untestable claim based on an attribute or benefit that exists for a certain use occasion	New
Affective Strategies	Generic	Focus on a affective message related to a product class	Laskey et al. 1989, Wang/Praet 2016
	Emotional	Attempts to elicit powerful emotions unrelated to benefits or attributes of a brand	Adapted from Clow/Baack 2012
	User Image	Focus on users and their lifestyle	Laskey et al. 1989
	Brand Image	Focus on brand personality by relating emotions to a brand	Adapted from Laskey et al. 1989, Wang/Praet 2016
	Use Occasion (Affective)	Focus on usage occasion by connecting the experience of using a brand with the brand itself	Laskey et al. 1989
Conative Strategies	Action-inducing	Encourages the viewer to take action	Clow/Baack 2012
	Promotional support	Features promotional support, e.g. coupons	Clow/Baack 2012

## Appendix D: Glossary of Japanese terms

<i>atarashi toshi</i>	新しい年	Translates to "new year"
<i>bōnenkai</i>	忘年会	<i>Bōnenkai</i> translates to “forgetting the year party” and describes festive gatherings of work and social institutions in December (Reader 1994:117).
<i>byōbu</i>	屏風	<i>Byōbu</i> are Japanese folding screens that are made up of multiple panels. A standard-sized <i>byōbu</i> consists of six panels and measures roughly 1.5m x 3.5m (JAANUS 2001a).
<i>chirashi sushi</i>	ちらし寿司	"Scattered sushi" is an ingredient that is used in various Japanese meals.
<i>chūhai</i>	酎ハイ	A <i>chūhai</i> is an alcoholic-based, carbonated mixed drink (Weblio 2020a).
<i>daruma</i>	達磨	<i>Daruma</i> are dolls that have initially two unpainted eyes. While one eye is painted after the purchase, the second one is only completed after a certain wish was fulfilled (Reader 1994:117).
<i>fukubukuro</i>	福袋	<i>Fukubukuro</i> are "lucky bags" that are sold by department stores at the beginning of a new year. They are mystery goodie bags filled with leftover stock from the old year at a discounted price (BBC 2019). Some industries like the automobile industry also use <i>fukubukuro</i> as giveaway items filled with promotional materials (see Carmokun 2020).
<i>fuyugifuto</i>	冬ギフト	<i>Fuyugifuto</i> translates to "winter gift" and is a word used to advertise <i>oseibo</i> .
<i>ganjitsu</i>	元日	New Year's Day
<i>hagoita</i>	羽子板	<i>Hagoita</i> are Japanese battledores that are used as New Year decoration or in battledore and shuttlecock games which are popular among girls during New Year (Casal 1967:27-28).
<i>hamaya</i>	破魔矢	<i>Hamaya</i> are arrows that are bought at shrines during <i>hatsumode</i> visits. They are used to decorate homes and are most commonly placed in the northeast corner as this is said to be in the direction of the devil's gate where misfortunes are said to originate from (Reader 1994:127).
<i>hamayumi</i>	破魔弓	<i>Hamayumi</i> are the corresponding bows to <i>hamaya</i> arrows. They are used as decoration and protection against evil spirits (Weblio 2020b).

<i>hanetsuki</i>	羽根突き	<i>Hanetsuki</i> is a badminton game for girls during New Year that utilizes <i>hagoita</i> and shuttlecocks. Ink or powder is placed on a player's face if the target is missed (Bauer/Carlquist 1965: 84-85).
<i>hatsuhinode</i>	初日の出	<i>Hatsuhinode</i> or “first sunrise” describes the sunrise of the first day of a new year which receives special attention in Japan (Brandon Mochinaga 1994:38).
<i>hatsumode</i>	初詣	<i>Hatsumode</i> is the first visit to a shrine or temple in the New Year to pray for good luck. It is the most public part of Japanese New Year festivities (Reader 1994:110-111).
<i>hatsuuri</i>	初売り	Word that describes the first sale of the year.
<i>hatsuyume</i>	初夢	<i>Hatsuyume</i> describes the “first dream” during the night from first to second January, which is subject to superstition as its interpretation is said to give clues about one’s fortune over the course of the coming year (Bauer/Carlquist 1965:87)
<i>hinamatsuri</i>	雛祭り	<i>Hinamatsuri</i> is a holiday on the 3 <sup>rd</sup> of March that is celebrated in families with girls. Dolls are displayed and prayers are made for the health and happiness of girls (Weblio 2020b).
<i>hyōshigi</i>	拍子木	<i>Hyōshigi</i> are a pair of clappers made of oak wood. They originated as a signaling instrument in the Kabuki and puppeteer theater of the Edo period (Miki 2008:185).
<i>izakaya</i>	居酒屋	<i>Izakaya</i> are drinking establishments for social gatherings which serve a variety of drinks and food.
<i>kadomatsu</i>	門松	<i>Kadomatsu</i> are New Year pine decorations that are placed before the entrances during a period that depending on local customs ranges from 1 <sup>st</sup> January to 7 <sup>th</sup> or 15 <sup>th</sup> January. Their purpose is to summon the New Year god and give shelter to him during his stay. While regional variants exist, the most common type can be traced back to the form that was once placed before Edo castle and consists of three large stalks of bamboo that are put together with a set of pine branches (Stephan 1994:64).
<i>kagamimochi</i>	鏡餅	At New Year two large-sized <i>mochi</i> with one larger than the other are placed above each other, with the larger below the smaller one. This arrangement is called <i>kagamimochi</i> as these large-sized <i>mochi</i> are thought to resemble 鏡 <i>kagami</i> , i.e. “mirrors”. (Casal 1967:13). The white color of <i>mochi</i> represents purity while their elasticity symbolizes strength and longevity (Mochinaga Brandon 1994:27). Despite its auspicious image, the consumption of <i>mochi</i>

		during the New Year holidays is nevertheless also infamous for being responsible for deaths caused by choking due to the difficulty of properly chewing <i>mochi</i> (BBC 2018).
<i>kakegoe</i>	掛声	In the drum performances of the Noh theater, these calls fulfill a rhythmical function as well as contribute to the emotional mood of the play (Gardiner/Lim 2014: 96).
<i>kakejiku</i>	掛け軸	<i>Kakejiku</i> or “hanging scroll”, also called <i>kakemono</i> or “hanging object” are scrolls that depict calligraphies or paintings (JAANUS 2001b).
<i>karuta</i>	かるた	<i>Karuta</i> cards are used in games that utilize poem collections (Bull 1996:68). Popular at New Year is a game that is based on the ancient poem collection <i>Hyakunin isshu</i> 百人一首. In this game, players have to identify the matching card with the second half of a poem that is read out to the participants (Bauer/Carlquist 1965: 84-85). The association between <i>karuta</i> game and New Year is quite recent as it dates back to competitions organized by newspaper companies in 1904 (Bull 1996:76).
<i>kine</i>	杵	<i>Kine</i> are large-sized pestles that are used to pound the rice to <i>mochi</i> during <i>mochitsuki</i> .
<i>kōhaku</i>	紅白	In Japan the colors red and white, known together as <i>kōhaku</i> 紅白, have an auspicious meaning. They can be found in various parts of Japanese life, e.g. the national flag or in the arrangement of <i>osechi ryōri</i> (Yoshimura/Yamada 2019:47).
<i>koma</i>	独楽	<i>Koma</i> are Japanese spinning tops. Top-spinning was once a game that was popular during the New Year seasons (Mochinaga Brandon 1994:45).
<i>koshōgatsu</i>	小正月	<i>Koshōgatsu</i> translates to "Little New Year" which is celebrated in various rural customs two weeks after <i>shōgatsu</i> (Enbutsu 1994:85).
<i>kotoshi</i>	今年	Translates to "this year"
<i>kurisumasu</i>	クリスマス	Japanese spelling of the word Christmas
<i>kuribotchi</i>	クリぼっち	<i>kuribotchi</i> describes the situation of spending Christmas alone without a romantic partner (Weblio 2019b).
<i>mochi</i>	餅	<i>Mochi</i> are rice cakes that are made of glutinous rice that was steamed and pounded (Casal 1967:13). The pounding of rice is called <i>mochitsuki</i> .

<i>mochibana</i>	餅花	<i>Mochibana</i> or “rice cake flowers” are branches to which <i>mochi</i> or boiled balls of rice flour are attached. In regions with a tradition of silk sericulture, they are also known under the name <i>mayudama</i> 繭玉 (Enbutsu 1994: 89). Nowadays also decorations are available that mimic the appearance of <i>mochibana</i> while not using real <i>mochi</i> .
<i>mochitsuki</i>	餅つき	<i>Mochitsuki</i> is the pounding of steamed rice to obtain <i>mochi</i> (Mochinaga Brandon 1994:23).
<i>mochiyaki</i>	餅焼	<i>Mochiyaki</i> is the frying of <i>mochi</i> .
<i>nanten</i>	南天	A <i>nanten</i> 南天 ( <i>Nandina domestica</i> ) plant with its red berries is often used in winter flower arrangements (Clement 1905:728).
<i>nengajō</i>	年賀状	<i>Nengajō</i> are New Year greeting cards that are sent to persons with personal or business relationships like friends, acquaintances, colleagues or customers (Reader 1994:117). On New Year’s Day of 2020 about 1.29 billion of these new year cards were delivered to Japanese households which equals to around 10 cards per inhabitant (Japan Post 2020:1).
<i>nenmatsu nenshi</i>	年末年始	<i>Nenmatsu nenshi</i> translates to "year-end year beginning" and describes the time period around the turn of the year (Weblio 2019a).
<i>(o)bento</i>	(お)弁当	<i>Bento</i> is a single-portion meal arrangement that is served in a box.
<i>ōmisoka</i>	大晦日	Japanese word that describes the last day of the year.
<i>ōsōji</i>	大掃除	<i>Ōsōji</i> , the “great cleaning” refers to cleaning activities that are conducted in households at end of the year and have their origin in <i>susuharai</i> 煤払い, the cleaning of soot. <i>Susuharai</i> was conducted in the Edo period (1603-1868) on the 13 <sup>th</sup> of December, which was a day that was considered highly auspicious. This choice can be explained by the belief that the cleaning also had a ritual component as it was seen as a preparation for receiving the New Year god (Miura 2020).
<i>(o)sechi ryōri</i>	(お)節料理	<i>Osechi-ryōri</i> is a New Year meal that is eaten during the first three days of the year and is prepared in advance in order to avoid cooking during that time period (Reader 1994:130).
<i>(o)seibo</i>	(お)歳暮	It is a Japanese tradition to give year-end presents called <i>oseibo</i> to persons to which one feels indebted like friends, teachers, clients or

		customers (Tussyadiah 2006:308).
<i>(o)shōgatsu</i>	(お)正月	<i>Shōgatsu</i> is the Japanese word for "New Year". The literal meaning of this word is "standard month" as the standard that is set during the first days of that month will decide the fortune of the rest of the year (Casal 1967:1).
<i>(o)zōni</i>	(お)雑煮	<i>Ozōni</i> is a soup that contains <i>mochi</i> which are cooked together in the same pot with local ingredients like vegetables, meat or fish. It is thought to have originated in Kyōtō during the Muromachi period (1336–1573) as an auspicious meal of the upper class (Takii Shubyō 2015).
<i>saimatsu sēru</i>	歳末セール	Translates to "year-end sale".
<i>sensu</i>	扇子節	<i>Sensu</i> are Japanese foldable hand fans.
<i>setsubun</i>	節分	<i>Setsubun</i> is a festival at the beginning of February during which parched beans are thrown about the house to drive out devils and invite good luck (Mochinaga Brandon/Stephan 1994:12).
<i>shimenawa</i>	注連縄	<i>Shimenawa</i> are sacred straw rope ornaments used as decoration during New Year. Their origins are rooted in Shintō beliefs (Stephan 1994:51).
<i>shinnen</i>	新年	Translates to "new year".
<i>shinnenkai</i>	新年会	<i>Shinnenkai</i> are social gatherings in which the start of a new year is celebrated (Reader 1994:131).
<i>shinshun</i>	新春	Word that carries the meaning of "New Year". Consisting of the characters for "new" and "spring", it refers to spring as the start of a new year in the lunar calendar (Weblio 2021).
<i>shishimai</i>	獅子舞	<i>Shishimai</i> or "lion dance" is a performance that is staged in the streets during New Year and is said to bring good fortune. Two performers dress up as a <i>shishi</i> , the spiritualized form of a lion, by using a large wooden mask and a green colored cloth that is covering both actors. The first performer is controlling the mask while the second performer is playing the hindquarters of the creature (Casal 1967:32).
<i>shōchikubai</i>	松竹梅	The arrangement of pine, bamboo and plum is known by the name <i>shōchikubai</i> and is an auspicious New Year symbol (Casal 1967:12). <i>Shōchikubai</i> is also the name of a sake brand of the company Takara Shuzo.

<i>tako</i>	凧	<i>Tako</i> are Japanese kites. During New Year, kite-flying is considered a fun pastime activity for boys (Bauer/Carlquist 1965: 86).
<i>tokonoma</i>	床の間	A <i>tokonoma</i> is an alcove in Japanese rooms which has the purpose of displaying art like paintings or flower arrangements. Its origins can be traced back to Buddhist altars of Zen Buddhist homes in the Kamakura period (1192-1333) (Encyclopedia Britannica 2020).
<i>toshidama</i>	年玉	Toshidama or “treasure of the year” are presents that are given to children and subordinates (Mochinaga Brandon 1994:37).
<i>toshikoshi soba</i>	年越し蕎麦	<i>Soba</i> are buckwheat noodles and are serve as <i>toshikoshi soba</i> or “year-bridging soba” on New Year's Eve. This is said to be auspicious as it is thought that wealth should “become as long as the strings of <i>soba</i> ” (Casal 1967:17).
<i>yabusame</i>	流鏑馬	<i>Yabusame</i> is a form of mounted archery that originated in the Heian period. Demonstrations of <i>yabusame</i> are sometimes made as offerings at shrines (Weblio 2020d).
<i>yakuyoke</i>	厄除け	<i>Yakuyoke</i> are prayers for protection in which deities asked to thwart disasters from one’s life (Reader 1994:124).
<i>yoi toshi wo</i>	良い年を	A New Year greeting that is exchanged before the turn of the year.

## Appendix E: List of Japanese names

Aiba Masaki	相葉雅紀	Japanese singer and member of the boy group ARASHI
Anata to Jūnshinsai	あなたと獣神祭	Title of a song in a commercial for the smartphone game Monster Strike. Translates to "With you Jūnshinsai". Jūnshinsai is the name of a reoccurring campaign related to that game.
Hatsuyume Fea	初夢フェア	Name of a campaign by the travel agency H.I.S.
Hirose Suzu	広瀬すず	Japanese actress
Hitomi wa daiamondo	瞳はダイヤモンド	Name of a song by Matsuda Seiko that was released in 1983. Translates to "Diamond Eyes".
Ichigatsu ichijitsu	一月一日	Name of a Japanese New Year song that was published by the Japanese Ministry of Education, Science and Culture in 1893. Translates to "First month, first day".
Ishihara Satomi	石原 さとみ	Japanese actress
Katō Rosa	加藤 ローサ	Japanese actress
Kikumasamune	菊正宗	Name of a sake brand
Kirishima Karen	桐島かれん	Japanese actress
Koizumi Kyōko	小泉今日子	Japanese actress and singer
Koropura	コロプラ	Production company of the smartphone game Shironeko Project
Kuroki Haru	黒木華	Japanese actress
Matsuda Seiko	松田聖子	Japanese singer
Megane Ichiba	眼鏡市場	Name of a Japanese eyewear retailing chain
Nanana	ナナナ	Name of TV Tokyo's mascot

Nishida Toshiyuki	西田敏行	Japanese actor
Odayori Honko	おたより本舗	Name of a Japanese provider of printing services
Sanbyaku rokujūgoho no māchi	三百六十五歩のマーチ	Name of a song by Suizenji Kiyoko that was released in 1968. Translates to “The march of three hundred sixty-five steps”.
Sangokushi	三国志	Name of a smartphone game of the company Line
Sawabe Yu	澤部佑	Japanese comedian
Suizenji Kiyoko	水前寺清子	Japanese singer
Sukapā!	スカパー！	Japanese Pay-TV service
Suteki na horidei	すてきなホリデイ	Name of a song by Takeuchi Mariya which is played in Christmas commercials of the fast-food chain KFC. Translates to "Wonderful Holiday".
Takeuchi Mariya	竹内まりや	Japanese singer and songwriter
Ueto Aya	上戸 彩	Japanese actress
Watanabe An	渡辺 杏	Japanese Actress
Yakuyoke Fudōson	厄除け不動尊	Name of a Japanese temple
Yamashita Tatsurō	山下 達郎	Japanese singer and songwriter
Yoshida Kōtarō	吉田鋼太郎	Japanese actor

## Appendix F: Codebook

Name	Number	Short Name	Name of Company or Brand	Length of the spot
Description	Assigned number to a spot	Short name that should help to identify a spot	Name of the advertising brand or company	Length of the spot in seconds
Categories		Free entry	Free entry	15
				30
				60
				90
				120
				Other
Explanation		Short name should consist of the name of the brand or company name & a unique trait. The unique trait must be sufficient to distinguish a spot from other variants and similar spots. If there are versions of different length or variants existing this must be indicated in the name.		

Name	Cluster	Subtype	Product/Service	Industry										
Description	Cluster to which the spot belongs to	Subtype to which the spot belongs to	Advertised product or service	Industry to which the advertising company belongs to										
Categories	Christmas	Christmas Artifact/Ritual	Free entry	Energy / Materials / Machinery										
	Nenmatsu Nenshi	Christmas Mood		Foodstuffs										
	Shinnen	Christmas Promotion		Beverages / Cigarettes										
		Christmas Sale		Pharmaceuticals / Medical Supplies										
		Nenmatsu Artifact/Ritual		Cosmetics / Toiletries										
		Nengajō		Apparel / Fashion, Accessories /Personal Items										
		Shinnenkai Artifact/Ritual		Precision Instruments /Office Supplies										
		Bōnenkai Artifact/Ritual		Home Electric Appliances /AV Equipment										
		Nenmatsu Mood		Automobiles / Related Products										
		Nenmatsu Promotion		Household Products										
		Hatsuuri		Hobbies / Sporting Goods										
		Saimatsu Sale		Real Estate / Housing Facilities										
		Other Nenmatsu Sale		Publications										
				Information / Communications										
				Distribution / Retailing										
				Finance / Insurance										
				Transportation / Leisure										
				Food Services / Other Services										
				Government / Organizations										
				Education / Medical Services / Religion										
				Classified Ads / Others										
	Explanation	<table><tr><th>Holiday Ritual</th><th>Reference to Holiday Ritual</th></tr><tr><td>Christmas</td><td>a) Dialog or Text: Christmas, X-Mas, Karumatsu b) Related Artifacts or rituals c) Related Music</td></tr><tr><td>New Year (Nenmatsu Nenshi)</td><td>a) Dialog or Text: New Year, 2016, nenmatsu , nenmatsu nenshi , oshogatsu , shinhun , saimatsu , yoi toshi o , nengajo , otōji , hatsuuri , hatsuyume , souho , fuyu gijutsu , shinnenkai , bōnenkai , shinnen , kotshi , atarashi toshi b) Related Artifacts or rituals c) Related Music</td></tr><tr><td>zome (Shinnen)</td><td>Dialog or Text limited to: shimen , kotshi , 2016 , atarashi toshi</td></tr></table>		Holiday Ritual	Reference to Holiday Ritual	Christmas	a) Dialog or Text: Christmas, X-Mas, Karumatsu b) Related Artifacts or rituals c) Related Music	New Year (Nenmatsu Nenshi)	a) Dialog or Text: New Year, 2016, nenmatsu , nenmatsu nenshi , oshogatsu , shinhun , saimatsu , yoi toshi o , nengajo , otōji , hatsuuri , hatsuyume , souho , fuyu gijutsu , shinnenkai , bōnenkai , shinnen , kotshi , atarashi toshi b) Related Artifacts or rituals c) Related Music	zome (Shinnen)	Dialog or Text limited to: shimen , kotshi , 2016 , atarashi toshi	Refer to chapter 3.1		Based on Dentsu 2020
		Holiday Ritual		Reference to Holiday Ritual										
Christmas		a) Dialog or Text: Christmas, X-Mas, Karumatsu b) Related Artifacts or rituals c) Related Music												
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zome (Shinnen)		Dialog or Text limited to: shimen , kotshi , 2016 , atarashi toshi												

Name	General message strategy		CG: Cognitive - Generic to COP: Conative	Message Strategy - Explanation																																															
Description	General message strategy to which the main message strategy belongs to		Measurement whether any of the main message strategies is present in the spot or not.	Explanation is provided which observations lead to the identification of certain main message strategies																																															
Categories	Cognitive		0	Free entry																																															
	Affective		1																																																
	Conative																																																		
	Explanation	<table><tr><th>General Message Strategy</th><th>Message Sub-Strategy</th><th>Description</th><th>Source</th></tr><tr><td rowspan="6">Cognitive Strategies</td><td>Generic</td><td>Focus on generic traits of a product class</td><td>Lasker et al. 1989, Wang Praet 2016</td></tr><tr><td>Presumptive</td><td>Testable claim based on an attribute or benefit</td><td>Lasker et al. 1989</td></tr><tr><td>Hyperbole</td><td>Untestable claim based on an attribute or benefit</td><td>Lasker et al. 1989</td></tr><tr><td>Unique Selling Proposition</td><td>Explicit claim of uniqueness</td><td>Lasker et al. 1989</td></tr><tr><td>Comparative</td><td>Competitors explicitly mentioned</td><td>Lasker et al. 1989</td></tr><tr><td>Use Occasion (Cognitive)</td><td>Testable or untestable claim based on an attribute or benefit that exists for a certain use occasion</td><td>New</td></tr><tr><td rowspan="5">Affective Strategies</td><td>Generic</td><td>Focus on a affective message related to a product class</td><td>Lasker et al. 1989, Wang Praet 2016</td></tr><tr><td>Emotional</td><td>Attempts to elicit powerful emotions unrelated to benefits or attribut of a brand</td><td>CrowBaack 2012</td></tr><tr><td>User Image</td><td>Focus on users and their life-style</td><td>Lasker et al. 1989</td></tr><tr><td>Brand Image</td><td>Focus on brand personality by relating emotions to a brand</td><td>Lasker et al. 1989, Wang Praet 2016</td></tr><tr><td>Use Occasion (Affective)</td><td>Focus on usage occasion by connecting the experience of using a brand with the brand itself</td><td>Lasker et al. 1989</td></tr><tr><td rowspan="2">Conative Strategies</td><td>Action-inducing</td><td>Encourages the viewer to take action</td><td>CrowBaack 2012</td></tr><tr><td>Promotional support</td><td>Features promotional support, e.g. coupons, special offers etc.</td><td>CrowBaack 2012</td></tr></table>	General Message Strategy		Message Sub-Strategy	Description	Source	Cognitive Strategies	Generic	Focus on generic traits of a product class	Lasker et al. 1989, Wang Praet 2016	Presumptive	Testable claim based on an attribute or benefit	Lasker et al. 1989	Hyperbole	Untestable claim based on an attribute or benefit	Lasker et al. 1989	Unique Selling Proposition	Explicit claim of uniqueness	Lasker et al. 1989	Comparative	Competitors explicitly mentioned	Lasker et al. 1989	Use Occasion (Cognitive)	Testable or untestable claim based on an attribute or benefit that exists for a certain use occasion	New	Affective Strategies	Generic	Focus on a affective message related to a product class	Lasker et al. 1989, Wang Praet 2016	Emotional	Attempts to elicit powerful emotions unrelated to benefits or attribut of a brand	CrowBaack 2012	User Image	Focus on users and their life-style	Lasker et al. 1989	Brand Image	Focus on brand personality by relating emotions to a brand	Lasker et al. 1989, Wang Praet 2016	Use Occasion (Affective)	Focus on usage occasion by connecting the experience of using a brand with the brand itself	Lasker et al. 1989	Conative Strategies	Action-inducing	Encourages the viewer to take action	CrowBaack 2012	Promotional support	Features promotional support, e.g. coupons, special offers etc.	CrowBaack 2012		
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Name	Second most important executorial framework	Animation to Humor	Executorial framework - remarks																																							
Description	Measurement of the second most important executorial framework.	Measurement whether any of the executorial frameworks is present in the spot or not.	Remarks related to executorial frameworks can be noted here																																							
Categories	Animation	0	Free entry																																							
	Slice-of-Life	1																																								
	Dramatization																																									
	Testimonial																																									
	Authoritative																																									
	Demonstration																																									
	Fantasy																																									
	Informative																																									
	Musical																																									
	Personality symbol																																									
	Celebrity Transfer																																									
	Humor																																									
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Humor		Humorous elements are being used	De Mooij 2019																																							

Name	Main character (s)	Main character(s) - Identification	Main character(s) (Aggregation)	Main character(s) - Remarks
Description	Identification whether a main character is present or not	If present, the main character(s) are specified	The group to which the main character belongs is determined. Related categories of one group are those that can be found in the neighboring column on the left side.	Remarks related to main characters can be noted here
Categories		0 Solo man	Solo	Free entry
		1 Solo woman		
		Solo child/children	Family	
		Nuclear family		
		Three-generation family		
		Extended family		
		Mother		
		Father		
		Child(ren) w/ family		
		Siblings		
		Mother/child relationship		
		Father/child relationship		
		Other family relationship		
		Romantic relationship	Romantic	
		Married couple		
		Same-sex friendship (male)	Friendship	
		Same-sex friendship (female)		
		Cross-sex friendship	Work	
		Work relationship		
		Business relationship	Business	
		Company/customer relationship	Company	
		Employee(s) of the company		
		Santa Claus	Santa Claus	
		Monk	Monk	
		Male presenter	Presenter	
		Female presenter		
		Employee of the company as presenter		
		Group of presenters		
		Personality symbol or licensed character	Other TV ad-specific characters	
		Licensed character(s)		
	Personality symbol(s)			
	Other TV ad-specific characters			
	Others	Others		
	None	None		
Explanation	Main character or characters are character that have the longest screen time compared to other characters, but appear at least for five seconds. If there is a voice-over associated to a character, the length of that voice-over during out-of-screen times of that character will be added to the characters screen time if the character appears at least once.	Company/customer relationship & employee(s) of the company are only coded when the related characters belong to the advertising company.	All characters are coded except for those that cannot be singled out of a mass of other characters and were not part of any plot that involved coded characters. Double-coding of characters only in case the social relationship or role becomes different due to a change of focus in the commercial. No double-coding of "Others" , "Presenters" and "Other TV specific characters" .	

Name	Character(1) 1-7	All Character(s) - Remarks	Action 1-7
Description	In order of their appearance all characters are listed. Character 1 = coding of the main character.	Remarks related to characters can be noted here	Observed actions within the spot are recorded
Categories	Solo man Solo woman Solo child/children Nuclear family Three-generation family Extended family Mother Father Child(ren) w/ family Siblings Mother/child relationship Father/child relationship Other family relationship Romantic relationship Married couple Same-sex friendship (male) Same-sex friendship (female) Cross-sex friendship Work relationship Business relationship Company/customer relationship Employee(s) of the company Santa Claus Monk Male presenter Female presenter Employee of the company as presenter Group of presenters Personality symbol or licensed character as presenter Licensed character(s) Personality symbol(s) Other TV ad-specific characters Others None	Free entry	Free entry
Explanation			

Name	Music	Music Aggregation	Name of the music	Music - Remarks
Description	The music of the spot is being determined	The group to which the music of the commercial belongs is being determined. Related categories of one group are those that can be found in the neighboring column on the left side.	If the name of the music is know, it should be stated here.	Remarks related to music can be noted here
Categories	Christmas melody	Christmas	Free entry	Free entry
	Classic English Christmas song			
	Classic Japanese Christmas song			
	Melody of a classic English Christmas song			
	Classic English Christmas song sung in Japanese			
	Classic altered English Christmas song			
	Recent English Christmas song			
	Recent Japanese Christmas song			
	Christmas song or melody of the company or brand			
	Song or melody of the company or brand adapted to Christmas			
	Christmas Song in other language than Japanese or English			
	Classic Japanese New Year song	New Year		
	Nenmatsu song or melody of the company			
	Song or melody of the company or brand adapted to nenmatsu			
	Melody created with Japanese instruments			
	Classical music with sound of Japanese instruments			
	Melody with sounds of Japanese instruments			
	Classical music	Others		
	Melody created with classical music instruments			
	Religious music			
	Song or melody of the company or brand			
	Unspecific melody			
	Recent Japanese song			
	Recent English song			
	Classic Japanese song			
	Classic English song			
	Others	None		
No song or melody				
Explanation	Music needs to be longer than 3 seconds. Song includes singing, melody does not. Recent vs. Classic: Classic= release date at least 10 years ago. A song or melody was considered related to the brand or company if the lyrics made that connection or the music was used in another spot of that company or brand before.	New Year: Music that is generated with Japanese instruments or that includes sounds of Japanese instruments is also included here		

Name	Sound icon: Shooting Star Sound icon --> Other	Main setting	Setting 1-8	Setting - Remarks
<b>Description</b>	It is being determined whether any of the listed sound icons are present.	It is being determined whether a main setting is present or not.	In order of their appearance all settings are listed. Setting 1 = coding of the main setting.	Remarks related to the setting can be noted here
<b>Categories</b>	1	1	At home	Free entry
	0	0	Traditional home	
	Shooting Star Sound Icon		Bar/Izakaya	
	Sleigh Bell Sound Icon		City/Street	
	Taiko Sound Icon		Public place	
	Hyōshigi Sound Icon		At the advertising company's place	
	Koto Sound Icon		At Santa's place	
	Jap. Pipe Instrument Icon		Shrine/Temple	
	"Yo" Call		Unspecified place	
	Other sound icons		Other setting	
			No setting	
<b>Explanation</b>	Sound icons are realistic or idealized noises. They are not longer than two seconds and are not part of the music.	If there is only one setting in a commercial, that setting is the main setting. In case of multiple settings, the setting which was shown more often than other settings or which was displayed 50% of the runtime of the commercial is categorized as main setting.	Traditional home: A home which either features a tatami mat or tokonoma. Double-coding of settings was not allowed.	





Name	Non-ritual Christmas design element	Non-ritual New Year design elements	Non-ritual design elements - Others	Remarks
Description	It is being determined whether any of the listed non-ritual Christmas design elements are present	It is being determined whether any of the listed non-ritual New Year design elements are present	Other non-ritual design elements as well as remarks can be noted here	General remarks can be noted here
Categories	0	0	Free entry	Free Entry
	1	1		
	Snow (Natural)	Crane		
	Piled snow (Non-natural)	Confetti Rain		
	Snowfall (Non-natural)	Monkey		
	Snowflake (Non-natural)	Mount Fuji		
	Reindeer	Rising Sun		
	Santa Claus (Non-human)			
	Shooting star effect			
Explanation				

## Appendix G: Coding Sheets – Christmas

General	Number		1	2	3	4
	Short Name	Mosburger Fried Chicken Song	KFC Takeaway	HDS Monster Strike Stealing Santa 30s	Softbank Joe	4
	Company or Brand	Mosburger	Kentucky Fried Chicken	Mini	Softbank	
	Length	15	15	30	15	
	Cluster	Christmas	Christmas	Christmas	Christmas	
	Subtype	Christmas Artefact/Ritual	Christmas Artefact/Ritual	Christmas Artefact/Ritual	Christmas Mood	
	Product/Service	Fried Chicken	Fried Chicken	Handheld Videogame	Telecommunications	
General	Industry	Food Services / Other Services	Food Services / Other Services	Hobbies / Sporting Goods	Information / Communications	
	Remarks regarding variants and similar versions	None	None	15s version exists		
Message Strategy	Main Message Strategy	Affective - Use Occasion	Affective - Use Occasion	Affective - Emotional	Affective - Emotional	
	General Strategy of Main Message Strategy	Affective	Affective	Affective	Affective	
	CC: Cognitive - Generic	0	0	0	0	0
	CP: Cognitive - Prescriptive	0	0	0	0	0
	CU: Cognitive - USP	0	0	0	0	0
	CH: Cognitive - Hyperbole	0	0	0	0	0
	CC: Cognitive - Comparative	0	0	0	0	0
	CUD: Cognitive - Use Occasion	0	0	0	0	0
	AG: Affective - Generic	0	0	0	0	0
	AE: Affective - Emotional	1	0	0	0	1
	AUI: Affective - User Image	1	1	0	0	0
	AAB: Affective - Brand Image	1	1	1	1	0
	AUO: Affective - Use Occasion	1	1	1	1	0
	COA: Conative - Action Inducing	0	0	0	0	0
	COP: Conative - Promotional	0	0	0	0	1
	Message Strategy - Explanation	ABI: モスチキンがなくちゃはじまらない, delicious and fun AUI: family AUO: Christmas party ABI: singing reminder	AUI: family AUO: Christmas Party ABI: Kentucky is indispensable for Christmas	CP: 最大4人で協力プレイ! AE: Santa Claus story, Humor AUO: present ABI: fun play with friends CH: 好評発売中	AE: Joe Character COP: stamp campaign	
Executional Framework	Most important executional framework	Slice-of-Life	Slice-of-Life	Fantasy	Celebrity Transfer	
	Second most important executional framework	Musical	Demonstration	Fantasy	Fantasy	
	Animation	1	1	0	0	0
	Slice-of-Life	1	1	0	0	1
	Demonstration	0	0	0	0	0
	Testimonial	0	0	0	0	0
	Authoritative	0	0	0	0	0
	Demonstration Product	1	1	1	0	0
	Fantasy	1	1	1	1	1
	Informative	1	1	1	1	1
	Musical	1	0	0	0	0
	Personality symbol	0	1	0	0	0
	Celebrity Transfer	0	0	0	1	0
	Humor	0	0	0	1	0
Main Character(s)	Executional framework - Remarks					
	Main character (s) in	1	1	1	1	1
All character(s)	Main character(s) - Identification	Nuclear family	Nuclear family	Santa Claus	Solo man	
	Main character(s) (Aggregation)	Family	Family	Santa Claus	Solo	
	Main character(s) - Remarks			Group of Santa Claus		
	Character(s) 1	Nuclear family	Nuclear family	Santa Claus	Solo man	
	Character(s) 2	Company/customer relationship	Same-sex friendship (female)	Santa Claus		
	Character(s) 3	Others	Romantic relationship	Solo child/children		
	Character(s) 4	Employee(s) of the company	Others			
	Character(s) 5	Child(ren) w/ family				
	Character(s) 6	Mother				
	Character(s) 7					
Action	All Character(s) - Remarks	Others: Friendship or Kinship between two families	Others: Solo Man is having a telephone conversation with someone			
	Action 1	Eating fried chicken	Buying fried chicken	Santa brings presents	Conversation	
	Action 2	Celebrating a Christmas party	Celebrating a Christmas party	Child checks stocking on Christmas morning		
	Action 3	Buying fried chicken	Eating fried Chicken			
	Action 4					
	Action 5					
	Action 6					
	Action 7					
Acoustics	Music	Christmas Song or Melody of the Company or Brand	Christmas Song or Melody of the Company or Brand	Christmas Melody	Classic Japanese Christmas Song	
	Music Aggregation	Christmas	Christmas	Christmas	Christmas	
	Name of the music		すてきなホリデイ		クリスマスソング	
	Music - Remarks					
	Shooting Star Sound Icon	0	1	0	0	0
	Skigh Bell Sound Icon	0	0	0	0	0
	Traiko Sound Icon	0	0	0	0	0
	Hyōshiagi Sound Icon	0	0	0	0	0
	Koto Sound Icon	0	0	0	0	0
	Jap. Pipe Instrument Icon	0	0	0	0	0
Setting	Yō' Call	0	0	0	0	0
	Other sound icons	1	0	0	0	0
	Main setting	1	1	1	1	1
	Setting 1	At home	At the advertising company's place	At Santa's place	At home	
	Setting 2	At the advertising company's place	At home	At home		
	Setting 3		City/Street			
	Setting 4					
	Setting 5					
	Setting 6					
	Setting 7					
Realistic Christmas design elements (Ritual props)	Snow	1	1	1	0	
	Setting - Remarks					
	Candles		1	1		
	Fried chicken	1	1	1		
	Christmas cake					
	Christmas tree	1	1	1		
	Christmas wreath	1	1	1		
	Garlands		1			
	Illumination (inside)					
	Illumination (outside)		1			
Abstract Christmas design elements (Ritual symbols)	Illumination (window)	1				
	Party hat	1	1			
	Reindeer figurine	1				
	Santa Claus figurine	1	1			
	Santa Claus costume (not Santa Claus)					
	Santa hat (not Santa Claus)	1	1			
	Stocking					
	Wrapped present					
	Ritual props - Others & Remarks	sledge figurine, strange fur hat	KFC colonel as Santa			
Non-ritual Christmas design elements	Bell		1			
	Bell with holly					
	Candles		1			
	Fried chicken	1				
	Christmas bubble		1			
	Christmas cake					
	Christmas tree					
	Christmas tree figurine					
	Christmas wreath	1	1			
	Holly					
Others	Wrapped present					
	Ritual symbols - Others & remarks					
	Snow (Natural)					
	Faked snow (Non-natural)				1	
	Snowfall (Non-natural)	1	1	1		
	Snowflake (Non-natural)					
	Reindeer				1	
	Santa Claus (Non-human)	1				
	Shooting star effect		1			
	Non-ritual design elements - Others & remarks	Chanting reindeers, Santa Claus with sledge				
Remarks	Remarks		Brand logo adapted to Christmas	Brand logo		

	Number		9	10	11	12
General	Short Name	ADDN Lobster Female Perspective	Lawson Fried Chicken Song	FamMart Christmas Cake	FamMart Fried Chicken with presenter	
	Company or Brand	ADDN	Lawson	FamMart	FamMart	
	Length	30		15	15	15
	Cluster	Christmas	Christmas	Christmas	Christmas	
	Subtype	Christmas Artefact/Ritual	Christmas Artefact/Ritual	Christmas Artefact/Ritual	Christmas Artefact/Ritual	
	Product/Service	Lobster	Fried Chicken	Christmas Cake	Fried Chicken	
	Industry	Distribution / Retailing	Distribution / Retailing	Distribution / Retailing	Distribution / Retailing	
	Remarks regarding variants and similar versions	In this version a female voice-over can be heard. In another similar version, the voice of Takada Junji can be heard who plays the father in this commercial.				
Message Strategy	Main Message Strategy	Affective - Use Occasion	Affective - Emotional	Affective - Brand Image	Affective - Brand Image	
	General Strategy of Main Message Strategy	Affective	Affective	Affective	Affective	
	CG Cognitive - Generic	0	0	1	0	0
	CP Cognitive - Prescriptive	0	1	1	0	0
	CU Cognitive - USP	0	0	0	0	0
	CH Cognitive - Hyperbole	0	0	0	0	1
	CC Cognitive - Comparative	0	0	0	0	0
	CIO Cognitive - Use Occasion	0	0	0	0	0
	AE Affective - Generic	0	0	0	0	0
	AE Affective - Emotional	0	1	0	0	0
	AUI Affective - User Image	1	0	1	1	1
	ABI Affective - Brand Image	0	1	1	1	1
	AUO Affective - Use Occasion	1	1	1	1	1
	COA Conative - Action Inducing	0	0	0	0	0
	COP Conative - Promotional	0	1	0	0	0
	Message Strategy - Explanation	AUO:今年のクリスマスは家族みなでLets Lobster AUI: family	ABI: delicious fried chicken with special selected ingredients AUO: Christmas party CP: 世界中から厳選したスパイス&ハーブ AE: song&fun COP: 20円 campaign	CP: 最高金賞受賞 Cake AUI: father& daughter CG: display of cakes AUO: Christmas ABI: delicious premium cakes	CH: 食感も香りも、プレミアムチキン AUI: family AUO: Christmas ABI: delicious premium fried chicken	
Executional Framework	Most important executional framework	Testimonial	Musical	Informative	Slice-of-Life	
	Second most important executional framework	Slice-of-Life	Celebrity Transfer	Slice-of-Life	Informative	
	Animation	1	0	0	0	0
	Slice-of-Life	1	0	1	1	1
	Demonstration	0	0	0	0	0
	Testimonial	1	0	0	0	0
	Authoritative	0	0	1	0	0
	Demonstration Product	1	1	1	1	1
	Fantasy	0	1	1	0	0
	Informative	1	1	1	1	1
	Musical	0	1	0	0	0
	Personality symbol	0	0	0	0	0
	Celebrity Transfer	1	1	0	0	0
	Humor	1	1	0	0	0
	Executional framework - Remarks					
Main Character(s)	Main character (s) /in	1	1	1	1	1
	Main character(s) - Identification	Nuclear family	Group of presenters	Employee of the company as presenter	Employee of the company as presenter	
	Main character(s) (Aggregation)	Family	Presenter	Presenter	Presenter	
	Main character(s) - Remarks					
All character(s)	Character(s) 1	Nuclear family	Group of presenters	Employee of the company as presenter	Employee of the company as presenter	
	Character(s) 2	Male presenter		Father/child relationship	Solo man	
	Character(s) 3	Mother		Child(ren) w/ family	Same-sex friendship (female)	
	Character(s) 4	Father			Married couple	
	Character(s) 5	Child(ren) w/ family			Nuclear family	
	Character(s) 6	Father/child relationship			Child(ren) w/ family	
	All Character(s) - Remarks					
	Action 1	Celebrating a Christmas party	Presentation	Presentation	Presentation	
	Action 2	Presentation	Celebrating a Christmas party	Eating Christmas cake	Eating fried Chicken	
	Action 3	Taking a picture together	Eating fried chicken		Celebrating a Christmas party	
	Action 4					
	Action 5					
	Action 6					
	Action 7					
Acoustics	Music	Classic Japanese Christmas Song	Classic altered English Christmas Song	Christmas Melody	Christmas Melody	
	Music Aggregation	Christmas	Christmas	Christmas	Christmas	
	Name of the music	Together for Christmas	Jingle Bells			
	Music - Remarks		"Chicken Bells"			
	Shooting Star Sound Icon	1	0	1	1	1
	Skigh Bell Sound Icon	0	0	0	0	0
	Takao Sound Icon	0	0	0	0	0
	Hybridgi Sound Icon	0	0	0	0	0
	Koto Sound Icon	0	0	0	0	0
	Jap. Pipe Instrument Icon	0	0	0	0	0
Setting	"Yo" Call	0	0	0	0	0
	Other sound icons	1	1	1	1	1
	Main setting					
	Setting 1	At home	At home	At home	At home	
	Setting 2		At the advertising company's place	At the advertising company's place	Unspecified place	
	Setting 3			Unspecified place		
	Setting 4					
	Setting 5					
	Setting 6					
	Setting 7					
Realistic Christmas design elements (Ritual props)	Snow	1	1	0	0	0
	Setting - Remarks					
	Candles		1			1
	Fried chicken					1
	Christmas cake		1		1	1
	Christmas tree	1	1			
	Christmas wreath					1
	Garlands		1			
	Illumination (inside)	1	1			
	Illumination (outside)					
Abstract Christmas design elements (Ritual symbols)	Illumination (window)					
	Party hat	1				
	Reindeer figurine					
	Santa Claus figurine					
	Santa costume (not Santa Claus)		1			
	Santa hat (not Santa Claus)	1			1	1
	Sockings					
	Wrapped present		1			
	Ritual props - Others & Remarks	roast beef, reindeer hat	Christmas bubble	turkey		
Non-ritual Christmas design elements	Bell					1
	Bell with holly				1	
	Candles				1	
	Fried chicken					
	Christmas bubble				1	
	Christmas cake				1	
	Christmas tree				1	
	Christmas tree figurine				1	
	Christmas wreath				1	
	Holly				1	
Others	Wrapped present					1
	Ritual symbols - Others & remarks	Reindeer hat, Santa's bag		Turkey		
	Non-ritual design elements - Others & remarks	Animated Santa				
Remarks		"Let's make a Christmas" slogan				

General	Number	13	14	15	16
	Short Name	JDS Monster Strike Big Socks 30s	Disney Christmas Resort	KFC: Santa's Arrival 12/10 made Variant	PS Vita Santa Patrol
	Company or Brand	Mini	Disney Resort	Kentucky Fried Chicken	PS Vita
	Length	30		15	15
	Cluster	Christmas	Christmas	Christmas	Christmas
	Subtype	Christmas Artefact/Ritual	Christmas Artefact/Ritual	Christmas Artefact/Ritual	Christmas Artefact/Ritual
	Product/Service	Handheld Videogame	Amusement Park Visit	Fried Chicken	Handheld Videogame
	Industry	Hobbies / Sporting Goods	Transportation / Leisure	Food Services / Other Services	Hobbies / Sporting Goods
	Remarks regarding variants and similar versions	15s version exists		2 variants: complete identical apart from the second last scene: A text says: パーティーバーレル早期予約特典12月10日まで/まだ間に合う!クリスマス予約 and a dish plate is being shown that can be received. Also small differences regarding artefacts that are shown on the table	
Message Strategy	Main Message Strategy	Affective - Emotional	Affective - Brand Image	Affective - Emotional	Affective - Emotional
	General Strategy of Main Message Strategy	Affective	Affective	Affective	Affective
	CG: Cognitive - Generic	0	0	0	0
	CP: Cognitive - Preemptive	1	0	1	0
	CU: Cognitive - USP	0	0	0	0
	CH: Cognitive - Hyperbole	0	0	0	0
	CC: Cognitive - Comparative	0	0	0	0
	CUO: Cognitive - Use Occasion	0	0	0	0
	AG: Affective - Generic	0	0	0	0
	AE: Affective - Emotional	1	0	1	1
	AUI: Affective - User Image	0	1	0	1
	ABI: Affective - Brand Image	0	1	1	1
	AUO: Affective - Use Occasion	1	0	1	1
	COA: Conative - Action Inducing	0	0	1	0
	COP: Conative - Promotional	0	0	0	1
Executional Framework	Message Strategy - Explanation	AE: Santa Claus Story CP: 最大4人で協力プレイ! AUO: Christmas present	ABI: 夢がかなう世界、セカリの魔法にまつまれて	AE: Santa flying on sleigh, Santa magic AUI: Families AUO: Christmas parties CP: online reservation CB: Kentucky is indispensable for Christmas COA: まだ間に合う	AE: Santa is checked by kid police man ABI: gaming for older children AUO: as Christmas present COP: デカくつした
	Most important executional framework	Fantasy	Dramatization	Fantasy	Fantasy
	Second most important executional framework	Demonstration	Personality symbol	Slice-of-Life	Humor
	Animation	0	0	0	0
	Slice-of-Life	0	1	1	0
	Dramatization	1	1	0	1
	Testimonial	0	0	0	0
	Authenticative	0	0	0	0
	Demonstration Product	1	1	1	0
	Fantasy	1	1	1	1
	Informative	1	1	1	1
	Musical	0	0	0	0
	Personality symbol	0	1	1	0
	Celebrity Transfer	0	0	0	0
	Humor	1	0	0	1
Main Character(s)	Executional framework - Remarks		Presented reality close to fantasy = dramatization		
	Main character (s) in			0	1
	Main character(s) - Identification	Santa Claus	None	Employee of the company	Solo child/children
	Main character(s) (Aggregation)	Santa Claus	None	Company	Solo
	Main character(s) - Remarks				
	Character(s) 1	Santa Claus	None	Employee of the company	Solo child/children
	Character(s) 2		Father/child relationship	Santa Claus	Santa Claus
	Character(s) 3		Siblings	Three-generation family	Others
	Character(s) 4		Romantic relationship	Nuclear family	
	Character(s) 5		Same-sex friendship (female)	Child(ren) w/ family	
All character(s)	Character(s) 6		Others		
	Character(s) 7		Personality symbol(s)		
	All Character(s) - Remarks		Others: Micky Mouse & Little girl		Others: Santa-Rudolf
	Action 1	Santa brings presents	Amusement Park Visit	Santa is traveling with his sledge	Santa is being stopped by the police
	Action 2			Eating fried Chicken	Having a dream
	Action 3			Celebrating a Christmas party	Santa brings presents
	Action 4			Santa brings presents	
	Action 5			Decorating a store for Christmas	
	Action 6				
	Action 7				
Acoustics	Music	Christmas Melody	Classic: English Christmas Song	Christmas Song or Melody of the Company or Brand	Melody of a classic English Christmas Song
	Music Aggregation	Christmas	Christmas	Christmas	Christmas
	Name of the music		The Twelve Days of Christmas	すてきなホリデイ	We Wish you a Merry Christmas
	Music - Remarks				
	Shooting Star Sound Icon	1	0	0	0
	Sleigh Bell Sound Icon	0	0	0	0
	Takao Sound Icon	0	0	0	0
	Hyōshiagi Sound Icon	0	0	0	0
	Koto Sound Icon	0	0	0	0
	Jap. Pipe Instrument Icon	0	0	0	0
Setting	"Yo" Call	0	0	0	0
	Other sound icons	1	0	0	1
	Main setting				1
	Setting 1	At Santa's place	At the advertising company's place	At the advertising company's place	City/Street
	Setting 2			At home	At home
	Setting 3			City/Street	
	Setting 4				
	Setting 5				
	Setting 6				
	Setting 7	1	1	1	1
Realistic Christmas design elements (Ritual props)	Snow	1	1	1	1
	Setting - Remarks				
	Candles	1		1	
	Fried chicken			1	
	Christmas cake				
	Christmas tree		1		
	Christmas wreath	1		1	
	Garlands				
	Illumination (inside)				
	Illumination (outside)		1		1
Abstract Christmas design elements (Ritual symbols)	Illumination (window)				
	Party hat			1	
	Reindeer figurine				1
	Santa Claus figurine				1
	Santa costume (not Santa Claus)		1		
	Santa hat (not Santa Claus)				
	Stocking	1		1	
	Wrapped present				
	Ritual props - Others & Remarks	list of wishes		CGI reindeers, sledge	One men in Santa Claus costume, one men in Rudolf costume, Christmas tree figurine
Non-ritual Christmas design elements	Bell				
	Bell with holly				
	Candles			1	
	Fried chicken			1	
	Christmas bauble				
	Christmas cake			1	
	Christmas tree		1	1	
	Christmas tree figurine			1	
	Christmas wreath				
	Holly		1		
Others	Wrapped present				
	Ritual symbols - Others & remarks		Santa hat	Illumination (inside)	
	Snow (Natural)				
	Piled snow (Non-natural)	1	1		
	Snowfall (Non-natural)				
	Snowflake (Non-natural)		1		
	Reindeer	1			1
	Santa Claus (Non-human)				
	Shooting star effect	1	1	1	
	Non-ritual design elements - Others & remarks				
Remarks	Remarks	Company logo adopted to Christmas			

General	Number	17	18	19	20
	Short Name	4C Jewelry Christmas Present	SDS Dōbutsu no mori Happy Home Designer	Monster Strike Christmas Version 30s	Kim Kyōkoku Chū
	Company or Brand	4C	Nintendo	Mini/Monster Strike	Kim Kyōkoku
	Length	15	30	30	15
	Cluster	Christmas	Christmas	Christmas	Christmas
	Subtype	Christmas Artefact/Ritual	Christmas Artefact/Ritual	Christmas Mood	Christmas Mood
	Product/Service	Jewelry	Handheld Videogame	Smartphone Game	Chihai
	Industry	Apparel/ Fashion, Accessories /Personal Items	Hobbies / Sporting Goods	Information / Communications	Beverages / Cigarettes
	Remarks regarding variants and similar versions		15s version exists		
Message Strategy	Main Message Strategy	Affective - Use Occasion	Affective - Use Occasion	Affective - Emotional	Affective - Emotional
	General Strategy of Main Message Strategy	Affective	Affective	Affective	Affective
	CG Cognitive - Generic	0	0	0	0
	CP Cognitive - Preceptive	0	1	0	0
	CU Cognitive - USP	0	0	0	0
	CH Cognitive - Hyperbole	0	0	0	0
	CC Cognitive - Comparative	0	0	0	0
	CIO Cognitive - Use Occasion	0	1	0	0
	AE Affective - Generic	0	0	0	0
	AE Affective - Emotional	0	0	1	1
	AUI Affective - User Image	1	1	1	0
	ABI Affective - Brand Image	1	1	0	1
	AUO Affective - Use Occasion	1	1	0	0
	COA Conative - Action Inducing	0	0	0	0
	COP Conative - Promotional	0	0	0	0
	Message Strategy - Explanation	AUI: women AUO: Christmas present ABI: Heartful memories	AUI: young women AUO: play with friends CUO: as Christmas present CP: presentation of the game ABI: cute& fun game that can be played together with friends	AE: Christmas scenario AUI: young people	AE: fantastic scene ABI: delicious, fashionable drink
Executional Framework	Most important executional framework	Dramatization	Demonstration	Dramatization	Celebrity Transfer
	Second most important executional framework	Demonstration	Slice-of-Life	Demonstration	Fantasy
	Animation	0	0	0	0
	Slice-of-Life	1	1	1	0
	Demonstration	1	0	1	0
	Testimonial	0	0	0	0
	Authoritative	0	0	0	0
	Demonstration Product	1	1	1	1
	Fantasy	0	0	0	0
	Informative	0	1	0	0
	Musical	0	0	0	1
	Personality symbol	0	0	0	0
	Celebrity Transfer	0	0	0	1
	Humor	0	0	0	1
	Executional framework - Remarks				
	Main character(s) in	1	1	1	1
Main Character(s)	Main character(s) - Identification	Solo woman	Same-sex friendship (female)	Same-sex friendship (male)	Solo woman
	Main character(s) (Aggregation)	Solo	Friendship	Friendship	Solo
	Main character(s) - Remarks				
	Character(s) 1	Solo woman	Same-sex friendship (female)	Same-sex friendship (male)	Solo woman
	Character(s) 2	Romantic relationship		Same-sex friendship (female)	Other TV ad-specific characters
	Character(s) 3			Business relationship	
	Character(s) 4			Solo Kind/Kinder	
	Character(s) 5			Romantic relationship	
	Character(s) 6				
	Character(s) 7				
	All Character(s) - Remarks			Employee dressed as Santa	
All character(s)	Action 1	Having memories of Christmas	Playing video games together	Playing a smartphone game together	Drinking Chihai
	Action 2	Having a Christmas date		Shopping for Christmas	Stage performance
	Action 3	Gift-giving			
	Action 4				
	Action 5				
	Action 6				
	Action 7				
	Music	Classic English Christmas Song	Unspecific Melody	Classic English Christmas Song	Classic English Christmas Song
	Music Aggregation	Christmas	Others	Christmas	Christmas
	Name of the music	Winter Wonderland		Winter Wonderland	We Wish you a Merry Christmas
	Music - Remarks				
Acoustics	Shooting Star Sound Icon	0	1	0	0
	Sleigh Bell Sound Icon	0	0	0	0
	Tokio Sound Icon	0	0	0	0
	Hyōdōgi Sound Icon	0	0	0	0
	Koto Sound Icon	0	0	0	0
	Jap. Pipe Instrument Icon	0	0	0	0
	"Yo" Call	0	0	0	0
	Other sound icons	0	1	1	0
	Main setting	0	1	1	0
Setting	Setting 1	At home	At home	City/Street	Other setting
	Setting 2	Public place			Unspecified place
	Setting 3				
	Setting 4				
	Setting 5				
	Setting 6				
	Setting 7				
	Snow	1	0	1	1
	Setting - Remarks				OS: Stage
Realistic Christmas design elements (Ritual props)	Candles				
	Fried chicken				
	Christmas cake				
	Christmas tree	1	1		
	Christmas wreath				
	Garlands				
	Illumination (inside)				
	Illumination (outside)	1		1	
	Illumination (window)		1	1	
	Party hat				
	Reindeer figurine			1	
	Santa Claus figurine			1	
	Santa costume (not Santa Claus)				
	Santa hat (not Santa Claus)			1	
	Sockng				
	Wrapped present	1		1	
	Ritual props - Others & Remarks		Sledge figurine, Snowman figurine, men dressed up as Santa Claus		
Abstract Christmas design elements (Ritual symbols)	Bell		1		
	Bell with holly				
	Candles				
	Fried chicken				
	Christmas bubble				
	Christmas cake				
	Christmas tree		1		
	Christmas tree figurine				
	Christmas wreath				
	Holly		1		
	Wrapped present	0	1		
	Ritual symbols - Others & remarks				
Non-ritual Christmas design elements	Snow (Natural)				
	Piled snow (Non-natural)			1	
	Snowfall (Non-natural)				1
	Snowflake (Non-natural)				
	Reindeer				
	Santa Claus (Non-human)		1		
	Shooting star effect		1		
	Non-ritual design elements - Others & remarks				
Others	Remarks	This spot looks like is an international spot, but brand is hailing from Japan.		Brand logo adapted to Christmas	

	Number	21	22	23	24
General	Short Name	Asahi Clear Christmas Party	Samantha Thavasa Miranda Kerr	Dier City Christmas Special	Itoyokado Christmas Cake
	Company or Brand	Asahi Clear	Samantha Thavasa	Dier City Tokyo	Itoyokado
	Length	30		15	15
	Cluster	Christmas	Christmas	Christmas	Christmas
	Subtype	Christmas Artefact/Ritual	Christmas Artefact/Ritual	Christmas Promotion	Christmas Artefact/Ritual
	Product/Service	Beer	Bags	Shopping Center Visit	Christmas Cake
	Industry	Beverages / Cigarettes	Apparel / Fashion, Accessories / Personal Items	Distribution / Retailing	Distribution / Retailing
	Remarks regarding variants and similar versions				
Message Strategy	Main Message Strategy	Affective - Use Occasion	Affective - Emotional	Cognitive - Preemptive	Affective - Brand Image
	General Strategy of Main Message Strategy	Affective	Affective	Cognitive	Affective
	CG Cognitive - Generic	0	1	0	1
	CP Cognitive - Preemptive	0	0	1	0
	CU Cognitive - USP	0	0	0	0
	CH Cognitive - Hyperbole	1	0	0	1
	CC Cognitive - Comparative	0	0	0	0
	CIO Cognitive - Use Occasion	0	0	1	0
	AG Affective - Generic	0	0	0	0
	AE Affective - Emotional	0	1	0	0
	AUI Affective - User Image	1	0	0	0
	ABI Affective - Brand Image	1	1	1	1
	AUO Affective - Use Occasion	1	1	0	1
	COA Conative - Action Inducing	1	0	0	0
	COP Conative - Promotional	0	0	0	0
	Message Strategy - Explanation	COA: 限定 AUI: group of friends AUO: Christmas Party ABI: クリスマス楽しまナイト CH: 初詣の香り	AE: Winter wonderland Scenario CG: display of goods ABI: Merry Samantha Christmas, Magic, fashionable AUO: Christmas	ABI: 劇的なクリスマス CUO: Christmas gift CP: Gundam	AUI: children CG: different cake types CH: こだわりのオリジナル生ケーキ ABI: 特別な日には特別なケーキ CUO: Christmas
Executional Framework	Most important executional framework	Slice-of-Life	Fantasy	Informative	Informative
	Second most important executional framework	Demonstration	Celebrity Transfer	Demonstration	Slice-of-Life
	Animation	1	1	0	0
	Slice-of-Life	1	0	0	1
	Demonstration	0	0	0	0
	Testimonial	0	0	0	0
	Authoritative	0	0	0	0
	Demonstration Product	1	1	1	1
	Fantasy	0	1	0	0
	Informative	1	1	1	1
	Musical	0	0	0	0
	Personality symbol	0	0	0	0
	Celebrity Transfer	0	1	0	0
	Humor	1	0	0	0
	Executional framework - Remarks				
Main Character(s)	Main character (s) /in	1	1	0	1
	Main character(s) - Identification	Cross-sex friendship	Solo woman	None	Child(ren) w/ family
	Main character(s) (Aggregation)	Friendship	Solo	None	Family
All character(s)	Main character(s) - Remarks		Miranda Kerr		
	Character(s) 1	Cross-sex friendship	Solo woman	None	Child(ren) w/ family
	Character(s) 2				Siblings
	Character(s) 3				
	Character(s) 4				
	Character(s) 5				
	Character(s) 6				
	Character(s) 7				
	All Character(s) - Remarks				
	Action 1	Celebrating a Christmas party	Walking through a winter forest	Presentation	Presentation
	Action 2				Eating Christmas cake
	Action 3				
	Action 4				
	Action 5				
	Action 6				
	Action 7				
Acoustics	Music	Song or Melody of the Company or Brand	Recent Japanese Christmas song	Christmas Melody	Melody of a classic English Christmas Song
	Music Aggregation	Others	Christmas	Christmas	Christmas
	Name of the music	Clear Asahi (?)			Deck the Halls
	Music - Remarks				
	Shooting Star Sound Icon	0	0	1	1
	Skigh Bell Sound Icon	0	0	0	0
	Tsuko Sound Icon	0	0	0	0
	Hydrolgi Sound Icon	0	0	0	0
	Koto Sound Icon	0	0	0	0
	Jap. Pipe Instrument Icon	0	0	0	0
	"Yo" Call	0	0	0	0
	Other sound icons	1	0	0	0
Setting	Main setting	1	1	1	1
	Setting 1	Bar/izakaya	Other setting	At the advertising company's place	At home
	Setting 2				
	Setting 3				
	Setting 4				
	Setting 5				
	Setting 6				
	Setting 7				
	Snow	1	1	0	0
	Setting - Remarks		OS: Forest		
Realistic Christmas design elements (Ritual props)	Candles	1			
	Fried chicken				
	Christmas cake				
	Christmas tree		1	1	1
	Christmas wreath				
	Garlands				
	Illumination (inside)	1			1
	Illumination (outside)			1	
	Illumination (window)				1
	Party hat				
	Reindeer figurine				1
	Santa Claus figurine				
	Santa costume (not Santa Claus)				
	Santa hat (not Santa Claus)	1			
	Sockng				
	Wrapped present		1		
	Ritual props - Others & Remarks	turkey, robe, Christmas kimono	Forest animals		
Abstract Christmas design elements (Ritual symbols)	Bell				
	Bell with holy				
	Candles				1
	Fried chicken				
	Christmas bubble				
	Christmas cake				
	Christmas tree	1			1
	Christmas tree figurine				
	Christmas wreath			1	
	Holly				
	Wrapped present				
	Ritual symbols - Others & remarks	Santa's beard, reindeer antlers, Rudolph's nose, Santa hat			
Non-ritual Christmas design elements	Snow (Natural)				
	Piled snow (Non-natural)				
	Snowfall (Non-natural)				
	Snowflake (Non-natural)	1			
	Reindeer				
Others	Santa Claus (Non-human)		1		
	Shooting star effect		1	1	1
	Non-ritual design elements - Others & remarks				
Remarks					
					"さあ、クリスマスをつくろう。"

General	Number	25	26	27	28
	Short Name	3DS Disney Castle	Shonenko Christmas 30s	Coca-Cola Christmas Spot adapted for Japan	Seven Eleven Christmas Cake
	Company or Brand	Bandai	Koropara	Coco-Cola	Seven Eleven
	Length	15	30	30	15
	Cluster	Christmas	Christmas	Christmas	Christmas
	Subtype	Christmas Artefact/Ritual	Christmas Mood	Christmas Artefact/Ritual	Christmas Artefact/Ritual
	Product/Service	Handheld Videogame	Smartphone Game	Cola	Christmas Cake
	Industry	Hobbies / Sporting Goods	Information / Communications	Beverages / Cigarettes	Distribution / Retailing
	Remarks regarding variants and similar versions		15s version exists		
Message Strategy	Main Message Strategy	Affective - Brand Image	Affective - User Image	Affective - Brand Image	Cognitive - Generic
	General Strategy of Main Message Strategy	Affective	Affective	Affective	Cognitive
	CG: Cognitive - Generic	0	0	0	1
	CP: Cognitive - Preemptive	1	0	0	1
	CU: Cognitive - USP	0	0	0	0
	CH: Cognitive - Hyperbole	1	0	0	1
	CC: Cognitive - Comparative	0	0	0	0
	CUO: Cognitive - Use Occasion	0	0	0	0
	AG: Affective - Generic	0	0	0	0
	AE: Affective - Emotional	0	0	0	0
	AUI: Affective - User Image	1	1	1	0
	ABI: Affective - Brand Image	1	1	1	0
	AUO: Affective - Use Occasion	1	1	1	0
	COA: Conative - Action Inducing	1	0	0	0
	COP: Conative - Promotional	1	0	1	1
Executional Framework	Message Strategy - Explanation	CH: 好評発売中 CAI: 数量限定 CP: Special Set CP: more than 120 Disney Characters ABI: 有名な世界をさらにめきたす Disney& Christmas AUI: young women AUO: during Christmas time	AUI: Play with friends ABI: 君がいるととっても楽しい a game that is to be played with friends	AUI: various users shown AUO: various Christmas related use occasion shown ABI: brand message happiness and the display of this emotion in all scenarios COP: Winter bottles	CG: display of cakes CP: さらに興味しくなった COP: present AE: Christmas mood and effects
	Most important executional framework	Fantasy	Slice-of-Life	Slice-of-Life	Informative
	Second most important executional framework	Demonstration	Authoritative	Fantasy	Fantasy
	Animation	0	0	0	0
	Slice-of-Life	1	1	1	0
	Dramatization	0	0	1	0
	Testimonial	0	0	0	0
	Authoritative	0	0	0	0
	Demonstration Product	1	1	1	1
	Fantasy	1	0	1	1
	Informative	1	0	1	1
	Musical	0	0	0	0
	Personality symbol	0	0	0	1
	Celebrity Transfer	0	0	0	0
	Humor	0	0	0	0
Main Character(s)	Executional framework - Remarks				
	Main character (s) j/n	1	1	1	0
	Main character(s) - Identification	Solo woman	Solo woman	Santa Claus	None
	Main character(s) (Aggregation)	Solo	Solo	Santa Claus	None
	Main character(s) - Remarks				
	Character(s) 1	Solo woman	Solo woman	Santa Claus	None
	Character(s) 2		Romantic relationship	Others	
	Character(s) 3		Same-sex friendship (male)	Romantic relationship	
	Character(s) 4			Other family relationship	
	Character(s) 5			Same-sex friendship (female)	
	Character(s) 6			Father/child relationship	
	Character(s) 7				
	All Character(s) - Remarks			Others: Santa's Elves	
	Action 1	Playing video games	Playing basket ball	Work at Santa's	Presentation
	Action 2	Magic happens	Spending time with friends	Gift-giving	
	Action 3		Playing a smartphone game	Celebrating a Christmas party	
	Action 4			Dancing	
	Action 5			Spending time with friends	
	Action 6			Watching Coca Cola trucks	
	Action 7				
Acoustics	Music	Classic English Christmas Song	Song or Melody of the Company or Brand adapted to Christmas	Christmas Song or Melody of the Company or Brand	Christmas Song or Melody of the Company or Brand
	Music Aggregation	Christmas	Christmas	Christmas	Christmas
	Name of the music	We Wish you a Merry Christmas		ハピネス	
	Music - Remarks				
	Shooting Star Sound Icon	1	0	1	1
	Sleigh Bell Sound Icon	0	0	0	0
	Taiko Sound Icon	0	0	0	0
	Hyoshiagi Sound Icon	0	0	0	0
	Koto Sound Icon	0	0	0	0
	Jap. Pipe Instrument Icon	0	0	0	0
	"Yo" Call	0	0	0	0
	Other sound icons	1	1	0	1
	Main setting	1	0	1	1
	Setting 1	At home	Other setting	At Santa's place	Unspecified place
	Setting 2		City/Street	At home	
	Setting 3		At home	City/Street	At the advertising company's place
	Setting 4			Other setting	
	Setting 5				
	Setting 6				
	Setting 7				
	Snow	1	0	1	1
Setting	Setting - Remarks		OS: School	OS: Trains station, public space	
	Candles	1		1	
	Fried chicken				
	Christmas cake				
	Christmas tree	1		1	
	Christmas wreath				
	Garlands				
	Illumination (inside)			1	
	Illumination (outside)			1	
	Illumination (window)				
	Party hat				
	Reindeer figurine				
	Santa Claus figurine				
	Santa costume (not Santa Claus)				
	Santa hat (not Santa Claus)				
	Stocking				
	Wrapped present	1			
	Ritual props - Others & Remarks	Christmas tree figurine		elves, snow globe	Displayed artifacts are ritual symbols by the definition used in this study
Abstract Christmas design elements (Ritual symbols)	Bell	1			
	Bell with holly				
	Candles				1
	Fried chicken				
	Christmas bubble				1
	Christmas cake				1
	Christmas tree				1
	Christmas tree figurine				
	Christmas wreath				
	Holly				
	Wrapped present				
	Ritual symbols - Others & remarks				Snowman figurine
	Snow (Natural)				
	Piled snow (Non-natural)				
	Snowfall (Non-natural)	1			1
	Snowflake (Non-natural)				1
Non-ritual Christmas design elements	Reindeer				
	Santa Claus (Non-human)				
	Shooting star effect	1		1	
	Non-ritual design elements - Others & remarks				
	Remarks				
Others	Remarks				

General	Number		29	30	31	32
	Short Name	Coca-Cola Christmas Japan Spot	Yodobashi Camera Christmas Sale	Yamazaki Christmas Cake	Lenor Happiness Aiyase Haruma	
	Company or Brand	Coca-Cola	Yodobashi Camera	Yamazaki	P&G	
	Length	15	15	30	15	
	Cluster	Christmas	Christmas	Christmas	Christmas	
	Subtype	Christmas Mood	Christmas Sale	Christmas Artefact/Ritual	Christmas Artefact/Ritual	
	Product/Service	Coke	Electronics/Retailing	Christmas Cake	Detergent	
	Industry	Beverages / Cigarettes	Distribution / Retailing	Foodstuffs	Household Products	
	Remarks regarding variants and similar versions					
Message Strategy	Main Message Strategy	Affective - Brand Image	Cognitive - Generic	Affective - User Image	Affective - Brand Image	
	General Strategy of Main Message Strategy	Affective	Cognitive	Affective	Affective	
	CG: Cognitive - Generic	0	1	0	0	
	CP: Cognitive - Preemptive	0	1	1	0	
	CU: Cognitive - USP	0	0	0	0	
	CH: Cognitive - Hyperbole	0	1	0	0	
	CC: Cognitive - Comparative	0	0	0	0	
	CUO: Cognitive - Use Occasion	0	1	0	0	
	AG: Affective - Generic	0	0	0	0	
	AE: Affective - Emotional	0	0	0	1	
Executional Framework	AUI: Affective - User Image	1	0	1	0	
	ABI: Affective - Brand Image	1	1	1	1	
	AUO: Affective - Use Occasion	1	0	1	1	
	COA: Cognitive - Action Inducing	0	0	0	0	
	COP: Cognitive - Promotional	0	0	0	0	
	Message Strategy - Explanation	ABI: spreading happiness AUI: young Japanese	CG: display of various goods CH: 豊富な品揃え!だから楽しい CP: 欲しいモノがきっと見つかる。 通信なんでも相談カウンター CUO: Christmas Present COA: お急ぎ下さい	AUI: mother & daughters AUO: Christmas together ABI: smile Christmas AE: cute sisters CG: display of different cake types	AUI: クリスマスの前 AE: Hanuma Ayase and Christmas spirit in the odor ABI: Christmas Recipe	
	Most important executional framework	Slice-of-Life	Informative	Slice-of-Life	Testimonial	
	Second most important executional framework	Demonstration	Demonstration	Celebrity Transfer	Fantasy	
	Animation	0	0	1	0	
	Slice-of-Life	1	0	1	0	
Main Character(s)	Dramatization	0	0	0	0	
	Testimonial	0	0	0	1	
	Authoritative	0	0	0	0	
	Demonstration Product	1	0	1	1	
	Fantasy	1	1	0	0	
	Informative	1	1	1	1	
	Musical	0	0	0	0	
	Personality symbol	0	0	0	0	
	Celebrity Transfer	0	0	0	1	
	Humor	0	0	0	0	
All character(s)	Executional framework - Remarks					
	Main character (s) j/n	1	0	1	1	
	Main character(s) - Identification	Romantic relationship	None	Mother	Female presenter	
	Main character(s) (Aggregation)	Romantic	None	Family	Presenter	
	Main character(s) - Remarks					
	Character(s) 1	Romantic relationship	None	Mother	Female presenter	
	Character(s) 2	Santa Claus		Mother/child relationship		
	Character(s) 3	Solo woman		Siblings		
	Character(s) 4					
	Character(s) 5					
Acoustics	Character(s) 6					
	Character(s) 7					
	All Character(s) - Remarks					
	Action 1	Gift-giving	Presentation	Eating Christmas cake	Presentation	
	Action 2				Doing handties	
	Action 3					
	Action 4					
	Action 5					
	Action 6					
	Action 7					
Setting	Music	Christmas Song or Melody of the Company or Brand	Song or Melody of the Company or Brand	Classic English Christmas Song	Melody of a classic English Christmas Song	
	Music Aggregation	Christmas		Christmas	Christmas	
	Name of the music	ハビネス		Angels We Have Heard On High	We Wish you a Merry Christmas	
	Music - Remarks		Yodobashi Camera's well-known brand song			
	Shooting Star Sound Icon	1	0	0	0	
	Sleigh Bell Sound Icon	0	1	0	0	
	Taiko Sound Icon	0	0	0	0	
	Hyo/higi Sound Icon	0	0	0	0	
	Koto Sound Icon	0	0	0	0	
	Jap. Pipe Instrument Icon	0	0	0	0	
Realistic Christmas design elements (Ritual props)	Tyō Call	0	0	0	0	
	Other sound icons	0	1	0	1	
	Main setting	1	1	1	1	
	Setting 1	Other setting	Other setting	At home	Unspecified place	
	Setting 2	At Santa's place				
	Setting 3					
	Setting 4					
	Setting 5					
	Setting 6					
	Setting 7	1	1	0	1	
Abstract Christmas design elements (Ritual symbols)	Snow					
	Setting - Remarks	OS: Christmas market	Unspecified virtual place		House in the forest but in an unrealistic arrangement	
	Candles					
	Fried chicken					
	Christmas cake				1	
	Christmas tree				1	
	Christmas wreath					
	Garlands					
	Illumination (inside)	1				
	Illumination (outside)					
Non-ritual Christmas design elements	Illumination (window)					
	Party hat					
	Reindeer figurine					
	Santa Claus figurine					
	Santa costume (not Santa Claus)					
	Santa hat (not Santa Claus)					
	Stocking					
	Wrapped present					
	Ritual props - Others & Remarks	snow globe, Christmas bauble, snowman figurine				
Others	Bell					
	Bell with holy					
	Candles					
	Fried chicken					
	Christmas bauble			1		
	Christmas cake					
	Christmas tree			1		
	Christmas tree figurine				1	
	Christmas wreath					
	Holy					
Remarks	Wrapped present			1		
	Ritual symbols - Others & remarks		Sledge, Santa's bag, Santa figurine, Illumination (outside)		Conifer, Illumination (inside)	
	Snow (Natural)					
	Piled snow (Non-natural)					
	Snowfall (Non-natural)			1		
	Snowflake (Non-natural)			1		
	Reindeer					
	Santa Claus (Non-human)			1		
	Shooting star effect	1			1	
	Non-ritual design elements - Others & remarks					
	Remarks		Christmas party and rengaji mentioned but not shown.			

General	Number	33	34	35	36
	Short Name	MeiLife Peanut Christmas Version 30s	Panasonic Beauty Christmas Presents	Samantha Tiara Soul Brothers	Mio Anne Watanabe
	Company or Brand	MeiLife	Panasonic	Samantha Tiara	Mio
	Length	30	15	15	15
	Cluster	Christmas	Christmas	Christmas	Christmas
	Subtype	Christmas Mood	Christmas Artefact/Ritual	Christmas Artefact/Ritual	Christmas Artefact/Ritual
	Product/Service	Health Insurance	Beauty Electronic Appliances	Jewelry	Sparkling Wine
	Industry	Finance / Insurance	Home Electric Appliances / AV Equipment	Apparel / Fashion, Accessories / Personal Items	Beverages / Cigarettes
	Remarks regarding variants and similar versions	15s version exists			
Message Strategy	Main Message Strategy	Affective - Emotional	Affective - Brand Image	Affective - Use Occasion	Affective - Use Occasion
	General Strategy of Main Message Strategy	Affective	Affective	Affective	Affective
	CG: Cognitive - Generic	0	0	0	0
	CP: Cognitive - Preemptive	0	0	0	0
	CU: Cognitive - USP	0	0	0	0
	CH: Cognitive - Hyperbole	0	0	0	0
	CC: Cognitive - Comparative	0	0	0	0
	CUO: Cognitive - Use Occasion	0	1	0	0
	AG: Affective - Generic	0	0	0	0
	AE: Affective - Emotional	1	0	0	0
	AUI: Affective - User Image	0	1	1	1
	ABI: Affective - Brand Image	0	1	1	1
	AUO: Affective - Use Occasion	0	1	1	1
	COA: Conative - Action Inducing	0	0	0	0
	COP: Conative - Promotional	0	0	1	0
	Message Strategy - Explanation	AE: Peanuts are celebrating Christmas	ABI: キレイを贈るクリスマス AUI: fashionable women CUO: Christmas present	AUO: as Christmas present AUI: couples AB: trendy, romantic COP: ヘアジュエリー	ABI: stylish これが私の新しい日本語 AUI: fashionable women AUO: 今年もみおでクリスマス
Executional Framework	Most important executional framework	Animation	Testimonial	Celebrity Transfer	Celebrity Transfer
	Second most important executional framework	Musical	Demonstration	Dramatization	Fantasy
	Animation	1	1	0	0
	Slice-of-Life	1	1	1	1
	Dramatization	0	0	1	0
	Testimonial	0	0	0	1
	Authoritative	0	0	0	0
	Demonstration Product	0	1	1	1
	Fantasy	0	1	1	1
	Informative	1	0	1	1
	Musical	1	0	0	0
	Personality symbol	0	0	0	0
	Celebrity Transfer	0	1	1	1
	Humor	0	0	0	0
	Executional framework - Remarks		Products presented with fantastic effects		
Main Character(s)	Main character (s) j/n	1	1	1	1
	Main character(s) - Identification	Licensed character(s)	Female presenter	Group of presenters	Solo woman
	Main character(s) (Aggregation)	Other TV ad-specific characters	Presenter	Presenter	Solo
	Main character(s) - Remarks				
All character(s)	Character(s) 1	Licensed character(s)	Female presenter	Group of presenters	Solo woman
	Character(s) 2			Romantic relationship	
	Character(s) 3				
	Character(s) 4				
	Character(s) 5				
	Character(s) 6				
	Character(s) 7				
	All Character(s) - Remarks				
Acoustics	Action 1	Building a snowman	Presentation	Having a Christmas date	Going out
	Action 2	Singing Christmas songs		Gift-giving	
	Action 3	Dancing			
	Action 4	Warm up indoors			
	Action 5				
	Action 6				
	Action 7				
	Music	Christmas Song or Melody of the Company or Brand	Song or Melody of the Company or Brand	Recent Japanese Song	Classic altered English Christmas Song
Setting	Music Aggregation	Christmas	Others	Others	Christmas
	Name of the music		English Song	Unfair World	We wish you a Mio Christmas
	Music - Remarks				
	Shooting Star Sound Icon	0	0	0	0
	Sligh Bell Sound Icon	0	0	0	0
	Taiko Sound Icon	0	0	0	0
	Hyo/higi Sound Icon	0	0	0	0
	Koto Sound Icon	0	0	0	0
	Jap. Pipe Instrument Icon	0	0	0	0
	Tyō Call	0	0	0	0
Realistic Christmas design elements (Ritual props)	Other sound icons	0	0	0	1
	Main setting	1	1	1	1
	Setting 1	At home	Unspecified place	Other setting	Bar/Izakaya
	Setting 2	Other setting			
	Setting 3				
	Setting 4				
	Setting 5				
	Setting 6				
	Setting 7	1	0	1	0
	Snow				
Abstract Christmas design elements (Ritual symbols)	Setting - Remarks	Garden		OS: Fantasy Park	Luxurious open space bar
	Candles	1			
	Fried chicken				
	Christmas cake				
	Christmas tree	1			1
	Christmas wreath	1			
	Garlands	1			
	Illumination (inside)	1			1
	Illumination (outside)				
	Illumination (window)				
Non-ritual Christmas design elements	Party hat				
	Reindeer figurine				
	Santa Claus figurine				
	Santa costume (not Santa Claus)	1			
	Santa hat (not Santa Claus)				
	Stocking				
	Wrapped present	1			1
	Ritual props - Others & Remarks	Bell, snowman			
	Bell				
	Bell with holy				
Others	Candles				
	Fried chicken				
	Christmas bubble				
	Christmas cake				
	Christmas tree				
	Christmas tree figurine				
	Christmas wreath				
	Holly				
	Wrapped present		1		
	Ritual symbols - Others & remarks				
Remarks	Snow (Natural)				
	Piled snow (Non-natural)				
	Snowfall (Non-natural)				
	Snowflake (Non-natural)				
	Reindeer				
	Santa Claus (Non-human)				
	Shooting star effect				
	Non-ritual design elements - Others & remarks				
	Remarks				*今年もMioでクリスマス。*

General	Number	37	38	39	40
	Short Name	FamM Mart Fried Chicken Without Presenter	Schoolgirl Strikers Christmas Costume Solo	Mr. Donuts Christmas	3DS Dōbutsu no mori
	Company or Brand	FamM Mart	Square Enix	Mr. Donuts	Nintendo
	Length	15	15	15	30
	Cluster	Christmas	Christmas	Christmas	Christmas
	Subtype	Christmas Artifact/Ritual	Christmas Promotion	Christmas Artifact/Ritual	Christmas Artifact/Ritual
	Product/Service	Fried Chicken	Smartphone Game Promotion	Donuts	Handheld Videogame
Message Strategy	Industry	Distribution / Retailing	Information / Communications	Food Services / Other Services	Hobbies / Sporting Goods
	Remarks regarding variants and similar versions				
	Main Message Strategy	Affective - Brand Image	Affective - Brand Image	Affective - Emotional	Cognitive - Prescriptive
	General Strategy of Main Message Strategy	Affective	Affective	Affective	Cognitive
	CG: Cognitive - Generic	0	0	0	0
	CP: Cognitive - Prescriptive	1	0	0	1
	CU: Cognitive - USP	0	0	0	0
	CH: Cognitive - Hyperbole	0	1	0	0
	CC: Cognitive - Comparative	0	0	0	0
	CUO: Cognitive - Use Occasion	0	0	0	0
	AG: Affective - Generic	0	0	0	0
	AE: Affective - Emotional	0	0	1	1
	AUI: Affective - User Image	1	0	0	0
	ABI: Affective - Brand Image	1	1	1	1
	AUO: Affective - Use Occasion	1	0	0	1
	COA: Cognitive - Action Inducing	0	1	0	1
	COP: Cognitive - Promotional	1	1	1	0
	Message Strategy - Explanation	ABI: Premium fried chicken COP: special price AUI: family w/ children CG: display of products CUO: Christmas party	ABI: game with cute schoolgirls COP: different customs promotion COA: 今なら CH: 新感覚スマホRPG	AE: a visit at Santa Claus COP: Donuts Sale ABI: delicious and crispy	AUI: young women AUO: play together with friends COP: presentation of the game ABI: Dōbutsu no mori cuteness COA: グントは今だけ
Executional Framework	Most important executional framework	Informative	Animation	Celebrity Transfer	Demonstration
	Second most important executional framework	Slice-of-Life	Personality symbol	Fantasy	Personality symbol
	Animation	0	1	0	1
	Slice-of-Life	1	0	0	1
	Dramatization	0	0	0	0
	Testimonial	0	0	0	0
	Authoritative	0	0	0	1
	Demonstration Product	1	0	1	1
	Fantasy	0	1	1	1
	Informative	1	1	1	1
	Musical	0	0	0	0
	Personality symbol	0	1	0	1
	Celebrity Transfer	0	0	1	0
	Humor	0	0	0	0
Main Character(s)	Executional framework - Remarks				
	Main character (s) j/n	1	1	1	0
	Main character(s) - Identification	Nuclear family	Personality symbol or licensed character as presenter	Others	None
	Main character(s) (Aggregation)	Family	Presenter	Others	None
All character(s)	Main character(s) - Remarks		Interaction between a male character and Santa Claus		
	Character(s) 1	Nuclear family	Personality symbol or licensed character as presenter	Others	None
	Character(s) 2	Child(ren) w/ family		Santa Claus	Same-sex friendship (female)
	Character(s) 3				
	Character(s) 4				
	Character(s) 5				
	Character(s) 6				
	Character(s) 7				
	All Character(s) - Remarks				moving toys not counted as characters
	Action 1	Presentation	Presentation	Visiting Santa	Presentation
Acoustics	Action 2	Celebrating a Christmas party			Playing video games together
	Action 3				
	Action 4				
	Action 5				
	Action 6				
	Action 7				
	Music	Unspecific Melody	Unspecific Melody	Christmas Song or Melody of the Company or Brand	Classic Japanese Song
	Music Aggregation	Others	Others	Christmas	Christmas
	Name of the music			Mr. Paris Brest	しあわせは歩いてこない だから歩いてゆくんだね
	Music - Remarks				
Setting	Shooting Star Sound Icon	1	1	0	0
	Sleigh Bell Sound Icon	0	0	0	0
	Taiko Sound Icon	0	0	0	0
	Hyo/higi Sound Icon	0	0	0	0
	Koto Sound Icon	0	0	0	0
	Jap. Pipe Instrument Icon	0	0	0	0
	Tyō Call	0	0	0	0
	Other sound icons	0	1	1	1
	Main setting	1	0	1	0
	Setting 1	Unspecified place	Other setting	At Santa's place	Other setting
Realistic Christmas design elements (Ritual props)	Setting 2	At home			At home
	Setting 3				
	Setting 4				
	Setting 5				
	Setting 6				
	Setting 7				
	Snow	0	1	1	0
	Setting - Remarks		OS: Different virtual settings		OS: Different virtual setting inside the world of the game
	Candles	1			
	Fried chicken	1			
Abstract Christmas design elements (Ritual symbols)	Christmas cake	1			
	Christmas tree				1
	Christmas wreath				
	Garlands				
	Illumination (inside)				
	Illumination (outside)		1		
	Illumination (window)				
	Party hat				
	Reindeer figurine				
	Santa Claus figurine	1			
Non-ritual Christmas design elements	Santa costume (not Santa Claus)		1		
	Santa hat (not Santa Claus)	1			
	Stocking				
	Wrapped present				1
	Ritual props - Others & Remarks				
	Bell				
	Bell with holly				
	Candles	1			
	Fried chicken	1			
	Christmas bauble				
Others	Christmas cake	1			
	Christmas tree				
	Christmas tree figurine	1			
	Christmas wreath				
	Holly		1		
	Wrapped present				
	Ritual symbols - Others & remarks	Snowman figurine, Christmas star, garlands	Stocking with holly, stocking		
	Snow (Natural)				
	Piled snow (Non-natural)				
	Snowfall (Non-natural)				
Remarks	Snowflake (Non-natural)				
	Reindeer				
	Santa Claus (Non-human)				
	Shooting star effect		1		
Remarks	Non-ritual design elements - Others & remarks				
	Remarks				

General	Number	41	42	43	44
	Short Name	Nisnin Angry Version	Nishimatsuya Rabbits' Christmas Plun	Schoolgirl Strikers Christmas Costume Group Scene	Nintendo 3DS Rhythm Tengoku
	Company or Brand	Nisnin Kaito	Nishimatsuya	Square Enix	Nintendo
	Length	15	15	15	30
	Cluster	Christmas	Christmas	Christmas	Christmas
	Subtype	Christmas Artefact/Ritual	Christmas Artefact/Ritual	Christmas Promotion	Christmas Artefact/Ritual
	Product/Service	Instant Noodle	Toys and other children's equipment	Smartphone Game Promotion	Handheld Videogame
General	Industry	Foodstuffs	Distribution / Retailing	Information / Communications	Hobbies / Sporting Goods
	Remarks regarding variants and similar versions	There are two very similar versions. The main difference is that while in one version the taxi driver apologizes to angry Hidetoshi Nishijima regarding his comments, in the other version Hidetoshi Nishijima reacts only in a melancholic manner.			
Message Strategy	Main Message Strategy	Affective - Emotional	Affective - Brand Image	Affective - Brand Image	Affective - Use Occasion
	General Strategy of Main Message Strategy	Affective	Affective	Affective	Affective
	CG: Cognitive - Generic	0	1	0	0
	CP: Cognitive - Presumptive	0	0	0	1
	CU: Cognitive - USP	0	0	0	0
	CH: Cognitive - Hyperbole	0	0	1	0
	CC: Cognitive - Comparative	0	0	0	0
	CIO: Cognitive - Use Occasion	0	1	0	1
	AE: Affective - Generic	0	0	0	0
	AE: Affective - Emotional	1	1	0	0
	AUI: Affective - User Image	1	0	0	1
	ABI: Affective - Brand Image	1	1	1	1
	AUO: Affective - Use Occasion	0	0	0	1
	CDA: Cognitive - Action Inducing	1	0	1	0
	COP: Cognitive - Promotional	0	0	1	0
	Message Strategy - Explanation	AE: Humor AUI: middle aged men ABI: so delicious, even better than Christmas meals	ABI: made for children AE: animated bunnies CUI: Christmas present CG: presentation of goods	ABI: game with cute schoolgirls COP: different customs promotion CAI: 今なら CH: 新感覚スマホRPG	AUI: young women AUIO: play with friends CUIO: as Christmas present COP: presentation of the game ABI: fun game that can be played together with friends
Executional Framework	Most important executional framework	Humor	Personality symbol	Animation	Demonstration
	Second most important executional framework	Celebrity Transfer	Animation	Humor	Slice-of-Life
	Animation	0	1	1	0
	Slice-of-Life	1	1	0	1
	Dramatization	0	0	0	0
	Testimonial	0	0	0	0
	Authenticative	0	0	0	0
	Demonstration Product	0	0	0	1
	Fantasy	0	1	1	0
	Informative	0	1	1	1
	Musical	0	0	0	0
	Personality symbol	0	1	1	0
	Celebrity Transfer	1	0	0	0
	Humor	1	0	1	0
	Executional framework - Remarks				
Main Character(s)	Main character (s) j/n	1	1	1	1
	Main character(s) - Identification	Business relationship	Personality symbol(s)	Personality symbol or licensed character as presenter	Same-sex friendship (female)
All character(s)	Main character(s) (Aggregation)	Business	Other TV ad-specific characters	Presenter	Friendship
	Main character(s) - Remarks	taxi driver - passenger			
All character(s)	Character(s) 1	Business relationship	Personality symbol(s)	Personality symbol or licensed character as presenter	Same-sex friendship (female)
	Character(s) 2				
	Character(s) 3				
	Character(s) 4				
	Character(s) 5				
	Character(s) 6				
	Character(s) 7				
	All Character(s) - Remarks				
Action	Action 1	Conversation	Meeting at work	Presentation	Playing video games
	Action 2	Taxi drive			
	Action 3				
	Action 4				
	Action 5				
	Action 6				
	Action 7				
Acoustics	Music	Classic English Christmas Song	Song or Melody of the Company or Brand	Song or Melody of the Company or Brand	No Song or Melody
	Music Aggregation	Christmas	Others	Others	None
	Name of the music	We Wish you a Merry Christmas			
	Music - Remarks	Is part of the plot by being heard from the taxi car's radio			
	Shooting Star Sound Icon	0	1	0	1
	Slough Bell Sound Icon	0	1	0	0
	Taiko Sound Icon	0	0	0	0
	Hyōshiho Sound Icon	0	0	0	0
	Koto Sound Icon	0	0	0	0
	Jap. Pipe Instrument Icon	0	0	0	0
Setting	Tyō Call	0	0	0	0
	Other sound icons	1	1	1	1
	Main setting	1	1	1	1
	Setting 1	Other setting	At the advertising company's place	Unspecified place	At home
	Setting 2	City/Street			
	Setting 3				
	Setting 4				
	Setting 5				
	Setting 6				
	Setting 7	0	0	1	0
	Snow				
Realistic Christmas design elements (Ritual props)	Setting - Remarks	OS: Inside a car		Foreign looking setting	
	Candles				
	Fried chicken				
	Christmas cake	1			1
	Christmas tree				
	Christmas wreath				
	Garlands				
	Illumination (inside)				
	Illumination (outside)	1			1
	Illumination (window)				
Abstract Christmas design elements (Ritual symbols)	Party hat				
	Reindeer figurine				
	Santa Claus figurine				
	Santa costume (not Santa Claus)			1	
	Santa hat (not Santa Claus)				
	Stocking				
	Wrapped present				
	Ritual props - Others & Remarks			Snowman costume	
	Bell				1
	Bell with holly				
Non-ritual Christmas design elements	Candles				
	Fried chicken				
	Christmas bubble				
	Christmas cake				
	Christmas tree		1	1	
	Christmas tree figurine				
	Christmas wreath				
	Holly			1	
	Wrapped present				1
	Ritual symbols - Others & remarks			Stocking with holly, stocking, Illumination (outside)	Pine cone
Others	Snow (Natural)				
	Piled snow (Non-natural)				
	Snowfall (Non-natural)			1	
	Snowflake (Non-natural)				
	Reindeer				
	Santa Claus (Non-human)				
Remarks	Shooting star effect				1
	Non-ritual design elements - Others & remarks				
Remarks	Remarks				
	Remarks				

General	Number	45	46	47	48
	Short Name	Darby Road Bar Duel	Softbank Im Christmas Spot	Aha: Children Hospital	Daiwa Shoken Feliz Navidad
	Company or Brand	Darby Road	Softbank	Aha:	Daiwa Shoken Group
	Length	30	60	30	30
	Cluster	Christmas	Christmas	Christmas	Christmas
	Subtype	Christmas Mood	Christmas Mood	Christmas Mood	Christmas Mood
	Product/Service	Smartphone Game	Telecommunications	Health Insurance	Financial Services
	Industry	Information / Communications	Information / Communications	Finance / Insurance	Finance / Insurance
	Remarks regarding variants and similar versions		The Im Softbank Christmas spot is an extended version of the 15s and 30s spot of the character Maruko.		
Message Strategy	Main Message Strategy	Cognitive - Preemptive	Affective - Emotional	Affective - Emotional	Affective - Brand Image
	General Strategy of Main Message Strategy	Cognitive	Affective	Affective	Affective
	CG: Cognitive - Generic	0	0	0	0
	CP: Cognitive - Preemptive	1	0	1	0
	CU: Cognitive - USP	0	0	0	0
	CH: Cognitive - Hyperbole	1	0	0	0
	CC: Cognitive - Comparative	0	0	0	0
	CUO: Cognitive - Use Occasion	0	0	0	0
	AG: Affective - Generic	0	0	0	0
	AE: Affective - Emotional	1	1	1	0
	AUI: Affective - User Image	0	0	0	0
	ABI: Affective - Brand Image	0	0	0	1
	AUO: Affective - Use Occasion	0	0	0	0
	CDA: Conative - Action Inducing	0	0	0	0
	COP: Conative - Promotional	1	1	0	1
Executional Framework	Message Strategy - Explanation	CP: technical details about the game COP: campaign CH: 本格龍馬ゲーム AE: Christmas setting with fashion model	COP: Line Stamp Campaign AE: nostalgic, Christmas story with surprise	AE: emotional Christmas story CP: アフラックベレンツハウス CU: ガン保険契約件数No.1	ABI: International bank, 世界とつながる。響きあう COP: 金利キャンペーン
	Most important executional framework	Demonstration	Celebrity Transfer	Dramatization	Musical
	Second most important executional framework	Dramatization	Dramatization	Personality symbol	Informative
	Animation	0	0	1	0
	Slice-of-Life	0	0	1	0
	Dramatization	1	1	1	0
	Testimonial	0	0	0	0
	Authoritative	0	0	0	0
	Demonstration Product	1	1	1	0
	Fantasy	1	1	1	0
	Informative	1	0	1	1
	Musical	0	0	0	1
	Personality symbol	0	1	0	1
	Celebrity Transfer	1	1	0	0
	Humor	1	0	0	0
Main Characters	Executional framework - Remarks				
	Main character (s) j/n	Others	1	1	1
	Main character(s) - Identification	Others	Other family relationship	Mother/child relationship	Other TV ad-specific characters
	Main character(s) (Aggregation)	Others	Family	Family	Other TV ad-specific characters
	Main character(s) - Remarks	Barista/Santa Girl (undefined woman/man relationship)	Family like relationship between major characters		Music: group
	Character(s) 1	Others	Other family relationship	Mother/child relationship	Other TV ad-specific characters
	Character(s) 2		Business relationship	Others	
	Character(s) 3		Romantic relationship	Personality symbol	
	Character(s) 4			Child(ren) w/ family	
	Character(s) 5				
	Character(s) 6				
	Character(s) 7				
	All Character(s) - Remarks			Others: Doctor/Patient, hospital employee	
	Action 1	Presentation	Celebrating a Christmas party	Getting treated by a doctor	Performance
	Action 2	Smartphone game: duel	Working a part-time job	Being driven in Car	
	Action 3		Surprising someone	Christmas celebration in a hospital	
	Action 4		Eating Christmas cake		
	Action 5		Watching fireworks		
	Action 6				
	Action 7				
Acoustics	Music	Unspecific Melody	Classic Japanese Christmas Song	Christmas Melody	Classic English Christmas Song
	Music Aggregation	Others	Christmas	Christmas	Christmas
	Name of the music		クリスマスソング		Feliz Navidad
	Music - Remarks	2 unspecific melodies			Only the English parts of Feliz Navidad can be heard
	Shooting Star Sound Icon	0	0	0	0
	Slough Bell Sound Icon	0	0	0	0
	Taiko Sound Icon	0	0	0	0
	Hyōshi Sound Icon	0	0	0	0
	Koto Sound Icon	0	0	0	0
	Jap. Pipe Instrument Icon	0	0	0	0
	Tyō Call	0	0	0	0
	Other sound icons	1	1	1	1
	Main setting	Other setting	1	0	1
	Setting 1		Other setting	Other setting	City/Street
	Setting 2		At home	City/Street	
	Setting 3				
	Setting 4				
	Setting 5				
	Setting 6				
	Setting 7				
	Snow			1	0
	Setting - Remarks	OS: Café	More Ritar = home of the characters of the Softbank commercials, OS: Christmas market	OS: Hospital	
Realistic Christmas design elements (Ritual props)	Candles				
	Fried chicken				
	Christmas cake				
	Christmas tree	1	1	1	1
	Christmas wreath		1	1	1
	Garlands		1	1	1
	Illumination (inside)		1	1	1
	Illumination (outside)		1	1	1
	Illumination (window)				
	Party hat				
	Reindeer figurine				
	Santa Claus figurine				
	Santa costume (not Santa Claus)	1	1		
	Santa hat (not Santa Claus)				
	Stocking				
	Wrapped present			1	
	Ritual props - Others & Remarks	reindeer hat		Sledge	
Abstract Christmas design elements (Ritual symbols)	Bell				
	Bell with holly				
	Candles				
	Fried chicken				
	Christmas wreath				
	Christmas cake				
	Christmas tree				
	Christmas tree figurine				
	Christmas wreath				
	Holly				
	Wrapped present				
	Ritual symbols - Others & remarks				
	Snow (Natural)				
	Piled snow (Non-natural)				
	Snowfall (Non-natural)				
	Snowflake (Non-natural)				
Non-ritual Christmas design elements	Reindeer				1
	Santa Claus (Non-human)				
	Shooting star effect				
	Non-ritual design elements - Others & remarks				
	Remarks				
Others					

General	Number	49	50	51
	Short Name	Softbank Sailor Moon	Big Camera Christmas Sale	Kao Magic Rin Barbapapas
	Company or Brand	Softbank	Big Camera	Kao Magic Rin
	Length	15	15	15
	Cluster	Christmas	Christmas	Christmas
	Subtype	Christmas Mood	Christmas Mood	Christmas Artefact/Ritual
	Product/Service	Telecommunications	Electronics Retailing	Cleaning agent
	Industry	Information / Communications	Distribution / Retailing	Household Products
	Remarks regarding variants and similar versions			
Message Strategy	Main Message Strategy	Affective - Emotional	Cognitive - Use Occasion	Affective - Emotional
	General Strategy of Main Message Strategy	Affective	Cognitive	Affective
	CG: Cognitive - Generic	0	1	1
	CP: Cognitive - Preemptive	0	1	1
	CU: Cognitive - USP	0	0	0
	CH: Cognitive - Hyperbole	0	1	0
	CC: Cognitive - Comparative	0	0	0
	CUO: Cognitive - Use Occasion	0	0	0
	AG: Affective - Generic	1	0	0
	AE: Affective - Emotional	1	1	1
	AUI: Affective - User Image	0	0	1
	ABI: Affective - Brand Image	0	0	0
	AUO: Affective - Use Occasion	0	0	1
	COA: Conative - Action Inducing	0	0	0
	COP: Conative - Promotional	1	0	0
	Message Strategy - Explanation	AE: Sailor Moon related story COP: Stamp Campaign	CG: display of goods CUO: さっと見つかると素敵なおクリスマスプレゼント CP: 無料ラッピング AE: Christmas mood	AUI: young women AE: Barbapapas AUO: after Christmas party CP: 頑固な油汚れでも CG: shows cleaning effect
Executional Framework	Most important executional framework	Celebrity Transfer	Informative	Animation
	Second most important executional framework	Humor	Demonstration	Fantasy
	Animation	0	1	1
	Slice-of-Life	1	0	1
	Dramatization	0	0	0
	Testimonial	0	0	0
	Authoritative	0	0	0
	Demonstration Product	1	1	1
	Fantasy	1	0	1
	Informative	1	1	1
	Musical	0	0	0
	Personality symbol	0	0	0
	Celebrity Transfer	1	0	0
	Humor	1	0	0
	Executional framework - Remarks			
Main Character(s)	Main character (s) jh	1	0	1
	Main character(s) - Identification	Solo woman	None	Solo woman
	Main character(s) (Aggregation)	Solo	None	Solo
	Main character(s) - Remarks			
All character(s)	Character(s) 1	Solo woman	None	Solo woman
	Character(s) 2			Licensed character(s)
	Character(s) 3			Cross-sex friendship
	Character(s) 4			
	Character(s) 5			
	Character(s) 6			
	Character(s) 7			
	All Character(s) - Remarks			Barababab as friends
	Action 1	Conversation	Presentation	Celebrating a Christmas party
	Action 2			Cleaning up after a Christmas Party
	Action 3			
	Action 4			
	Action 5			
	Action 6			
	Action 7			
Acoustics	Music	Classic Japanese Christmas Song	Song or Melody of the Company or Brand adapted to Christmas	Unspecific Melody
	Music Aggregation	Christmas	Christmas	Others
	Name of the music	クリスマスソング		
	Music - Remarks		Big Camera's well-known brand song adapted	
	Shooting Star Sound Icon	0	0	0
	Sleigh Bell Sound Icon	0	0	0
	Taiko Sound Icon	0	0	0
	Hyōshi Sound Icon	0	0	0
	Koto Sound Icon	0	0	0
	Jap. Pipe Instrument Icon	0	0	0
	"Yo" Call	0	0	0
	Other sound icons	1	1	1
Setting	Main setting	1	1	1
	Setting 1	At home	Unspecified place	At home
	Setting 2			
	Setting 3			
	Setting 4			
	Setting 5			
	Setting 6			
	Setting 7			
	Snow	0	1	0
	Setting - Remarks	Moon Ribu = home of the characters of the Softbank commercials		
Realistic Christmas design elements (Ritual props)	Candles			1
	Fried chicken			1
	Christmas cake			1
	Christmas tree			1
	Christmas wreath			1
	Garlands			1
	Illumination (inside)			1
	Illumination (outside)			1
	Illumination (window)			1
	Party hat			1
	Reindeer figurine			1
	Santa Claus figurine			1
	Santa costume (not Santa Claus)			1
	Santa hat (not Santa Claus)			1
	Stocking			1
	Wrapped present			1
	Ritual props - Others & Remarks			party cracker
Abstract Christmas design elements (Ritual symbols)	Bell			
	Bell with holly			
	Candles			
	Fried chicken			
	Christmas bubble			
	Christmas cake			
	Christmas tree			1
	Christmas tree figurine			
	Christmas wreath			
	Holly			
	Wrapped present			
	Ritual symbols - Others & remarks		Santa's bag, Snowman	
Non-ritual Christmas design elements	Snow (Natural)			
	Piled snow (Non-natural)			
	Snowfall (Non-natural)			
	Snowflake (Non-natural)			1
	Reindeer			
	Santa Claus (Non-human)			1
Others	Shooting star effect			
	Non-ritual design elements - Others & remarks			
Remarks	Remarks			
	Remarks			

## Appendix H: Coding Sheets – New Year

	Number	1	2	3	4
General	Short Name	TV Guide Name	Tanhei Asahi giti for option 3b	Ichino Saka Kazumochi	Kikunatsu Tansuke 3b
	Company or Brand	TV Guide	Tanhei	Ichino Saka	Kikunatsu
	Length	15	30	15	30
	Character	Nemutsu Nemshi	Nemutsu Nemshi	Nemutsu Nemshi	Nemutsu Nemshi
	Character	Nemutsu Nemshi Amatsu/Rinal	Nemutsu Nemshi Amatsu/Rinal	Nemutsu Nemshi Amatsu/Rinal	Nemutsu Nemshi Amatsu/Rinal
	Product/Service	TV Guide	Scha/Ukon (Instant Noodle)	Kazumochi	Sake
Message Strategy	Industry	Publications	Foodstuffs	Foodstuffs	Beverages / Cigarettes
	Remarks regarding variants and similar versions		15s Version exists, 30s: どんべいの天からそばで良い年を; 15s: どんべいで良い年を		15s version exists
	Main Message Strategy	Affective - Emotional	Affective - Emotional	Affective - Brand Image	Affective - Brand Image
	General Strategy of Main Message Strategy	Affective	Affective	Affective	Affective
	CG Cognitive - Generic	1	0	0	0
	CP Cognitive - Prescriptive	1	0	0	0
Execution Framework	CU Cognitive - USP	0	0	0	0
	CH Cognitive - Hyperbole	1	0	0	0
	CC Cognitive - Comparative	0	0	0	0
	CUO Cognitive - Use Occasion	0	0	0	0
	AG Affective - Generic	0	0	0	0
	AE Affective - Emotional	1	1	0	0
	AUI Affective - User Image	0	0	0	0
	ABI Affective - Brand Image	0	0	1	1
	AUO Affective - Use Occasion	1	0	1	1
	COA Cognitive - Action Inducing	0	0	0	0
	COP Cognitive - Promotional	1	0	1	0
	Message Strategy - Explanation	AE: Namu, humor AUO: 年末 CH: 好評発売中 CG: 見逃さない! アナタは手放さない CP: TVガイドと見逃し COP: 新年賀状ビンタアップ	AE: Humor CUO: どんべいの天からそばで良い年を	COP: 年末 AUO: お正月 ABI: お正月は縁起は縁起 AE: Humor	ABI: traditional, pristine, perfect for New Year = この瞬間きりと香る酒がある CP: apparently made in wooden barrels harvested from Japanese forests AUO: New Year
	Most important executional framework	Personality symbol	Demonstration	Personality symbol	Demonstration
	Second most important executional framework	Humor	Personality symbol	Humor	Informative
	Animation	0	1	1	1
	Slice of Life	1	0	1	0
	Dramatization	0	1	1	0
	Testimonial	0	0	0	0
	Authoritative	0	0	0	0
	Demonstration Product	1	1	1	1
	Fantasy	1	1	1	0
	Informative	1	0	1	1
	Musical	0	0	0	0
	Personality symbol	1	1	1	1
	Celebrity Transfer	0	0	1	0
	Humor	1	1	1	0
	Executional framework - Remarks	Namu is main focus = personality symbol, commercial wants to show every day situation = slice of life; Hanetsuki is Slice of Life but rather staged here.		Takahashi Hideo 高橋 英雄 as 縁起: Strong personality symbol that overshadows celebrity status	
Main Character(s)	Main character(s) - Identification	Personality symbol(s)	Personality symbol(s)	Personality symbol or licensed character as presenter	None
	Main character(s) - Aggregation	Other TV ad-specific characters	Other TV ad-specific characters	Presenter	None
	Main character(s) - Remarks	TV Tokyo Namu	Tanhei (Host)	Historic clothing (Samurai)	only hands visible
All character(s)	Character(s) 1	Personality symbol(s)	Personality symbol(s)	Personality symbol or licensed character as presenter	None
	Character(s) 2		Others	Female presenter	
	Character(s) 3				
	Character(s) 4				
	Character(s) 5				
	Character(s) 6				
	Character(s) 7				
	All Character(s) - Remarks		Others: Master/disciple, random encounter in the forest		
Action	Action 1	Playing with Karuta	Conversation	Playing with Karuta	Creating a sake barrel
	Action 2	Watching Television during New Year	Planting rice	Presentation	Opening a sake barrel
	Action 3	Hanetsuki	Having		Presentation
	Action 4		Having a meal		
	Action 5				
	Action 6				
	Action 7				
Acoustics	Music	Unspecific melody	No song or melody	No song or melody	Melody with sounds of Japanese instruments
	Music Aggregation	Others	None	None	New Year
	Name of the music				
	Music - Remarks				Melody created by taiko sounds
	Heaving Star Sound Icon	0	0	0	0
	Sleigh Bell Sound Icon	0	0	0	0
	Taiko Sound Icon	0	1	0	0
	Hyohshi Sound Icon	0	1	0	0
	Koto Sound Icon	0	0	0	0
	Jap. Pipe Instrument Icon	1	0	0	0
Setting	Ty' Call	0	1	0	1
	Other sound icons	1	1	0	1
	Main setting	At home	Other setting	Other setting	Unspecified place
	Setting 1	Unspecified place		Unspecified place	Other setting
	Setting 2				
	Setting 3				
	Setting 4				
	Setting 5				
	Setting 6				
	Setting 7	0	0	0	0
	Setting - Remarks		OS: Name	OS: Historic setting	OS: Workshop
Realistic New Year design elements (Ritual props)	Ikoma				
	Fukubukuro				
	Golden hyōbu				
	Himaya	1			
	Hanetsuki				
	Ichihana				
	Kadomatsu				
	Kazumochi				
	Kakejiku				
	Kumata	1			
	Men's kimono				
	Mochikuma				
	Nengyo				
	Pochi ryōgi				
	Other Japanese clothing				
Abstract New Year design elements (Ritual symbols)	Oshi				
	Sake bottle				
	Sema				
	Shimenawa				
	Shishimai mask				
	Tako	1			
	Women's kimono				
	Ritual props - Others and Remarks	Shishimai puppet	Soba, historic clothing	Golden ōgi, historic utensils, historic clothing	Violet furoshiki, red leaves, quadratic sake cap, sake barrel
	Ikoma				
	Fukubukuro				
	Hagata				
	Kadomatsu				
	Koma				
	Pine				
	Plum blossom				
	Sema	1			
Non-ritual New Year design elements	Shishimai puppet				
	Ritual symbols - Others & Remarks	Men kimono and ōgi on magazine		Shimenawa, tako, yakimochi, onnaji, oshi, okama mask, humaya, kumata, xori, mata, kakejiku, uchida no kumochi, ooshi ryōgi, ema, Kazumochi	Red/white mizuhiki, red/white cloth, nanten
	Crane				
	Confetti Rain				
	Monkey				
Others	Mount Fuji				
	Spring Sun				
	Non-ritual design elements - Others & Remarks		Hinomaru		Red/white/golden confetti rain
Remarks	Remarks				
	Remarks				

General	Number		5	6	7	8
	Short Name	Monster Strike New Year Version 2b	H.I.S. Hatsuware Fair Main Ten Bunch	Book Off Onig	Ebisu Oshidatsu 2b	
	Company or Brand	Mits	H.I.S.	Book Off	Ebisu	
	Length		30	15	15	30
	Character	Nematus Nemshi	Nematus Nemshi	Nematus Nemshi	Nematus Nemshi	Nematus Nemshi
	Subtype	Nematus Moral	Other Nematus Nemshi Sale	Nematus Nemshi Amfacc/Ritual	Nematus Nemshi Amfacc/Ritual	
	Product/Service	Smartphone Game	Travel	Second Hand Books	Beer	
	Industry	Information / Communications	Transportation / Leisure	Hobbies / Sporting Goods	Beverages / Currencies	
	Remarks regarding variants and similar versions	15s version exists			15s version exists	
Message Strategy	Main Message Strategy	Affective - Emotional	Cognitive - Generic	Affective - Emotional	Affective - Brand Image	
	General Strategy of Main Message Strategy	Affective	Cognitive	Affective	Affective	
	CG: Cognitive - Generic					0
	CP: Cognitive - Prescriptive					1
	CU: Cognitive - USP					0
	CH: Cognitive - Hyperbole					1
	CC: Cognitive - Comparative					0
	CUO: Cognitive - Use Occasion					1
	AG: Affective - Generic					0
	AE: Affective - Emotional					1
Executional Framework	AUI: Affective - User Image					1
	AB: Affective - Brand Image					1
	AUO: Affective - Use Occasion					1
	COA: Cognitive - Action Inducing					0
	COP: Cognitive - Promotional					0
	Message Strategy - Explanation	AE: staged perfect New Year scenario AUI: young people	CG: presentation of services COP: Hatsuware fair U.S.P.: 世界最大!	CUO: 大掃除 AB: ゆらく AE: book off characters, song CG: sell books for money	AIO: お正月ほど恵比寿に相応しい時はないですね、 AUI: middle-aged friends AB: beer best for New Year, premium, おめでたい due to Ebisu CH: 100年プレミアムブランド	
	Most important executional framework	Dramatization	Informative	Personality symbol	Celebrity Transfer	
	Second most important executional framework	Demonstration	Authoritative	Musical	Slice-of-Life	
	Animation		0	0	0	0
	Slice-of-Life		1	0	1	0
Main Character(s)	Dramatization		1	0	1	0
	Testimonial		0	0	0	0
	Authoritative		0	1	0	0
	Demonstration Product		1	0	1	0
	Fantasy		0	1	1	0
	Informative		0	1	1	1
	Musical		0	1	1	0
	Personality symbol		0	0	1	0
	Celebrity Transfer		0	0	0	1
	Mime		0	0	1	0
All character(s)	Executional framework - Remarks	Realistic (Slice-of-Life) but the presentation of it goes toward dramatization	Authoritative: An award is advertised			
	Main character (s)		1	0	1	1
	Main character(s) - Identification	Same-sex friendship (female)	None	Personality symbol(s)	Female presenter	
	Main character(s) (Aggregation)	Friendship	None	Other TV ad-specific characters	Presenter	
	Main character(s) - Remarks			Group of Book Off Mascots		
	Character(s) 1	Same-sex friendship (female)	None	Personality symbol(s)	Female presenter	
	Character(s) 2	Same-sex friendship (male)		Company/customer relationship	Same-sex friendship (female)	
	Character(s) 3	Business relationship			Cross-sex friendship	
	Character(s) 4	Romantic relationship				
	Character(s) 5	Solo child/children				
Setting	Character(s) 6					
	Character(s) 7					
	All Character(s) - Remarks					
	Action 1	Playing a smartphone game	Presentation	Onig	New Year Visit	
	Action 2	Shopping		Selling books	Joint New Year meal	
	Action 3	Rikushu driving		Rolling down a hill		
	Action 4	Fakage				
	Action 5	Shishimai				
	Action 6	On the way home from Hatsuware				
	Action 7					
Acoustics	Music	Classic Japanese New Year song	Melody with sounds of Japanese instruments	Song / melody of the company or brand adapted to nematus	Song or melody of the company or brand	
	Music Aggregation	New Year	New Year	New Year	Others	
	Name of the music	一月一日			Third Man Theme (Ebisu Melody)	
	Music - Remarks					
	Shooting Star Sound Icon		0	0	0	0
	Sleigh Bell Sound Icon		0	0	0	0
	Fake Sound Icon		0	1	0	0
	Hyoshigi Sound Icon		0	0	0	0
	Koto Sound Icon		0	0	0	0
	Eup. Pipe Instrument Icon		0	0	0	0
Ritual props	"Yo" Call		0	1	0	0
	Other sound icon		0	1	1	0
	Main setting		1	0	0	1
	Setting 1	Other setting	No setting	At home	Traditional home	
	Setting 2			At the advertising company's place		
	Setting 3			Other setting		
	Setting 4					
	Setting 5					
	Setting 6					
	Setting 7					
Realistic New Year design elements (Ritual props)	Snow		1	0	0	0
	Setting - Remarks	OS: Onsen town		OS: Meadow		
	Durama					
	Fukubukuro					
	Golden hyōbu					
	Hanayari					
	Hanetsuki					
	Ichihana					
	Kadomatsu					
	Kagamimochi					
Abstract New Year design elements (Ritual symbols)	Kabojiki					
	Kento					
	Men's kimono					
	Mochidama					
	Omigah					
	Osechi ryōri					
	Other Japanese clothing					
	Onig					
	Sake bottle					
	Sema					
Non-ritual New Year design elements	Shimekazari					
	Shishimai mask					
	Tako					
	Women's kimono					
	Ritual props - Others and Remarks	Riksha, sake barrel, Yakimochi				
	Durama					
	Fukubukuro					
	Hagatta					
	Kadomatsu					
	Koma					
Others	Pine					
	Palm blossom					
	Sema					
	Shishimai puppet					
	Ritual symbols - Others & Remarks	Tai, gourd sake bottle, tako, uchido no komechi				
	Cross					
	Confetti Rain					
	Monkey					
	Mount Fuji					
	Setting Sun					
Remarks	Non-ritual design elements - Others & Remarks				Ebisu	

General	Number		0	10	11	13
	Short Name	AEON Bazaar 30s Pre New Year Variant	Lawson Oshoto Samatsu Sak	Stockfish Tetsuya Watari	U.S. Hanyume Fair Hawaii vs Buk Open field Hawaii	
	Contents or Brand	AEON	Lawson	Takara Shoun	U.S.	
	Length	30		15	15	
	Character	Nemutsu Nemshi	Nemutsu Nemshi	Nemutsu Nemshi	Nemutsu Nemshi	
	Subtype	Nemutsu Promotion	Nemutsu Sale	Nemutsu Nemshi (Ritual)	Other Nemutsu Nemshi Sale	
	Product/Service	Supermarket Promotion (Lottery)	Phone Sale	Sake	Towel	
	Industry	Distribution / Retailing	Distribution / Retailing	Beverages / Cigarettes	Transportation / Leisure	
	Remarks regarding variants and similar versions	2x30s and 1x15s versions exist. Last two shots different for 30s variants. Pre New Year Variant: "全国のAEONの買い手で、" "シートは取っていきましょう" Post New Year Variant: "全国のAEONのシートで、" "三日四日抽選会". 15s version based on Pre New Year Version, last sentence: "シートは大切に"				
	Main Message Strategy	Affective - Emotional	Affective - Brand Image	Affective - Brand Image	Affective - Generic	
Message Strategy	General Strategy of Main Message Strategy	Affective	Affective	Affective	Affective	
	CG: Cognitive - Generic	0	0	0	0	1
	CP: Cognitive - Preemptive	0	0	0	0	1
	CU: Cognitive - USP	0	0	0	0	0
	CH: Cognitive - Hyperbole	0	0	0	0	0
	CC: Cognitive - Comparative	0	0	0	0	0
	CUO: Cognitive - Use Occasion	1	0	0	0	0
	AG: Affective - Generic	0	0	0	0	0
	AE: Affective - Emotional	1	0	0	0	0
	AUE: Affective - User Image	0	0	0	0	0
Executive Framework	AB: Affective - Brand Image	0	1	1	1	0
	AUD: Affective - Use Occasion	1	1	1	1	0
	COA: Cognitive - Action Inducing	0	0	0	0	0
	COP: Cognitive - Promotional	1	1	1	1	0
	Message Strategy - Explanation	AE: fantastic scenario CUO: お正月のAEONの抽選会は COP: 抽選し	BI: professional meals COP: 30円引き CH: 本気で美味しい弁当 AG: display of different food	AB: よろこびの清酒, traditional AUO: 正月	CP: 電気代も再安値に挑戦! COP: 初夢フェア CG: presentation of activities AG: communication of holiday feeling	
	Most important executional framework	Fantasy	Demonstration	Celebrity Transfer	Informative	
	Second most important executional framework	Celebrity Transfer	Testimonial	Dramatization	Authoritative	
	Animation	0	0	0	0	0
	Slice-of-Life	0	0	0	1	0
	Dramatization	0	0	0	1	0
Main Character(s)	Testimonial	0	1	0	0	0
	Authoritative	0	0	0	1	0
	Demonstration Product	0	1	1	1	0
	Fantasy	1	0	0	0	0
	Informative	1	1	1	0	1
	Musical	0	0	0	0	0
	Personality symbol	0	0	0	0	0
	Celebrity Transfer	1	1	1	1	0
	Humor	0	0	0	0	0
	Executional framework - Remarks					
All character(s)	Main character (s)					
	Main character(s) - Identification	Female presenter	Other TV ad-specific characters	Work relationship	Employee of the company as presenter	
	Main character(s) (Aggregation)	Presenter	Presenter	Work	Presenter	
	Main character(s) - Remarks		Yangba and bento chief developer of Lawson testing Oshoto	Group of actors: Ishihara Guntan 石原軍団		
	Character(s) 1	Female presenter	Other TV ad-specific characters	Work relationship	Employee of the company as presenter	
	Character(s) 2			Same-sex friendship (male)		
	Character(s) 3			Cross-sex friendship		
	Character(s) 4					
	Character(s) 5					
	Character(s) 6					
Acoustics	Character(s) 7					
	All Character(s) - Remarks			Friendship portrayed between members of the group		
	Action 1	Presentation	Meal testing	Drinking sake	Conversation	
	Action 2	Kakemono		Preparing food		
	Action 3			Mechitsuki		
	Action 4			Joint New Year meal		
	Action 5					
	Action 6					
	Action 7					
	Music	Melody with sounds of Japanese instruments	Melody created with Japanese instruments	Song or melody of the company or brand adapted to nemutsu	Unspecific melody	
Setting	Music: Aggregation	New Year	New Year	New Year	Others	
	Name of the music			喜びの酒		
	Music - Remarks	Resembles Japanese matsuri music	Melody created by taiko sounds			
	Shooting Star Sound Icon	0	0	0	0	0
	Sleigh Bell Sound Icon	0	0	0	0	0
	Taiko Sound Icon	1	0	0	0	0
	Hyohshi Sound Icon	0	0	0	0	0
	Koto Sound Icon	0	0	0	0	0
	Jap. Pipe Instrument Icon	0	0	0	0	0
	"Yo" Call	1	0	0	0	0
Realistic New Year design elements (Ritual props)	Other sound icon	1	1	1	1	0
	Main setting					
	Setting 1	Unspecified place	Other setting	Traditional home	Other setting	
	Setting 2					
	Setting 3					
	Setting 4					
	Setting 5					
	Setting 6					
	Setting 7					
	Saw	0	1	0	0	0
Abstract New Year design elements (Ritual symbols)	Setting - Remarks		OS: Place with tatami mats	Traditional home with tokonoma	OS: Outdoors in Hawaii	
	Decorum					
	Fukubukuro					
	Golden bishu				1	
	Hanagata					
	Hanatsuki					
	Ikebana			1		
	Kadomatsu				1	
	Kagamimochi					
	Kakejika				1	
Non-ritual New Year design elements	Kanata					
	Men's kimono					
	Mochibana				1	
	Nengajo					
	Ouchi ryori					
	Other Japanese clothing				1	
	Oron					
	Sake bottle				1	
	Senni				1	
	Shimenawa					
Others	Shishimai mask					
	Tako					
	Women's kimono	1			1	
	Ritual props - Others and Remarks			kine, mochi dough, ebi tai		
	Decorum					
	Fukubukuro					
	Hagata					
	Kadomatsu	1				
	Kenn					
	Pine	1				
Non-ritual design elements (Ritual symbols)	Plum blossom	1				
	Senni	1				
	Shishimai puppet	1				
	Ritual symbols - Others & Remarks	White/red umi, torii illustration, red/white mizuhiki, suri Chinese character				
	Cross					
	Confetti Rain	1				
	Monkey					
	Mount Fuji					
	Rising Sun					
	Non-ritual design elements - Others & Remarks	Golden confetti rain				
Remarks	Remarks					

General	Number		11	14	15	16
	Short Name	Best New Year / Im	KFC Oshogatsu	Mitsui Saimatsu Sale	Saitoh Kagamiuchi	
	Contents or Brand	Suntory Boss	Kennedy Fried Chicken	Mitsui Outlet Park	Saitoh	
	Length	60		15	15	15
	Character	Nemmatou Nemshi	Nemmatou Nemshi	Nemmatou Nemshi	Nemmatou Nemshi	
	Subtype	Nemmatou Moud	Nemmatou Nemshi Attitude/Ritual	Saimatsu Sale	Nemmatou Nemshi Attitude/Ritual	
	Product/Service	Can Coffee	Fried Chicken	Apparel Sale	Kagamimochi	
	Industry	Beverages / Cigarettes	Food Services / Other Services	Distribution / Retailing	Foodstuffs	
	Remarks regarding variants and similar versions	2x15s variants exist which differ in last scene: After creating a shooting star, is one variant Allen Jones is greeting the three truck drivers with the phrase 良い年を, while in the other variant he is just looking at the truck drivers without saying a word. Instead he is shown drinking a can of coffee with the text このみくでもないすばらしい世界.				
Message Strategy	Main Message Strategy	Affective - User Image	Affective - Use Occasion	Affective - Emotional	Affective - Brand Image	
	General Strategy of Main Message Strategy	Affective	Affective	Affective	Affective	
	CG: Cognitive - Generic	0	1	0	0	0
	CP: Cognitive - Preemptive	0	0	0	1	1
	CU: Cognitive - USP	0	0	0	0	0
	CH: Cognitive - Hyperbole	0	0	0	0	0
	CC: Cognitive - Comparative	0	0	0	0	0
	CUO: Cognitive - Use Occasion	0	0	0	0	0
	AG: Affective - Generic	0	0	0	0	0
	AE: Affective - Emotional	1	0	0	1	1
Executional Framework	AUE: Affective - User Image	1	1	0	0	0
	AB: Affective - Brand Image	1	1	0	1	1
	AUD: Affective - Use Occasion	1	0	0	1	1
	COA: Cognitive - Action Inducing	0	1	0	1	0
	COP: Cognitive - Promotional	0	1	1	1	0
	Message Strategy - Explanation	AE: address AU: working class coffee drinker AB: このみくでもないすばらしい世界、Allen Jones	AU: extended family AUD: Oshogatsu AB: delicious, fun, made with care and expertise, COP: お年玉 COA: 数量限定 CG: display of different products	AE: cute, humor COP: 最大40%off COA: 待てない時でないお得なアイテム	AB: ちくばいばい AE: idol performance CP: ちくボーイ寄る AUD: 正月	
	Most important executional framework	Slice-of-Life	Demonstration	Celebrity Transfer	Personality symbol	
	Second most important executional framework	Personality symbol	Slice-of-Life	Dramatization	Musical	
	Animation	0	0	0	0	0
	Slice-of-Life	1	1	0	1	1
	Dramatization	1	0	1	0	0
	Testimonial	0	0	0	0	0
	Authoritative	0	0	0	0	0
	Demonstration Product	1	1	0	1	1
	Fantasy	1	0	0	0	0
	Informative	0	1	1	1	1
	Musical	0	0	0	0	1
	Personality symbol	1	1	0	0	0
	Celebrity Transfer	1	0	1	1	1
	Humor	0	0	1	1	0
	Executional framework - Remarks	Slice-of-Life because a lot of time is invested in creating realistic stories				
Main Character(s)	Main character(s)		1	1	1	1
	Main character(s) - Identification	Personality symbol(s)	Extended family	Solo woman	Group of presenters	
	Main character(s) (Aggregation)	Other TV ad-specific characters	Family	Solo	Presenter	
All character(s)	Main character(s) - Remarks	Allen Jones			Idol group Negicco	
	Character(s) 1	Personality symbol(s)	Extended family	Solo woman	Group of presenters	
	Character(s) 2	Solo man	Children w/ family			
	Character(s) 3	Solo woman	Other family relationship			
	Character(s) 4	Others				
	Character(s) 5	Mother/child relationship				
	Character(s) 6					
	Character(s) 7					
Action	All Character(s) - Remarks	Others: Class reunion	Other family relationship: Grandmother brings KFC home			
	Action 1	Truck driving	Best New Year meal	Shopping during sale	Presentation	
	Action 2	School Reunion			Eating Oshoi	
	Action 3	Arguing				
	Action 4	Coffee break				
	Action 5					
	Action 6					
	Action 7					
Acoustics	Music	Song or melody of the company or brand	Song or melody of the company or brand adapted to nemmatou	Unspecific melody	Nemmatou song or melody of the company	
	Music: Aggregation	Others	New Year	Others	New Year	
	Name of the music	ヘッドライト・テールライト				
	Music - Remarks	this song was utilized by the Suntory Boss also on other occasions				
	Shooting Star Sound Icon	0	0	0	0	0
	Sleigh Bell Sound Icon	0	0	0	0	0
	Taiko Sound Icon	0	1	0	0	0
	Hyoshigi Sound Icon	0	0	0	0	0
	Koto Sound Icon	0	0	0	0	0
	Jap. Pipe Instrument Icon	0	0	0	0	0
Setting	"Yo" Call	0	0	0	0	0
	Other sound icon	1	1	0	0	0
	Main setting		1		1	1
	Setting 1	Other setting	Traditional home	At the advertising company's place	Unspecified place	
	Setting 2	At home				
	Setting 3	Bar/izakaya				
	Setting 4					
	Setting 5					
	Setting 6					
	Setting 7					
	Saw	0	0	0	0	0
Realistic New Year design elements (Ritual props)	Setting - Remarks	OS: Highway, field, highway station	Traditional home with tokonoma		Virtual place	
	Decorum		1			
	Fukubukuro					
	Golden bitybu					
	Harepya					
	Hanetsuda		1			
	Ikebana		1			
	Kadomatsu					
	Kagamimochi		1			1
	Kakejika					
Abstract New Year design elements (Ritual symbols)	Karuta					
	Men's kimono					
	Mochibana					
	Nengajo					
	Ouchi ryori					
	Other Japanese clothing					
	Orzoi					1
	Sake bottle					
	Semmi		1			1
	Shimenawa					
Non-ritual New Year design elements	Shishimai mask					
	Tako		1			
	Women's kimono					1
	Ritual props - Others and Remarks		ebi, chicken			
	Decorum					
	Fukubukuro					
	Hagorita					
	Kadomatsu		1			1
	Kom		1			
	Pine					
Others	Plum blossom		1			1
	Semmi		1			1
	Shishimai puppet					
	Ritual symbols - Others and Remarks		Origami, tako, ebi, shimenawa, toshidama, temari, chicken, oji		Ume flies through the air	
	Cross					
	Confetti Rain		1			1
	Monkey					
	Mount Fuji		1			1
	Rising Sun					
	Non-ritual design elements - Others and Remarks		Iku with tsuru, picture with Fuji		Red and white bulls	
	Remarks					

General	Number	21	22	23	24
	Short Name	AEON Double off Promotion	Saiki Hattori Carnival	Itakura Itohkan Ukiyo Kanten Kara Variant	Docomo G3 Ayano 3th
	Contents or Brand	AEON	Saiki	Itakura Itohkan	Docomo
	Length	30	15	15	30
	Character	Nematus Nemshi	Nematus Nemshi	Nematus Nemshi	Nematus Nemshi
	Subtype	Nematus Promotion	Hattori	Nematus Mood	Nematus Nemshi Attitude/Ritual
	Product/Service	Supermarket Promotion	Automobile Sale	Real Estate Services	Pay TV
	Industry	Distribution / Retailing	Automobiles / Related Products	Real Estate / Housing Facilities	Information / Communications
	Remarks regarding variants and similar versions			2x15 variants exist. Identical apart from dialy and some text. At the end Hashimoto Kana says either "プレゼンと" or "開車から"	15x version exists
Message Strategy	Main Message Strategy	Conative - Promotional	Affective - Emotional	Affective - Emotional	Affective - Use Occasion
	General Strategy of Main Message Strategy	Conative	Affective	Affective	Affective
	CG: Cognitive - Generic	0	0	0	0
	CP: Cognitive - Preemptive	0	0	0	1
	CU: Cognitive - USP	0	0	0	1
	CH: Cognitive - Hyperbole	0	0	0	0
	CC: Cognitive - Comparative	0	0	0	0
	CUO: Cognitive - Use Occasion	1	0	1	0
	AG: Affective - Generic	0	0	0	0
	AE: Affective - Emotional	1	1	1	1
Executional Framework	AUE: Affective - User Image	0	0	0	1
	AB: Affective - Brand Image	0	0	0	0
	AUO: Affective - Use Occasion	1	1	1	1
	COA: Conative - Action Inducing	0	0	0	0
	COP: Conative - Promotional	1	1	1	1
	Message Strategy - Explanation	COP: 5% off AE: cute presentation CUO: 年末は特別	COP: 初売り AUO: 初売り Visit AUE: visiting family	COP: 福袋プレゼント CUO: お正月はお住まい探しを AE: historic & artistic setting	COP: 初回31日間無料見放題 CU: 作品数・会員数No1 AUE: Family CP: examples of hit movies and television series
	Most important executional framework	Celebrity Transfer	Musical	Celebrity Transfer	Celebrity Transfer
	Second most important executional framework	Informative	Fantasy	Fantasy	Informative
	Animation	0	0	0	1
	Slice-of-Life	1	1	1	1
	Dramatization	0	0	0	0
	Testimonial	0	0	0	0
	Authoritative	0	0	0	0
	Demonstration Product	1	0	0	1
	Fantasy	1	1	1	1
	Informative	1	1	1	1
	Musical	0	1	0	0
	Personality symbol	0	0	0	0
	Celebrity Transfer	1	1	1	1
	Humor	0	1	0	0
	Executional framework - Remarks	Strong Informative: same information is repeated several times		Dramatization: Slice of Life situation in Edo period	
Main Character(s)	Main character(s)				
	Main character(s) - Identification	Female presenter	Group of presenters	Group of presenters	Male presenter
	Main character(s) (Aggregation)	Presenter	Presenter	Presenter	Presenter
	Main character(s) - Remarks		Idol group Monokuro		
	Character(s) 1	Female presenter	Group of presenters	Group of presenters	Male presenter
	Character(s) 2		Nuclear family		Nuclear family
	Character(s) 3		Employee(s) of the company		Mother
	Character(s) 4				Father
	Character(s) 5				Child(ren) w/ family
	Character(s) 6				
	Character(s) 7				
All character(s)	All Character(s) - Remarks				
	Action 1	Presentation	Presentation	Presentation	Presentation
	Action 2	Shopping groceries for New Year	Dancing	Spending New Year together at home	Spending New Year together at home
	Action 3		Visiting a car dealer	Watching Television during New Year	Watching Television during New Year
	Action 4				
	Action 5				
	Action 6				
	Action 7				
	Music	Unspecific melody	Nematus song or melody of the company	Recent Japanese song	Unspecific melody
	Music: Aggregation	Others	New Year	Others	Others
Acoustics	Name of the music			My Life	
	Music - Remarks			performed by Every Little Thing	
	Shooting Star Sound Icon	0	0	0	0
	Sleigh Bell Sound Icon	0	0	0	0
	Taiko Sound Icon	0	0	0	0
	Hyohshi Sound Icon	0	0	0	0
	Koto Sound Icon	0	0	0	0
	Jap. Pipe Instrument Icon	0	0	0	0
	"Yo" Call	0	0	0	0
	Other sound icon	1	1	1	1
Setting	Main setting	Unspecified place	At the advertising company's place	Other setting	At home
	Setting 1				Unspecified place
	Setting 2				
	Setting 3				
	Setting 4				
	Setting 5				
	Setting 6				
	Setting 7				
	Saw	0	0	0	0
	Setting - Remarks	Virtual place	OS: Historic virtual setting		
Realistic New Year design elements (Ritual props)	Decorum				1
	Fukubukuro				1
	Golden toyibu				
	Hanayata				
	Hanetsuda				
	Ikebana				
	Kadomatsu				
	Kagamimochi				
	Kakejika				
	Kanata				
Abstract New Year design elements (Ritual symbols)	Men's kimono				1
	Mochibana				1
	Nengajō				
	Onchi yōrei				
	Other Japanese clothing				1
	Oron				
	Sake bottle				
	Sennu				
	Shimekazari				
	Shishimai mask				
Non-ritual New Year design elements	Tako				1
	Women's kimono				
	Ritual props - Others and Remarks				
	Decorum				
	Fukubukuro				1
	Hagoromo				
	Kadomatsu				
	Kom				
	Pine				
	Plum blossom				
Others	Sennu				
	Shishimai puppet				
	Ritual symbols - Others and Remarks				
	Crisp				
	Confetti Rain		1		
	Monkey				
	Mount Fuji				1
	Rising Sun				
	Non-ritual design elements - Others and Remarks				1
	Remarks	Same commercial is played two times, put together with the phrase "もう一度"			"皆様に待った年末年始、時間がたっぷりですね。"

General	Number	25	26	27	28
	Short Name	Elemental Story Shiganu Geki Res Variant	Hinokado Saimatsu Shokuhinai	UNIQLO Nematuu Otan Barunai	Light Onshigatsu Undi
	Contents or Brand	Conco	Hinokado	UNIQLO	Light
	Length	15	15	15	30
	Character	Nematuu Nenshi	Nematuu Nenshi	Nematuu Nenshi	Nematuu Nenshi
	Subtype	Nematuu Nenshi	Nematuu Nenshi	Nematuu Nenshi	Nematuu Nenshi
	Product/Service	Southwest Game	Gourmet for New Year Meal	Apparel Sale	Printing Services
	Industry	Information / Communications	Distribution / Retailing	Apparel / Fashion, Accessories / Personal Items	Food Services / Other Services
	Remarks regarding variants and similar versions	2x15 versions exist. Variants in which different game characters are promoted. In the first variant also "1月11日まで" is displayed, while in the other variant it says "販売アグチャが20回無料でお知らせ"			
Message Strategy	Main Message Strategy	Affective - Emotional	Affective - Brand Image	Cognitive - Promotional	Affective - Use Occasion
	General Strategy of Main Message Strategy	Affective	Affective	Cognitive	Affective
	CG: Cognitive - Generic	0	0	1	1
	CP: Cognitive - Preemptive	0	0	0	0
	CU: Cognitive - USP	0	0	0	0
	CH: Cognitive - Hyperbole	0	0	0	0
	CC: Cognitive - Comparative	0	0	0	0
	CUO: Cognitive - Use Occasion	0	1	0	0
	AG: Affective - Generic	0	0	0	0
	AE: Affective - Emotional	0	0	0	1
Executional Framework	AUE: Affective - User Image	0	0	0	0
	AB: Affective - Brand Image	0	1	0	1
	AUO: Affective - Use Occasion	0	0	0	1
	COA: Cognitive - Action Inducing	0	0	1	0
	COP: Cognitive - Promotional	0	0	1	0
	Message Strategy - Explanation	COP: toshidama AE: flamboyant presentation	AB: high-quality food stuffs for New Year CUO: 一年の賢訳め CH: 遊び抜かれた食材 CG: presentation of goods	COA: 限定価格 COP: いいものを特別価格を AG: 家族は暇なくハッピーに CG: products shown	AE: outlandish, flamboyant story AUO: 正月 AB: brand mentioned and put focus on CG: お店でもスマホでも
	Most important executional framework	Demonstration	Demonstration	Demonstration	Celebrity Transfer
	Second most important executional framework	Fantasy	Informative	Informative	Humor
	Animation	0	0	0	0
	Slip-of-Life	1	0	0	0
Main Character(s)	Dramatization	0	0	0	1
	Testimonial	0	0	0	0
	Authoritative	0	0	0	0
	Demonstration Product	1	1	1	1
	Fantasy	1	0	0	1
	Informative	0	1	1	1
	Musical	0	0	0	0
	Personality symbol	0	0	0	0
	Celebrity Transfer	0	0	0	1
	Humor	1	0	0	1
All character(s)	Executional framework - Remarks				
	Main character (s)		0	0	1
	Main character(s) - Identification	Cross-sex friendship	None	None	Others
	Main character(s) (Aggregation)	Friendship	None	None	Others
	Main character(s) - Remarks				Others: Unclear relationship between Hirose Sumi 広瀬すず, Kiki Kiro 樹木 希林 and Goriemaru Ayumu 五郎丸歩
	Character(s) 1	Cross-sex friendship	None	None	Others
	Character(s) 2	Solo woman		Cross-sex friendship	
	Character(s) 3	Solo man		Romantic relationship	
	Character(s) 4	Same-sex friendship (female)		Married couple	
	Character(s) 5				
Acoustics	Character(s) 6				
	Character(s) 7				
	All Character(s) - Remarks				
	Music	Nematuu song or melody of the company	Melody created with classical music instruments	Unspecific melody	Unspecific melody
	Music: Aggregation	New Year	New Year	Others	Others
	Name of the music				
	Music - Remarks				
	Shooting Star Sound Icon	0	0	0	0
	Sleigh Bell Sound Icon	0	0	0	0
	Taiko Sound Icon	0	0	0	0
Setting	Hyohshi Sound Icon	0	0	0	0
	Koto Sound Icon	0	0	0	0
	Jap. Pipe Instrument Icon	0	0	0	0
	"Yo" Call	0	0	0	0
	Other sound icon	0	0	0	1
	Main setting		0	0	1
	Setting 1	Other setting	Unspecified place	Unspecified place	At home
	Setting 2	Unspecified place			
	Setting 3				
	Setting 4				
Realistic New Year design elements (Ritual props)	Setting 5				
	Setting 6				
	Setting 7				
	Sawa	0	0	0	0
	Setting - Remarks	OS: Beach, nature (region located near to Mount Fuji)			
	Therums				
	Fukubukuro				
	Golden tsubu				
	Harepya				1
	Haretsuki				
Abstract New Year design elements (Ritual symbols)	Heshama				1
	Kadomatsu				
	Kagamimochi				
	Kakejika				
	Kanata				
	Men's kimono	1			1
	Mochibana				
	Nengajo				
	Osechi ryōri		1		1
	Other Japanese clothing				
Non-ritual New Year design elements	Orzou				
	Sake bottle				
	Senni				
	Shimawawa				1
	Shishimai mask				
	Tako				
	Women's kimono	1			1
	Ritual props - Others and Remarks		Sakiyaki, Sashimi		Koma
	Therums				
	Fukubukuro				
Others	Hageta				
	Kadomatsu				
	Koma				
	Pine				
	Plum blossom				
	Senni				
	Shishimai puppet				
	Ritual symbols - Others & Remarks	Osechi ryōri, golden background with flowers, toshidama, nanten			
	Cross				
	Confetti Rain				
Non-ritual New Year design elements	Monkey				
	Mount Fuji	1			
	Rising Sun	1			
	Non-ritual design elements - Others & Remarks	Golden background with flowers			
	Remarks		UNIQLOから一年間の感謝を込めて*		

General	Number	29	30	31	32
	Short Name	Yokohashi Camera Samutsu Sub	Monster Strike Music show 30s	ABC Mart Hatanori Fair	Adiffer Hatanori
	Contents or Brand	Yokohashi Camera	Mei	ABC Mart	Adiffer
	Length	15	30	15	15
	Character	Nematus Nemshi	Nematus Nemshi	Nematus Nemshi	Nematus Nemshi
	Subtype	Samutsu Side	Nematus Nemshi Artifact/Ritual	Hatanori	Hatanori
	Product/Service	Electronics Sale	Smartphone Game	Shops Sale	Automobile Sale
	Industry	Distribution / Retailing	Information / Communications	Distribution / Retailing	Distribution / Retailing
	Remarks regarding variants and similar versions		15s version exists		
Message Strategy	Main Message Strategy	Cognitive - Generic	Affective - Emotional	Affective - Emotional	Cognitive - Generic
	General Strategy of Main Message Strategy	Cognitive	Affective	Affective	Cognitive
	CG: Cognitive - Generic	0	0	0	1
	CP: Cognitive - Preemptive	1	0	1	0
	CU: Cognitive - USP	0	0	0	0
	CH: Cognitive - Hyperbole	0	0	0	0
	CC: Cognitive - Comparative	0	0	0	0
	CUO: Cognitive - Use Occasion	0	0	0	0
	AG: Affective - Generic	0	0	0	0
	AE: Affective - Emotional	0	1	0	1
Executional Framework	AUE: Affective - User Image	1	0	0	0
	AB: Affective - Brand Image	1	0	0	0
	AUD: Affective - Use Occasion	1	0	0	0
	COA: Cognitive - Action Inducing	0	1	0	0
	COP: Cognitive - Promotional	0	1	1	1
	Message Strategy - Explanation	AUD:お年玉のプレゼントに CG:presentation of products AB:日本一めざす安さ・品揃え・接客対応・商品知識 AE:AIU:couple CP:休まず営業	COA: 12月31日だけ COP:	AE: sugomoku scenario COP: 元日より営業	CG: 一年で一審クルマが揃う1月を狙え。 COP: 福袋
	Most important executional framework	Demonstration	Musical	Fantasy	Demonstration
	Second most important executional framework	Informative	Humor	Informative	Informative
	Animation	0	0	0	0
	Slice-of-Life	1	0	0	0
Main Character(s)	Dramatization	0	1	0	0
	Testimonial	0	0	0	0
	Authoritative	0	0	0	0
	Demonstration Product	1	0	1	1
	Fantasy	0	0	1	0
	Informative	1	1	1	1
	Musical	0	1	0	0
	Personality symbol	0	0	0	0
	Celebrity Transfer	0	0	0	0
	Humor	0	1	0	0
All character(s)	Executional framework - Remarks				
	Main character(s)	0	1	1	0
	Main character(s) - Identification	None	Others	Female presenter	None
	Main character(s) (Aggregation)	None	Others	Presenter	None
	Main character(s) - Remarks		Music group modeled after Showa period music shows		
	Character(s) 1	None	Others	Female presenter	None
	Character(s) 2	Company/customer relationship			
	Character(s) 3	Employee of the company			
	Character(s) 4				
	Character(s) 5				
Acoustics	Character(s) 6				
	Character(s) 7				
	All Character(s) - Remarks		Also others: Guests and other performers of the music show		
	Action 1	Presentation	Live performance	Presentation	Presentation
	Action 2	Greeting by employees			
	Action 3	Interaction between customer and shop clerk			
	Action 4				
	Action 5				
	Action 6				
	Action 7				
Setting	Music	Song or melody of the company or brand	Nematus song or melody of the company	Melody created with Japanese instruments	Classical music
	Music: Aggregation	Others	New Year	New Year	New Year
	Name of the music		あなたと敏神祭		Beethoven's Ninth, "Ode to Joy"
	Music - Remarks				
	Shooting Star Sound Icon	0	0	0	0
	Sleigh Bell Sound Icon	0	0	0	0
	Taiko Sound Icon	0	0	0	0
	Hyohiko Sound Icon	0	0	0	0
	Koto Sound Icon	0	0	0	0
	Jap. Pipe Instrument Icon	0	0	0	0
Realistic New Year design elements (Ritual props)	"Yo" Call	0	0	0	0
	Other sound icons	0	0	0	0
	Main setting	Unspecified place	Other setting	Other setting	At the advertising company's place
	Setting 1				
	Setting 2	At the advertising company's place			
	Setting 3				
	Setting 4				
	Setting 5				
	Setting 6				
	Setting 7				
Abstract New Year design elements (Ritual symbols)	Saw	0	0	0	0
	Setting - Remarks		OS: Stage	Virtual setting	
	Decorum				
	Fukubukuro				
	Golden tsubu				
	Hanagata				
	Hanatsuki				
	Ikebana				
	Kadomatsu				
	Kagamimochi				
Non-ritual New Year design elements	Kakejika				
	Kanata				
	Men's kimono				
	Mochibana				
	Nengajo				
	Onchi yiyoi				
	Other Japanese clothing				
	Oron				
	Sake bottle				
	Senni				
Others	Shimenawa				
	Shishimai mask				
	Tako				
	Women's kimono				
	Ritual props - Others and Remarks				
	Decorum				
	Fukubukuro				
	Hagata				
	Kadomatsu				
	Kom				
Remarks	Pine				
	Plum blossom				
	Senni				
	Shishimai puppet				
	Ritual symbols - Others and Remarks	Toshidama box, temari		Sugoroku	
	Crisp				
	Confetti Rain				
	Monkey				
	Mount Fuji				
	Rising Sun				
	Non-ritual design elements - Others and Remarks	Golden and black background			
	Remarks		It's a promotion for a special event in the game. However, due to its clear statement to use the product on New Year Eve, the spot was classified as Nematus Nemshi Artifact/Ritual		"1年で1審クルマが揃う1月を狙え"

General	Number		33	34	35	36
	Short Name	Japan's Television Set	Big Camera Nemutsu Unutsushi Fukushima Variant	AEON Osechi	Kametsu Samutsu Ochi	
	Contents or Brand	Japan's	Big Camera/Region	AEON	Kametsu	
	Length	Other		15	30	15
	Character	Nemutsu Nemshi	Nemutsu Nemshi	Nemutsu Nemshi	Nemutsu Nemshi	
	Subtype	Hawari	Samutsu Sale	Nemutsu Nemshi Artfact/Ritual	Samutsu Sale	
	Product/Service	Television and Audio Set	Electronics Sale	osechi ryori	General Retailer Sale	
	Industry	Home Electric Appliances /AV Equipment	Distribution / Retailing	Distribution / Retailing	Distribution / Retailing	
	Remarks regarding variants and similar versions		2x15 variants exist. Structure the same, but different products are advertised. In addition, one variant advertises Fukushima in the last scene.			
Message Strategy	Main Message Strategy	Cognitive - Promotional	Cognitive - Generic	Affective - Brand Image	Cognitive - Use Occasion	
	General Strategy of Main Message Strategy	Cognitive	Cognitive	Affective	Cognitive	
	CG: Cognitive - Generic	1	1	1	1	1
	CP: Cognitive - Preemptive	1	1	1	1	1
	CU: Cognitive - USP	0	0	0	0	0
	CH: Cognitive - Hyperbole	1	0	1	1	0
	CC: Cognitive - Comparative	0	0	0	0	0
	CUO: Cognitive - Use Occasion	0	0	0	0	1
	AG: Affective - Generic	0	0	0	0	0
	AE: Affective - Emotional	0	0	0	0	0
Executional Framework	AUI: Affective - User Image	0	0	0	1	0
	ABI: Affective - Brand Image	0	0	0	1	0
	AUO: Affective - Use Occasion	1	0	1	1	0
	COA: Cognitive - Action Inducing	1	0	0	0	0
	COP: Cognitive - Promotional	1	1	0	0	0
	Message Strategy - Explanation	CH: 最善感のある CP: AUI: watching together with family COP: 福袋セット COA: 全国500セット限定 CG: 30V型 CP: だけのテレビ台ではありません	CP: 店舗で受け取り CG: presentation of goods COP: 福袋	CG: presentation of goods CH: 運び損いた ABI: high quality Japanese osechi 日本おいしいとごりおせち AUI: せっぽくの正月ですから AUE: trad. Japanese woman CP: from different regions in Japan	CUO: 年末年始のご準備はメモリを任せ CG: presentation of products	
	Most important executional framework	Demonstration	Informative	Demonstration	Demonstration	
	Second most important executional framework	Informative	Demonstration	Informative	Informative	
	Animation	0	0	0	0	0
	Slice-of-Life	0	0	0	1	0
	Dramatization	0	0	0	0	0
	Testimonial	0	0	0	0	0
	Authoritative	0	0	0	0	0
	Demonstration Product	1	1	1	1	1
	Fantasy	0	0	0	0	0
	Informative	1	1	1	1	1
	Musical	0	0	0	0	0
	Personality symbol	0	0	0	0	0
	Celebrity Transfer	0	0	0	0	0
	Humor	0	0	0	0	0
	Executional framework - Remarks					
Main Character(s)	Main character(s)		1	1	0	0
	Main character(s) - Identification	Male presenter	Other TV ad-specific characters	None	None	
	Main character(s) (Aggregation)	Presenter	Other TV ad-specific characters	None	None	
	Main character(s) - Remarks		Athlete sponsored by Big Camera			
	Character(s) 1	Male presenter	Other TV ad-specific characters	None	None	
	Character(s) 2			Solo woman		
	Character(s) 3					
	Character(s) 4					
	Character(s) 5					
	Character(s) 6					
	Character(s) 7					
	All Character(s) - Remarks					
Acoustics	Action 1	Presentation	Presentation	Presentation	Presentation	
	Action 2			Eating osechi ryori		
	Action 3					
	Action 4					
	Action 5					
	Action 6					
	Action 7					
	Music:	Unspecific melody	Song or melody of the company or brand	Classical music: with sound of Japanese instruments	Melody with sounds of Japanese instruments	
	Music: Aggregation	Others	Others	New Year	New Year	
	Name of the music:			The Marriage of Figaro		
Setting	Music - Remarks		Big Camera's well-known brand song	The Marriage of Figaro" played with jap. Instruments		
	Shooting Star Sound Icon	0	0	0	0	0
	Sleigh Bell Sound Icon	0	0	0	0	0
	Taiko Sound Icon	1	0	0	0	0
	Hyohshi Sound Icon	0	0	0	0	0
	Koto Sound Icon	0	0	0	0	0
	Jap. Pipe Instrument Icon	0	0	0	0	0
	TV's Call	0	0	0	0	0
	Other sound icon	1	1	1	1	1
	Main setting					
Realistic New Year design elements (Ritual props)	Setting 1	Other setting	Unspecified place	Unspecified place	No setting	
	Setting 2			Traditional home		
	Setting 3					
	Setting 4					
	Setting 5					
	Setting 6					
	Setting 7					
	Saw	0			1	
	Setting - Remarks	OS: Television studio				
Abstract New Year design elements (Ritual symbols)	Daruma					
	Fukubukuro			1		
	Golden toyubu					
	Hamaoka					
	Hanetsuki					
	Ikebana				1	
	Kadomatsu				1	
	Kagamimochi					1
	Kakejiku					
	Koromo					
Non-ritual New Year design elements	Men's kimono					
	Mochibana					
	Nengajushi					
	Osechi ryori				1	
	Other Japanese clothing					
	Oron					
	Sake bottle					
	Senni					
	Shimekazari					1
	Shishimai mask					
Others	Tako				1	
	Women's kimono					
	Ritual props - Others and Remarks				Shigato Kiriuna, Kamitama,	
	Daruma					
	Fukubukuro			1		
	Hagoromo					
	Kadomatsu					
	Kom					
	Pine					
	Plum blossom					
	Senni					
	Shishimai puppet					
	Ritual symbols - Others & Remarks					
	Crisp					
	Confetti Rain					
	Monkey					
	Mount Fuji	1				
	Rising Sun					
	Non-ritual design elements - Others & Remarks					
	Remarks					

General	Number	37	38	39	40
	Short Name	Kibun Onzchi	All Free Nemutsu Nemshi	Sakagiri Nemutsu Nemshi Sakamukhon	Sanzoku Daishi Hatsumode
	Contents or Brand	Kibun	Sakagiri AE Free	Sakagiri	Sanzoku Daishi
	Length	15	15	15	15
	Character	Nemutsu Nemshi	Nemutsu Nemshi	Nemutsu Nemshi	Nemutsu Nemshi
	Subtype	Nemutsu Nemshi Artifact/Ritual	Nemutsu Nemshi Artifact/Ritual	Nemutsu Nemshi Artifact/Ritual	Nemutsu Nemshi Artifact/Ritual
	Product/Service	Photo-maki, Kamaboko	Beer	Pop TV	Yakushoku
	Industry	Foodstuff	Beverages / Cigarettes	Information / Communications	Education / Medical Services / Religion
	Remarks regarding variants and similar versions				
	Main Message Strategy	Affective - Brand Image	Affective - Brand Image	Affective - Emotional	Affective - Use Occasion
Message Strategy	General Strategy of Main Message Strategy	Affective	Affective	Affective	Affective
	CG: Cognitive - Generic	0	0	0	1
	CP: Cognitive - Preemptive	0	1	0	0
	CU: Cognitive - USP	0	0	1	0
	CH: Cognitive - Hyperbole	0	0	0	0
	CC: Cognitive - Comparative	0	0	0	0
	CUO: Cognitive - Use Occasion	0	0	1	0
	AG: Affective - Generic	0	0	0	0
	AE: Affective - Emotional	0	0	1	0
	AUE: Affective - User Image	0	1	0	1
Executional Framework	ABE: Affective - Brand Image	1	1	0	0
	AUO: Affective - Use Occasion	1	1	0	1
	COA: Cognitive - Action Inducing	0	0	1	0
	COP: Cognitive - Promotional	0	0	1	0
	Message Strategy - Explanation	ABE: 一年の世を願う AUO: for onzchi	AUE: mother, daughter AUO: 年末年始 ABE: All free, 皆のために CP: free of different ingredients	COA: 今なら加入無料 COP: 新規ご加入者は加入料 0 CUO: 年末はスカパーで AE: live music played by the respective band in the spot CU: 横占放送	CG: 佐野除け大師で新しい年の厄除け、方位除けを AUO: New Year AUE: young woman
	Most important executional framework	Demonstration	Celebrity Transfer	Demonstration	Slice-of-Life
	Second most important executional framework	Informative	Slice-of-Life	Celebrity Transfer	Informative
	Animation	0	0	0	0
	Slice-of-Life	0	1	0	1
	Dramatization	0	0	0	0
	Testimonial	0	0	0	0
	Authoritative	0	0	0	0
	Demonstration Product	1	1	1	1
	Fantasy	0	0	0	0
	Informative	1	0	1	1
	Musical	0	0	0	0
	Personality symbol	0	0	0	0
	Celebrity Transfer	0	1	1	0
	Humor	0	1	0	0
	Executional framework - Remarks				
Main Character(s)	Main character(s)		0	1	0
	Main character(s) - Identification	None	Mother/child relationship	None	Solo woman
	Main character(s) (Aggregation)	None	Family	None	Solo
	Main character(s) - Remarks				
All character(s)	Character(s) 1	None	Mother/child relationship	None	Solo woman
	Character(s) 2		Extended family		Moek
	Character(s) 3				Romantic relationship
	Character(s) 4				Mother/child relationship
	Character(s) 5				
	Character(s) 6				
	Character(s) 7				
	All Character(s) - Remarks				
	Action 1	Presentation	Buying beer for New Year	Presentation	Hatsumode
	Action 2				Ring a bell
	Action 3				Touching a statue
	Action 4				Praying
	Action 5				Placing a wish
	Action 6				
	Action 7				
Acoustics	Music	Melody created with classical music instruments	Classic Japanese song	Recent Japanese song	No song or melody
	Music: Aggregation	New Year	Others	Others	None
	Name of the music		囃はダイヤモンド	サカナクション: 新宝島	
	Music - Remarks	Piano Play			
	Shooting Star Sound Icon	0	0	0	0
	Sleigh Bell Sound Icon	0	0	0	0
	Taiko Sound Icon	0	0	0	0
	Hyohshi Sound Icon	0	0	0	0
	Koto Sound Icon	0	0	0	0
	Jap. Pipe Instrument Icon	0	0	0	0
	"Yo" Call	0	0	0	0
	Other sound icon	0	1	1	1
Setting	Main setting		1		1
	Setting 1	Unspecified place	Other setting	Other setting	Shrine/Temple
	Setting 2		At home		
	Setting 3				
	Setting 4				
	Setting 5				
	Setting 6				
	Setting 7				
	Scene	0	0	0	0
	Setting - Remarks		OS: Coastal town	OS: Arena	
Realistic New Year design elements (Ritual props)	Decorum				
	Fukubukuro				
	Golden tsuyu				
	Hamaage				
	Hanetsuki				
	Ikebana				
	Kadomatsu	1			
	Kagamimochi	1			
	Kakejiku				
	Kanata				
Abstract New Year design elements (Ritual symbols)	Men's kimono				
	Mochibana				
	Nengajushi				
	Onzchi yiyoi	1			
	Other Japanese clothing	1			
	Orzoku				
	Sake bottle				
	Senni				
	Shimekazari				
	Shishimai mask				
Non-ritual New Year design elements	Tako				
	Women's kimono				
	Ritual props - Others and Remarks	Kamaboko, Date-Maki			Buddhist bell
	Decorum				
	Fukubukuro				
	Hagoromo				
	Kadomatsu				
	Komatsu				
	Pine				
	Plum blossom				
Others	Senni				
	Shishimai puppet				
	Ritual symbols - Others & Remarks				
	Crisp				
	Confetti Rain				
	Monkey				
	Mount Fuji				
	Rising Sun				
	Non-ritual design elements - Others & Remarks				
	Remarks				

General	Number	41	42	43	44
	Short Name	Takasumi Obon to Shigatsu	WOWOW Nemutsu Nemshi	IRA Keibu Nemutsu 30s	Chiba Yokoyake Taishun Hatsumode
	Contents or Brand	Takasumi	WOWOW	IRA	Chiba Yokoyake Taishun
	Length	15	30	30	15
	Character	Nemutsu Nemshi	Nemutsu Nemshi	Nemutsu Nemshi	Nemutsu Nemshi
	Subtype	Nemutsu Nemshi Artifact/Ritual	Nemutsu Nemshi Artifact/Ritual	Nemutsu Mood	Nemutsu Nemshi Artifact/Ritual
Message Strategy	Product/Service	Letter	Pre-TV	Horse Racing	Yakushiji
	Industry	Hobbies / Sporting Goods	Information / Communications	Transportation / Leisure	Education / Medical Services / Religion
	Remarks regarding variants and similar versions		15s Version exists		
	Main Message Strategy	Affective - Emotional	Affective - Use Occasion	Affective - Emotional	Affective - Brand Image
	General Strategy of Main Message Strategy	Affective	Affective	Affective	Affective
	CG: Cognitive - Generic	0	0	0	0
Executional Framework	CP: Cognitive - Preemptive	0	1	0	0
	CU: Cognitive - USP	0	0	0	0
	CH: Cognitive - Hyperbole	0	0	0	0
	CC: Cognitive - Comparative	0	0	0	0
	CUO: Cognitive - Use Occasion	0	0	0	0
	AG: Affective - Generic	0	0	0	0
	AE: Affective - Emotional	1	0	1	0
	AUE: Affective - User Image	0	1	1	0
	AB: Affective - Brand Image	0	0	1	0
	AUD: Affective - Use Occasion	1	1	1	1
	COA: Cognitive - Action Inducing	0	0	0	0
	COP: Cognitive - Promotional	0	0	0	0
	Message Strategy - Explanation	AE: absurd Humor AUD: 年末 CG: statement of winning sum	AUD: 年末年始 AUE: middle-aged and older single person COP: period with special movies CP: シワイブ	AUE: ordinary people from everyday life AUD: だから今年最後全力楽しんで AE: evoking emotions regarding a reflection of the last year AB: fun of horse racing displayed by viewers and explained by presenters	CH: 力のお不動 AUD: depiction of Hatsumode
	Most important executional framework	Humor	Celebrity Transfer	Celebrity Transfer	Demonstration
	Second most important executional framework	Celebrity Transfer	Informative	Demonstration	Informative
	Animation	0	0	0	0
	Slice-of-Life	1	1	1	1
	Dramatization	0	0	0	0
	Testimonial	0	0	0	0
	Authoritative	0	0	0	0
	Demonstration Product	0	1	1	1
	Fantasy	1	0	0	0
	Informative	1	1	1	1
	Musical	0	0	0	0
	Personality symbol	0	0	0	0
	Celebrity Transfer	1	1	1	0
	Humor	1	0	0	0
	Executional framework - Remarks				
Main Character(s)	Main character (s)	Others	None	Group of presenters	None
	Main character(s) - Identification	Others	None	Presenter	None
	Main character(s) (Aggregation)	Others	None	Presenter	None
All character(s)	Main character(s) - Remarks	Undefined man/woman relationship			
	Character(s) 1	Others	None	Group of presenters	None
	Character(s) 2		Male presenter	Solo woman	Monk
	Character(s) 3		Female presenter	Work relationship	
	Character(s) 4			Same-sex friendship (female)	
	Character(s) 5			Others	
	Character(s) 6			Romantic relationship	
	Character(s) 7				
Setting	All Character(s) - Remarks	Also others: Random encounter on the street		Others: salaryman, worker in a kitchen, group of people before screen, four workers, horse riders	
	Action 1	Other	Presentation	Presentation	Presentation
	Action 2	Conversation			Hatsumode
Acoustics	Action 3				
	Action 4				
	Action 5				
	Action 6				
	Action 7				
	Music	Unspecific melody	Melody created with classical music instruments	Recent Japanese song	Religious music
	Music: Aggregation	Others	New Year	Others	New Year
	Name of the music			いきものがかり	
	Music - Remarks		Piano Play		monk chants
	Shooting Star Sound Icon	0	0	0	0
	Sleigh Bell Sound Icon	0	0	0	0
	Taiko Sound Icon	0	0	0	0
	Hyohiko Sound Icon	0	0	0	0
	Koto Sound Icon	0	0	0	0
	Jap. Pipe Instrument Icon	0	0	0	0
	"Yo" Call	0	0	0	0
	Other sound icon	1	0	0	0
Realistic New Year design elements (Ritual props)	Main setting	1	1	1	1
	Setting 1	City/Street	Unspecified place	City/Street	Shrine/Temple
	Setting 2			Other setting	
	Setting 3			Bar/Inkaya	
	Setting 4				
	Setting 5				
	Setting 6				
	Setting 7				
	Saw	0	0	0	0
	Setting - Remarks		Somewhere with dark background	OS: At work, race course for horse racing	
Abstract New Year design elements (Ritual symbols)	Decorum				
	Fukubukuro				
	Golden tsuyu				
	Harenga				
	Hanetsuda				
	Ikebana				
	Kadomatsu				
	Kagamimochi				
	Kakejika				
	Kanata				
	Men's kimono	1			
	Mochibana				
	Nengajo				
	Onchi iyori				
	Other Japanese clothing	1			
Non-ritual New Year design elements (Ritual symbols)	Ornament				
	Sake bottle				
	Senni				
	Shimekazari				
	Shishimai mask				
	Tako				
	Women's kimono				
	Ritual props - Others and Remarks				
	Decorum				
	Fukubukuro				
	Harenga				
	Kadomatsu				
	Kenn				
	Pine				
	Plum blossom				
	Senni				
	Shishimai puppet				
	Ritual symbols - Others and Remarks				
Others	Cross				
	Confetti Rain				
	Monkey				
	Mount Fuji				
	Rising Sun				
Remarks	Non-ritual design elements - Others and Remarks				
	Remarks	Appears to be consisting of two spots combined to one			

General	Number	43	46	47	48
	Short Name	Mitsui Shintoh Surprize	Bandai Nimo Mascot Dog ASIMO Variant	U.S. Hainuwele Fair Hawaii vs. Bah - Surfing in Hawaii	no Yakado Shintoh Hatawari
	Contents or Brand	Mitsui Outlet Park	Honda	U.S.	no Yakado Hatawari
	Length	15	15	15	15
	Character	Nematus Nemshi	Nematus Nemshi	Nematus Nemshi	Nematus Nemshi
	Subtype	Hatawari	Hatawari	Other Nematus Nemshi Sale	Hatawari
	Product/Service	Argument Sale	Automobile Sale	Treat	Argument Sale
	Industry	Distribution / Retailing	Automobiles / Related Products	Transportation / Leisure	Distribution / Retailing
	Remarks regarding variants and similar versions		2d15s variants which are identical except for last scene were in one variant the ASIMO Robot model is also present alongside dog mascot Nimo.		
Message Strategy	Main Message Strategy	Affective - Brand Image	Affective - Emotional	Affective - Generic	Conative - Promotional
	General Strategy of Main Message Strategy	Affective	Affective	Affective	Conative
	CG: Cognitive - Generic	0	0	0	0
	CP: Cognitive - Preemptive	1	0	0	0
	CU: Cognitive - USP	0	0	0	0
	CH: Cognitive - Hyperbole	0	0	0	0
	CC: Cognitive - Comparative	0	0	0	0
	CUO: Cognitive - Use Occasion	0	0	0	0
	AG: Affective - Generic	0	0	0	0
	AE: Affective - Emotional	1	1	0	0
Message Strategy - Explanation	AUE: Affective - User Image	0	0	0	0
	ABE: Affective - Brand Image	1	0	0	0
	AUO: Affective - Use Occasion	1	1	0	0
	COA: Conative - Action Inducing	0	0	0	1
	COP: Conative - Promotional	1	1	1	1
	Message Strategy - Explanation	ABE: prices so low that they surprise AE: Humour COP: 福袋 CP: 前 大80% off AUO: 初売り	COP: 初売り AE: talking dog character AUO: hatawari visit	COP: 初夢フェス AG: feeling of travel CG: depiction of surfing	COP: お年玉頒贈 COA: 元日から三日まで福袋 CG: display of goods that are being sold
Executional Framework	Most important executional framework	Humour	Animation	Demonstration	Demonstration
	Second most important executional framework	Celebrity Transfer	Personality symbol	Authoritative	Informative
	Animation	0	1	0	0
	Slice-of-Life	1	0	0	0
	Dramatization	0	0	0	0
	Testimonial	0	0	0	0
	Authoritative	0	0	1	0
	Demonstration Product	1	0	1	1
	Fantasy	1	0	0	0
	Informative	1	1	0	1
Main Character(s)	Musical	0	0	0	0
	Personality symbol	0	1	0	0
	Celebrity Transfer	1	0	0	0
	Humour	1	0	0	0
	Executional framework - Remarks				
All character(s)	Main character (s)				
	Main character(s) - Identification	Solo woman	Personality symbol or licensed character as presenter	Employee of the company as presenter	None
	Main character(s) (Aggregation)	Solo	Presenter	Presenter	None
	Main character(s) - Remarks				
	Character(s) 1	Solo woman	Personality symbol or licensed character as presenter	Employee of the company as presenter	None
	Character(s) 2			Others	
	Character(s) 3				
	Character(s) 4				
	Character(s) 5				
	Character(s) 6				
	Character(s) 7				
Acoustics	All Character(s) - Remarks				
	Music	Unspecific melody	Unspecific melody	Unspecific melody	Recent Japanese song
	Music: Aggregation	Others	Others	Others	Others
	Name of the music				
	Music - Remarks				Performed by Dream 5
	Shooting Star Sound Icon	0	0	0	0
	Sleigh Bell Sound Icon	0	0	0	0
	Taiko Sound Icon	0	0	0	0
	Hyohingyo Sound Icon	0	0	0	0
	Koto Sound Icon	0	0	0	0
Setting	Jap. Pipe Instrument Icon	0	0	0	0
	T.V. Call	0	0	0	0
	Other sound icons	0	1	0	1
	Main setting				
	Setting 1	At the advertising company's place	At the advertising company's place	Other setting	Unspecified place
	Setting 2			City/Street	
	Setting 3				
	Setting 4				
	Setting 5				
	Setting 6				
Realistic New Year design elements (Ritual props)	Setting 7				
	Saw			0	
	Setting - Remarks			OS: Beach, ocean, workshop	
Abstract New Year design elements (Ritual symbols)	Therums				
	Fukubukuro	1			
	Golden tsuyu				
	Hanappa				
	Hanetsudai				
	Ikebana				
	Kadomatsu			1	
	Kagamimochi				
	Kakejika				
	Kanata				
Non-ritual New Year design elements	Men's kimono				
	Mochibana			1	
	Nengajō				
	Onchi iyori				
	Other Japanese clothing				
	Oron				
	Sake bottle				
	Sennu			1	
	Shimekazari				
	Shishimai mask				
Others	Tako				
	Women's kimono				
	Ritual props - Others and Remarks		red/white curtain		
Remarks	Therums				
	Fukubukuro				
	Hageta				
	Kadomatsu				
	Kom				
	Pine				
	Plum blossom				
	Sennu				
	Shishimai puppet				
	Ritual symbols - Others & Remarks				
Remarks	Crow				
	Confetti Rain				
	Monkey				
	Mount Fuji			1	
	Rising Sun				
	Non-ritual design elements - Others & Remarks				

General	Number	48	50	51	52
	Short Name	Lazava Bargain	Meet at Shigatsu 30s	Monster Strike Shrine Festival	UNIQLO Hatsum
	Contents or Brand	Lazava	MeetLife	Mini	UNIQLO
	Length	15	15	30	15
	Character	Neumatsu Nemshi	Neumatsu Nemshi	Neumatsu Nemshi	Neumatsu Nemshi
	Subtype	Other Neumatsu Nemshi Sale	Neumatsu Mood	Neumatsu Promotion	Hatsum
	Product/Service	Apparel Sale	Health Insurance	Smartphone Game	Apparel Sale
	Industry	Distribution / Retailing	Finance / Insurance	Information / Communications	Apparel / Fashion, Accessories / Personal Items
	Remarks regarding variants and similar versions		15s version exists		
Message Strategy	Main Message Strategy	Affective - Brand Image	Affective - Emotional	Affective - Emotional	Conative - Promotional
	General Strategy of Main Message Strategy	Affective	Affective	Affective	Conative
	CG: Cognitive - Generic	0	0	0	1
	CP: Cognitive - Preemptive	0	0	0	0
	CU: Cognitive - USP	0	0	0	0
	CH: Cognitive - Hyperbole	0	0	0	0
	CC: Cognitive - Comparative	0	0	0	0
	CUO: Cognitive - Use Occasion	0	0	0	0
	AG: Affective - Generic	0	0	0	0
	AE: Affective - Emotional	1	1	1	1
	AUE: Affective - User Image	0	0	0	0
	AB: Affective - Brand Image	1	0	0	0
	AUD: Affective - Use Occasion	0	0	0	0
	COA: Conative - Action Inducing	0	0	0	1
	COP: Conative - Promotional	1	0	1	1
Executional Framework	Most important executional framework	Humor	Animation	Dramatization	Demonstration
	Second most important executional framework	Celebrity Transfer	Musical	Fantasy	Informative
	Animation	0	1	0	0
	Slice-of-Life	0	0	0	0
	Dramatization	1	1	1	0
	Testimonial	0	0	0	0
	Authoritative	0	0	0	0
	Demonstration Product	1	0	1	1
	Fantasy	1	1	1	0
	Informative	1	0	1	1
	Musical	0	1	0	0
	Personality symbol	0	0	0	0
	Celebrity Transfer	1	0	0	0
	Humor	1	1	0	0
	Executional framework - Remarks				
Main Character(s)	Main character(s)				
	Main character(s) - Identification	Solo woman	Licensed character(s)	None	None
	Main character(s) (Aggregation)	Solo	Other TV ad-specific characters	None	None
	Main character(s) - Remarks				
All character(s)	Character(s) 1	Solo woman	Licensed character(s)	None	None
	Character(s) 2			Others	Three-generation family
	Character(s) 3				Others
	Character(s) 4				Other family relationship
	Character(s) 5				
	Character(s) 6				
	Character(s) 7				
	All Character(s) - Remarks			Others: Matsuri teams	Others: Two random guys
Acoustics	Music	Recent Japanese song	Song or melody of the company or brand adapted to neumatsu	Religious music	Unspecific melody
	Music: Aggregation	Others	New Year	New Year	Others
	Name of the music	♪ 2 < < ♪ Good Time			
	Music - Remarks			Shrine Festival Chants	
	Shooting Star Sound Icon	0	0	0	0
	Sleigh Bell Sound Icon	0	0	0	0
	Taiko Sound Icon	0	0	0	0
	Hyohshi Sound Icon	0	0	0	0
	Koto Sound Icon	0	0	0	0
	Jap. Pipe Instrument Icon	0	0	0	0
Setting	Main setting	At the advertising company's place	Traditional home	Shrine/Temple	Unspecified place
	Setting 1				
	Setting 2				
	Setting 3				
	Setting 4				
	Setting 5				
	Setting 6				
	Setting 7				
	Saw	0	1	0	0
	Setting - Remarks				
Realistic New Year design elements (Ritual props)	Decorum				
	Fukubukuro				
	Golden byōbu				
	Hamaoya				
	Hanetsuda				
	Ikebana			1	
	Kadomatsu			1	
	Kagamimochi			1	
	Kakejiku			1	
	Kanata				
	Men's kimono				
	Mochibana				
	Nengajō				
	Ouchi iyori				
	Other Japanese clothing				1
	Ornate				
	Sake bottle				
	Senni				
	Shimekazari			1	
	Shishimai mask				
	Tako			1	
	Women's kimono				
	Ritual props - Others and Remarks		Kine, Fuji asf kakejiku, mochi, pine		
Abstract New Year design elements (Ritual symbols)	Decorum				
	Fukubukuro				
	Hagorita				
	Kadomatsu		1	1	
	Koin				
	Pine				
	Plum blossom				
	Senni				
	Shishimai puppet				
	Ritual symbols - Others & Remarks				
Non-ritual New Year design elements	Crisp				
	Confetti Rain				
	Monkey				
	Mount Fuji		1	1	
	Rising Sun			1	
Others	Non-ritual design elements - Others & Remarks				
	Remarks	Fukubukuro mentioned but not shown	Toshikoma mentioned but not shown		

General	Number	53	54	55	56
	Short Name	AU One 8th	Tsurugi to Mado no Raguresu Shimen no Anatsu	Famamatsu Karuta	Coke Zero Happy New Year
	Company or Brand	AU	Aismp/Marvelous, Inc.	Fuji/Guest Games	Coca-Cola
	Length	30	15	15	15
	Character	Nematus Nemshi	Nematus Nemshi	Nematus Nemshi	Nematus Nemshi
	Subtype	Nematus Mood	Nematus Newshi Amifac/Ritual	Nematus Mood	Nematus Mood
	Product/Service	Telecommunications	Smartphone Game	Smartphone Game	Coke
	Industry	Information / Communications	Information / Communications	Information / Communications	Beverages / Cigarettes
	Remarks regarding variants and similar versions	15s version exists			
Message Strategy	Main Message Strategy	Affective - Emotional	Affective - Emotional	Affective - Emotional	Affective - Brand Image
	General Strategy of Main Message Strategy	Affective	Affective	Affective	Affective
	CG: Cognitive - Generic	0	0	0	0
	CP: Cognitive - Preemptive	0	1	1	0
	CU: Cognitive - USP	0	0	0	0
	CH: Cognitive - Hyperbole	0	0	0	0
	CC: Cognitive - Comparative	0	0	0	0
	CUD: Cognitive - Use Occasion	0	1	0	0
	AG: Affective - Generic	0	0	0	0
	AE: Affective - Emotional	1	1	1	1
Executional Framework	AUE: Affective - User Image	0	1	0	1
	AB: Affective - Brand Image	0	0	0	1
	AUD: Affective - Use Occasion	0	0	0	0
	COA: Cognitive - Action Inducing	1	0	0	0
	COP: Cognitive - Promotional	1	0	1	0
	Message Strategy - Explanation	AE: historic setting with legendary characters COP: Gateway COA: なくなり改善終了	AE: Humus AUI: office worker CUD: use for New Year greetings CP:新年あいさつ	AE: Idol Karuta COP:福袋キャンペーン CG: introduction of new character	AB: tasteful, refreshing AUI: young people
	Most important executional framework	Dramatization	Humor	Celebrity Transfer	Demonstration
	Second most important executional framework	Fantasy	Fantasy	Fantasy	Slice of Life
	Animation	0	0	1	0
	Slice of Life	0	0	0	1
Main Character(s)	Dramatization	1	0	1	0
	Testimonial	0	0	0	0
	Authoritative	0	0	0	0
	Demonstration Product	0	1	0	1
	Fantasy	1	1	1	0
	Informative	1	1	1	0
	Musical	0	0	0	0
	Personality symbol	1	0	0	0
	Celebrity Transfer	1	1	1	0
	Humor	1	1	0	0
All character(s)	Executional framework - Remarks				
	Main character (s)		1	1	0
	Main character(s) - Identification	Personality symbol(s)	Work relationship	Group of presenters	None
	Main character(s) (Aggregation)	Other TV ad-specific characters	Work	Presenter	None
	Main character(s) - Remarks				
	Character(s) 1	Personality symbol(s)	Work relationship	Group of presenters	None
	Character(s) 2				Solo woman
	Character(s) 3				Solo man
	Character(s) 4				
	Character(s) 5				
Acoustics	Character(s) 6				
	Character(s) 7				
	All Character(s) - Remarks				
	Music	Unspecific melody	Unspecific melody	Unspecific melody	No song or melody
	Music: Aggregation	Others	Others	Others	None
	Name of the music				
	Music - Remarks				
	Shooting Star Sound Icon	0	0	0	0
	Sleigh Bell Sound Icon	0	0	0	0
Setting	Taiko Sound Icon	0	0	0	0
	Hyohshi Sound Icon	0	0	0	0
	Koto Sound Icon	0	0	0	0
	Jap. Pipe Instrument Icon	0	0	0	0
	T.V. Call	0	0	0	0
	Other sound icon	0	0	1	0
	Main setting	Shrine/Temple	Other setting	Traditional home	Unspecified place
	Setting 1				
	Setting 2				
	Setting 3				
Realistic New Year design elements (Ritual props)	Setting 4				
	Setting 5				
	Setting 6				
	Setting 7				
	Saw	0	0	0	0
	Setting - Remarks		OS: At work		various indoor places that cannot clearly be identified
	Throne				
	Fukubukuro				1
	Golden tsuyu				
Abstract New Year design elements (Ritual symbols)	Hanagata	1			
	Hanetsuda		1		
	Ikebana				
	Kadomatsu				
	Kagamimochi		1		
	Kakejika		1		
	Karuta			1	
	Men's kimono				
	Mochibana	1	1		
	Nengajji				
Non-ritual New Year design elements	Onschi ryori				
	Other Japanese clothing	1			
	Oron				
	Sake bottle				
	Senni				
	Shimekazari			1	
	Shishimai mask				
	Tako				
	Women's kimono			1	
	Ritual props - Others and Remarks	Oshiriko, Onikaji	shrine bell, red/white curtain		
Others	Throne				
	Fukubukuro				1
	Hanagata				
	Kadomatsu				
	Komi				
	Pine				
	Plum blossom				
	Senni				
	Shishimai puppet				
	Ritual symbols - Others & Remarks				
Remarks	Crisp				
	Confetti Rain				
	Monkey				
	Mount Fuji				
	Rising Sun				
	Non-ritual design elements - Others & Remarks				

General	Number	57	58	59	60
	Short Name	Lawson Chibi Maruko-chan	Zonetown Urban Research Shinjuku Sale	Be-shiki Toshidama	Book off Nematsu Utsuaki
	Contents or Brand	Lawson	Zonetown	Tokai Tom	Book off
	Length	15	15	15	15
	Character	Nematsu Nemshi	Nematsu Nemshi	Nematsu Nemshi	Nematsu Nemshi
	Subtype	Nematsu Promotion	Other Nematsu Nemshi Sale	Nematsu Nemshi Artifact(Ritual)	Other Nematsu Nemshi Sale
	Product/Service	Convenience Store Promotion (Lottery)	Argument Sale	Ten	Second Hand Books Sale
	Industry	Distribution / Retailing	Distribution / Retailing	Hobbies / Sporting Goods	Hobbies / Sporting Goods
	Remarks regarding variants and similar versions		3x15s variants with different advertised brands. This variant includes the brand Urban Research among the promoted goods.		
Message Strategy	Main Message Strategy	Affective - Emotional	Cognitive - Promotional	Affective - Use Occasion	Affective - Use Occasion
	General Strategy of Main Message Strategy	Affective	Cognitive	Affective	Affective
	CG: Cognitive - Generic	0	0	0	0
	CP: Cognitive - Preemptive	0	1	0	0
	CU: Cognitive - USP	0	0	0	0
	CH: Cognitive - Hyperbole	0	0	0	0
	CC: Cognitive - Comparative	0	0	0	0
	CUO: Cognitive - Use Occasion	0	0	0	0
	AG: Affective - Generic	0	0	0	0
	AE: Affective - Emotional	1	0	1	1
	AUE: Affective - User Image	0	0	1	0
	AB: Affective - Brand Image	0	0	1	0
	AUO: Affective - Use Occasion	0	0	1	1
	COA: Cognitive - Action Inducing	0	0	0	1
	COP: Cognitive - Promotional	1	1	0	1
	Message Strategy - Explanation	COP: スピードくじキャンペーン AE: らびまる子ちゃん	CP: 最旬本日も届け COP: coupon	AUE: children AUO: toshidama usage AE: Humor AB: やっとかないとやばくない Children must play beyblade otherwise they are outsiders	COP: Ultra Sale COA: 4日限定 AUO: cold winters AE: Book off Characters
Executive Framework	Most important executional framework	Animation	Informative	Humor	Personality symbol
	Second most important executional framework	Informative	Demonstration	Dramatization	Humor
	Animation	0	0	1	0
	Slice-of-Life	0	0	0	0
	Dramatization	0	0	1	1
	Testimonial	0	0	0	0
	Authoritative	0	0	0	0
	Demonstration Product	1	1	1	1
	Fantasy	1	0	1	1
	Informative	1	1	1	1
	Musical	0	0	0	0
	Personality symbol	0	0	0	1
	Celebrity Transfer	0	0	0	0
	Humor	0	0	1	0
	Executional framework - Remarks				
Main Character(s)	Main character (s)		0	1	1
	Main character(s) - Identification	Personality symbol or licensed character as presenter	None	Child(ren) w/ family	Personality symbol(s)
	Main character(s) (Aggregation)	Presenter	None	Family	Other TV ad-specific characters
All character(s)	Main character(s) - Remarks				
	Character(s) 1	Personality symbol or licensed character as presenter	None	Child(ren) w/ family	Personality symbol(s)
	Character(s) 2			Other family relationship	
	Character(s) 3				
	Character(s) 4				
	Character(s) 5				
	Character(s) 6				
	Character(s) 7				
	All Character(s) - Remarks				
Action	Action 1	Presentation	Presentation	Giving out Toshidama	Shopping during sale
	Action 2				Reading at book at home
	Action 3				
	Action 4				
	Action 5				
	Action 6				
	Action 7				
Acoustics	Music	Recent Japanese song	Melody with sounds of Japanese instruments	Unspecific melody	Song or melody of the company or brand adapted to nematsu
	Music: Aggregation	Others	New Year	Others	New Year
	Name of the music				
	Music - Remarks				
	Shooting Star Sound Icon	0	0	0	0
	Sleigh Bell Sound Icon	0	0	0	0
	Taiko Sound Icon	1	0	0	0
	Hyohshi Sound Icon	0	0	0	0
	Koto Sound Icon	0	0	0	0
	Jap. Pipe Instrument Icon	0	0	0	0
Setting	T.V. Call	0	0	0	0
	Other sound icon	1	0	0	0
	Main setting				
	Setting 1	At the advertising company's place	No setting	At home	At home
	Setting 2				
	Setting 3				At the advertising company's place
	Setting 4				
	Setting 5				
	Setting 6				
	Setting 7				
	Saw	0	0	0	0
	Setting - Remarks				
Realistic New Year design elements (Ritual props)	Decorum				
	Fukubukuro				
	Golden toyibu				
	Harepya				
	Hanetsuda				
	Ikebana				
	Kadomatsu				
	Kagamimochi				
	Kakejika				
	Kanata				
	Men's kimono	1			
	Mochibana				
	Nengajo				
	Onchi yiyoi				
	Other Japanese clothing				
	Ordon				
Abstract New Year design elements (Ritual symbols)	Sake bottle				
	Senni				
	Shimekazari				
	Shishimai mask				
	Tako				
	Women's kimono	1			
	Ritual props - Others and Remarks				
	Decorum				
	Fukubukuro				
	Hageta	1			
	Kadomatsu	1			
	Kom	1			
	Pine				
	Plum blossom				
	Senni				
	Shishimai puppet				1
	Ritual symbols - Others & Remarks			Shishimai puppet depicted on toshidama	
Non-ritual New Year design elements	Cross				
	Confetti Rain				
	Monkey				
	Mount Fuji	1			
Others	Rising Sun				
	Non-ritual design elements - Others & Remarks		Red&white background and red&white pattern		
Remarks					

General	Number	60	62	63	64
	Short Name	Lightning Shogun Photohook	School Strikers Nematsu	Aoki Shunshu Sale	Aoyama Hattori
	Contents or Brand	Fujitsu	Sony Emi	Aoki	Aoyama
	Length	30	15	15	15
	Character	Nematsu Nemshi	Nematsu Nemshi	Nematsu Nemshi	Nematsu Nemshi
	Subtype	Nematsu Nemshi Artifice/Ritual	Nematsu Promotion	Other Nematsu Nemshi Sale	Hattori
Message Strategy	Product/Service	Photohook	Smartphone Game Promotion	Apparel Sale	Apparel Sale
	Industry	Food Services / Other Services	Information / Communication	Apparel / Fashion, Accessories / Personal Items	Apparel / Fashion, Accessories / Personal Items
	Remarks regarding variants and similar versions				
	Main Message Strategy	Affective - Brand Image	Affective - Emotional	Affective - Emotional	Affective - Emotional
	General Strategy of Main Message Strategy	Affective	Affective	Affective	Affective
	CG: Cognitive - Generic	0	0	0	0
Executional Framework	CP: Cognitive - Preemptive	1	0	0	0
	CU: Cognitive - USP	0	0	0	0
	CH: Cognitive - Hyperbole	0	0	0	0
	CC: Cognitive - Comparative	0	0	0	0
	CUO: Cognitive - Use Occasion	0	0	0	0
	AG: Affective - Generic	0	0	0	0
	AE: Affective - Emotional	1	0	1	1
	AUE: Affective - User Image	1	0	0	0
	AB: Affective - Brand Image	1	0	0	0
	AUD: Affective - Use Occasion	1	0	0	1
	COA: Cognitive - Action Inducing	0	1	1	0
	COP: Cognitive - Promotional	0	1	1	1
	Message Strategy - Explanation	AE: Humor AB: その思い出を一緒に、お正月を写そう AUD: showing photohook of the last year during New Year period CP: いい写真を自動で選んでレイアウト AUE: people who celebrate New Year	COP: 福袋 CDA: 今年も期間限定 AB: game with cute, customizable school girl characters	COA: 期間限定 COP: 半額 AE: Yabucame CG: Presentation of goods	AUD: 初売りだから COP: Fukubukuro AE: presentation by kimono clad women CG: presentation of goods
Main Character(s)	Most important executional framework	Dramatization	Animation	Dramatization	Celebrity Transfer
	Second most important executional framework	Celebrity Transfer	Informative	Celebrity Transfer	Fantasy
	Animation	0	1	0	0
	Slife-of-Life	0	1	0	0
	Dramatization	1	0	1	0
	Testimonial	0	0	0	0
	Authoritative	0	0	0	0
	Demonstration Product	1	0	1	0
	Fantasy	1	1	0	1
	Informative	1	1	1	1
	Musical	1	0	0	0
	Personality symbol	0	1	0	0
	Celebrity Transfer	1	0	1	1
	Humor	1	1	0	0
All character(s)	Executional framework - Remarks				
	Main character (s)	Others	Personality symbol or licensed character as presenter	Female presenter	Group of presenters
	Main character(s) - Identification	Others	Presenter	Presenter	Presenter
	Main character(s) (Aggregation)	Others: Unclear relationship between Hirose Suno (広瀬すず), Kiki Kiri 桐生 希世 and Gokuraku Ayumu (五郎九歩)		Last scene makes clear that Ueto Aya (上 綾) acts as a presenter.	
	Main character(s) - Remarks	Others	Personality symbol or licensed character as presenter	Female presenter	Group of presenters
	Character(s) 1			Group of presenters	
	Character(s) 2				
	Character(s) 3				
	Character(s) 4				
	Character(s) 5				
	Character(s) 6				
	Character(s) 7				
	All Character(s) - Remarks			Male models as group of presenters.	
Acoustics	Action 1	Joint New Year meal	Presentation	Yabucame	Presentation
	Action 2	Watching a photohook together	Hanetsuki	Presentation	
	Action 3				
	Action 4				
	Action 5				
	Action 6				
	Action 7				
	Music	Song or melody of the company or brand	Melody with sounds of Japanese instruments	Melody created with Japanese instruments	Melody created with Japanese instruments
	Music: Aggregation	Others	New Year	New Year	New Year
	Name of the music				
	Music - Remarks				Melody created by koto sounds
	Shooting Star Sound Icon	0	0	0	0
	Sleigh Bell Sound Icon	0	0	0	0
	Taiko Sound Icon	0	0	0	1
	Hyohshi Sound Icon	0	0	0	0
	Koto Sound Icon	0	0	0	0
	Jap. Pipe Instrument Icon	0	0	0	0
	T'Vo' Call	0	0	0	0
	Other sound icon	1	1	1	1
Setting	Main setting	At home	Shrine/Temple	Unspecified place	Unspecified place
	Setting 1				
	Setting 2				
	Setting 3				
	Setting 4				
	Setting 5				
	Setting 6				
	Setting 7				
	Saw	0	0	0	0
	Setting - Remarks				
Realistic New Year design elements (Ritual props)	Decorum				1
	Fukubukuro				
	Golden hyohshi				
	Hanetsuki				
	Hanetsuki		1		
	Hibana				
	Kadomatsu				
	Kagamimochi	1			
	Kakejika				
	Kanata				
	Men's kimono	1			
	Mochibana	1			
	Nengaj				
	Ouchi iyori	1			
	Other Japanese clothing				1
Abstract New Year design elements (Ritual symbols)	Ornament				
	Sake bottle				
	Senni				
	Shimekazari	1			
	Shishimai mask				
	Tako	1			
	Women's kimono	1			
	Ritual props - Others and Remarks				
	Decorum				
	Fukubukuro		1		
	Hagori				
	Kadomatsu				
	Kom				
	Pine				
	Plum blossom		1		
	Senni				1
	Shishimai puppet				
	Ritual symbols - Others and Remarks				Golden/red tigi
Non-ritual New Year design elements	Crisp				
	Confetti Rain				1
	Monkey				
	Mount Fuji				
Others	Non-ritual design elements - Others and Remarks		Mountain shown at the end of the commercial might be Mount Fuji		Golden confetti rain, golden/red background
	Remarks				

General	Number	65	66	67	68
	Short Name	Yamada Shinshu Big Dream	Shogun Haman	Mezame Ichibu Matsuda Seiko	Ukarakut Chibi Maruko-chan
	Contents or Brand	Yamada Denki	Shogun	Mezame Ichibu	Ukarakut Hatsumai Daimi
	Length	120	15	15	15
	Character	Nematus Nemshi	Nematus Nemshi	Nematus Nemshi	Nematus Nemshi
	Subtype	Nematus Promotion	Nematus	Nematus Promotion	Nematus Nemshi Attitude/Ritual
	Product/Service	Electronics/ Retailer Promotion	Apparel/ Sale	Games/ Promotion	Others
	Industry	Distribution/ Retailing	Distribution/ Retailing	Apparel/ Fashion, Accessories/ Personal Items	Hobbies/ Sporting Goods
	Remarks regarding variants and similar versions				
Message Strategy	Main Message Strategy	Conative - Promotional	Affective - Brand Image	Affective - Emotional	Affective - Emotional
	General Strategy of Main Message Strategy	Conative	Affective	Affective	Affective
	CG: Cognitive - Generic	0	0	0	1
	CP: Cognitive - Preemptive	1	1	0	0
	CU: Cognitive - USP	0	0	0	1
	CH: Cognitive - Hyperbole	1	0	0	0
	CC: Cognitive - Comparative	0	0	0	0
	CUO: Cognitive - Use Occasion	0	0	0	0
	AG: Affective - Generic	0	0	0	0
	AE: Affective - Emotional	0	0	1	1
Executional Framework	AUI: Affective - User Image	1	1	1	0
	ABH: Affective - Brand Image	0	1	0	0
	AUD: Affective - Use Occasion	0	0	0	1
	COA: Conative - Action Inducing	0	0	0	1
	COP: Conative - Promotional	1	1	1	0
	Message Strategy - Explanation	COP: CG display of products AUI: family CP: 非常Big Dream デザイン力設計力でこだわりの住まい	AUI: women with different fashion styles COP: 照福中 ABH: offering different styles of fashion CP: 最大80%off	COP: campaign AUI: OMI, affluent people AE: Humor, overall presentation	AE: ちびまる子ちゃん CU: スクワッチ市場最高額 COA: 今だけ AUD: お正月ジャンボ CG: winning sum
	Most important executional framework	Informative	Demonstration	Celebrity Transfer	Animation
	Second most important executional framework	Demonstration	Informative	Dramatization	Fantasy
	Animation	0	0	0	0
	Slice-of-Life	1	0	0	1
Main Character(s)	Dramatization	0	0	1	0
	Testimonial	0	0	0	0
	Authoritative	0	0	0	0
	Demonstration Product	1	1	0	0
	Fantasy	0	1	0	1
	Informative	1	1	1	1
	Musical	0	0	0	0
	Personality symbol	0	0	0	0
	Celebrity Transfer	0	0	1	0
	Humor	0	0	1	1
All character(s)	Executional framework - Remarks				
	Main character (s)	0	1	1	1
	Main character(s) - Identification	None	Female presenter	Others	Personality symbol or licensed character as presenter
	Main character(s) (Aggregation)	None	Presenter	Others	Presenter
	Main character(s) - Remarks			Familiar relationship between two main characters	Chibi Maruko-chan as presenter
	Character(s) 1	None	Female presenter	Others	Personality symbol or licensed character as presenter
	Character(s) 2	Nuclear family			Same-sex friendship (female)
	Character(s) 3	Company/customer relationship			
	Character(s) 4				
	Character(s) 5				
Acoustics	Character(s) 6				
	Character(s) 7				
	All Character(s) - Remarks				
	Action 1	Presentation	Presentation	Joint New Year meal	Presentation
	Action 2				Playing sugoroku
	Action 3				
	Action 4				
	Action 5				
	Action 6				
	Action 7				
Setting	Music	Unspecific melody	Nematus song or melody of the company	Melody with sounds of Japanese instruments	Unspecific melody
	Music: Aggregation	Others	New Year	New Year	Others
	Name of the music				
	Music - Remarks				
	Shooting Star Sound Icon	0	0	0	0
	Sleigh Bell Sound Icon	0	0	0	0
	Taiko Sound Icon	0	0	1	1
	Hyohshi Sound Icon	0	0	0	1
	Koto Sound Icon	0	0	0	1
	Jap. Pipe Instrument Icon	0	0	1	0
Realistic New Year design elements (Ritual props)	"Yo" Call	0	0	1	0
	Other sound icons	1	1	1	0
	Main setting	At the advertising company's place	Unspecified place	Traditional home	Traditional home
	Setting 1				Unspecified place
	Setting 2				
	Setting 3				
	Setting 4				
	Setting 5				
	Setting 6				
	Setting 7				
Abstract New Year design elements (Ritual symbols)	Saw			0	0
	Setting - Remarks	No place		Traditional home with tokonoma	virtual setting
	Decorum				
	Fukubukuro				
	Golden tsuyu				
	Hamaoka				
	Hanetsuki				1
	Ikebana				1
	Kadomatsu				1
	Kagamimochi				1
Non-ritual New Year design elements (Others & Remarks)	Kakejika				1
	Kanata				1
	Men's kimono				1
	Mochibana				1
	Nengajo				
	Onchi yiyoi				
	Other Japanese clothing				
	Onion				
	Sake bottle				
	Senni				1
Others	Shimekazari				
	Shishimai mask				
	Tako				
	Women's kimono				1
	Ritual props - Others and Remarks				sugoroku
	Decorum				
	Fukubukuro				
	Hagori				1
	Kadomatsu				
	Kom				
Remarks	Pine				
	Plum blossom				
	Senni				
	Shishimai puppet				
	Ritual symbols - Others & Remarks				
	Cross				
	Confetti Rain	1			
	Monkey				
	Mount Fuji				
	Rising Sun				1
	Non-ritual design elements - Others & Remarks	Golden confetti rain			
	Remarks				

General	Number	60	70	71	72
	Short Name	Final Fantasy New Year Fest	Japanet Hansuu Shaver	Softbank Nemutsu Xh	Kokugendo Shimenkai
	Contents or Brand	ISNA	Japanet	Softbank	Xh
	Length	30	60	30	30
	Character	Nemutsu Nemshi	Nemutsu Nemshi	Nemutsu Nemshi	Nemutsu Nemshi
	Subtype	Nemutsu Promotion	Hatsunori	Nemutsu Mood	Shimenkai Artifacts/Ritual
	Product/Service	Soundphone Game Promotion	Shaver	Telecommunications	Beer
	Industry	Information / Communications	Distribution / Retailing	Information / Communications	Beverages / Cigarettes
	Remarks regarding variants and similar versions			15s version exists	
Message Strategy	Main Message Strategy	Affective - Brand Image	Cognitive - Preemptive	Affective - Emotional	Affective - Brand Image
	General Strategy of Main Message Strategy	Affective	Cognitive	Affective	Affective
	CG: Cognitive - Generic	0	0	0	0
	CP: Cognitive - Preemptive	0	1	0	0
	CU: Cognitive - USP	0	0	0	0
	CH: Cognitive - Hyperbole	0	1	0	0
	CC: Cognitive - Comparative	0	0	0	0
	CUO: Cognitive - Use Occasion	0	0	0	0
	AG: Affective - Generic	0	0	0	0
	AE: Affective - Emotional	0	0	0	1
Executional Framework	AUE: Affective - User Image	0	0	0	1
	AB: Affective - Brand Image	1	0	0	0
	AUO: Affective - Use Occasion	0	0	0	1
	COA: Cognitive - Action Inducing	1	1	0	0
	COP: Cognitive - Promotional	1	1	1	0
	Message Strategy - Explanation	COA: 今だけ COP: Item promotion AB: nostalgic games and epic stories and well recognized characters	CH: 早朝より 漢制りができる CP: 水洗い可能 COA: なくなり次第終了 COP: nose hair trimmer included	AE: Softbank characters in interesting story COP: Duruma	AB: 仲良し AU: middle-aged men AUO: shimenkai
	Most important executional framework	Animation	Demonstration	Personality symbol	Celebrity Transfer
	Second most important executional framework	Demonstration	Informative	Fantasy	Slice-of-Life
	Animation	0	1	0	0
	Slice-of-Life	0	0	0	1
Main Character(s)	Dramatization	0	0	1	0
	Testimonial	0	0	0	0
	Authoritative	0	0	0	0
	Demonstration Product	1	1	0	1
	Fantasy	0	0	1	0
	Informative	1	1	1	0
	Musical	0	0	0	0
	Personality symbol	0	0	1	0
	Celebrity Transfer	0	0	1	1
	Humor	0	0	0	1
All character(s)	Executional framework - Remarks				Strong focus on the participants of the shimenkai, i.e. celebrities, therefore celebrity transfer chosen as most important
	Main character (s)	None	1	1	1
	Main character(s) - Identification	None	Male presenter	Personality symbol(s)	Same-sex friendship (male)
	Main character(s) (Aggregation)	None	Presenter	Other TV ad-specific characters	Friendship
	Main character(s) - Remarks			Softbank dog	
	Character(s) 1	None	Male presenter	Personality symbol(s)	Same-sex friendship (male)
	Character(s) 2			Romantic relationship	Business relationship
	Character(s) 3			Nuclear family	
	Character(s) 4				
	Character(s) 5				
	Character(s) 6				
	Character(s) 7				
Setting	All Character(s) - Remarks			Softbank Dog= Personality Symbol, Saika Moon = Personality Symbol, Romantic relationship between Softbank dog and Saika Moon, Shirakazuka = nuclear family (personality symbol)	
	Action 1	Presentation	Presentation	Conversation	Shimenkai
	Action 2			Having a dream	
	Action 3			Spending time together at home during New Year	
	Action 4				
	Action 5				
	Action 6				
	Action 7				
	Music	Melody created with classical music instruments	Unspecific melody	Song or melody of the company or brand	Song or melody of the company or brand
	Music: Aggregation	New Year	Others	Others	Others
Acoustics	Name of the music				
	Music - Remarks			Softbank brand melody	
	Shooting Star Sound Icon	0	0	0	0
	Sleigh Bell Sound Icon	0	0	0	0
	Taiko Sound Icon	0	0	0	0
	Hyohshi Sound Icon	0	0	0	0
	Koto Sound Icon	0	1	0	0
	Jap. Pipe Instrument Icon	0	0	0	0
	"Yo" Call	0	0	0	0
	Other sound icons	0	1	0	1
Realistic New Year design elements (Ritual props)	Main setting	No setting	Other setting	At home	Bar/izakaya
	Setting 1			Bar/izakaya	
	Setting 2				
	Setting 3				
	Setting 4				
	Setting 5				
	Setting 6				
	Setting 7				
	Saw	0	0	0	0
	Setting - Remarks		OS: Television studio		
Abstract New Year design elements (Ritual symbols)	Therums				1
	Fukubukuro				1
	Golden tsuyu				1
	Hatsunori				1
	Hanetsuki				1
	Ikebana				1
	Kadomatsu				1
	Kagamimochi				1
	Kakejika				1
	Kanata				1
Non-ritual New Year design elements (Ritual symbols)	Men's kimono				1
	Mochibana				1
	Nengajō				1
	Onchi yōrei				1
	Other Japanese clothing				1
	Onion				1
	Sake bottle				1
	Senni				1
	Shimenkai				1
	Shishimai mask				1
Others	Tako				1
	Women's kimono				1
	Ritual props - Others and Remarks	Fireworks			1
	Therums				1
	Fukubukuro				1
	Hagata				1
	Kadomatsu				1
	Kom				1
	Pine				1
	Plum blossom				1
	Senni				1
	Shishimai puppet				1
	Ritual symbols - Others and Remarks			Onion as Duruma	kadomatsu depiction on poster
	Cross				
	Confetti Rain				
	Monkey				
	Mount Fuji				
	Rising Sun				
	Non-ritual design elements - Others and Remarks				
	Remarks				

General	Number	73	74	75	76
	Short Name	Nematus Jumbo Laughing	Tanbo Seiwaku Binsenai Anko Nabe	Kan Ichibu Shibori ARASHI Binsenai 1m	Japan Post Matsuko Nengajo
	Contents or Brand	Takanashi Hatanohi Daman	Tanbo Seiwaku	Kan	Japan Post
	Length	15	15	60	30
	Character	Nematus Nemshi	Nematus Nemshi	Nematus Nemshi	Nematus Nemshi
	Subtype	Nematus Nemshi Artifact/Ritual	Binsenai	Binsenai	Nengajo
	Product/Service	Lottery	Medicine	Bever	Postal Services
	Industry	Hobbies / Sporting Goods	Pharmaceuticals / Medical Supplies	Beverages / Cigarettes	Food Services / Other Services
	Remarks regarding variants and similar versions	There are 15x2 very similar versions. In this version the actors are laughing merrily when thinking about the money they could win in the lottery. In the second version the word "Mint" regarding the winning sum is repeated and in a third version the phrase "祝をつげよう" are mentioned several times in order to not to forget the last selling day of the lottery tickets.		There are also 2x15 and 1x30 similar versions of this spot.	
	Main Message Strategy	Affective - Emotional	Affective - Emotional	Affective - Brand Image	Affective - Use Occasion
Message Strategy	General Strategy of Main Message Strategy	Affective	Affective	Affective	Affective
	CG: Cognitive - Generic	1	1	0	0
	CP: Cognitive - Preemptive	0	0	0	1
	CU: Cognitive - USP	1	0	0	0
	CH: Cognitive - Hyperbole	0	0	0	0
	CC: Cognitive - Comparative	0	0	0	0
	CUO: Cognitive - Use Occasion	0	0	0	0
	AG: Affective - Generic	1	1	1	0
	AE: Affective - Emotional	1	1	1	1
	AUI: Affective - User Image	1	1	1	0
Executional Framework	Message Strategy - Explanation	AE: Humor AUO: 年天 Lottery CU: 主くじ売上最前線 CG: information about winning sum AUI: people from everyday life	AUI: valkyries AUO: Binsenai AE: dream sequence CG: shown to effective help	ABI: 今日もしあわせ。来年も幸せ Fun and delicious beer AUO: 忘年会 AE: ARASHI Humor	AE: Humor, Matsuko AUO: nengajo CP: Webならまだまに会う
	Most important executional framework	Celebrity Transfer	Fantasy	Celebrity Transfer	Celebrity Transfer
	Second most important executional framework	Humor	Celebrity Transfer	Slice of Life	Humor
	Animation	0	1	0	0
	Slice of Life	1	1	1	0
	Dramatization	0	0	0	1
	Testimonial	0	0	0	0
	Authoritative	0	0	0	0
	Demonstration Product	0	1	1	1
	Fantasy	0	1	0	0
Main Character(s)	Informative	1	1	1	1
	Musical	0	0	0	0
	Personality symbol	0	0	0	0
	Celebrity Transfer	1	1	1	1
	Humor	1	1	1	1
	Executional framework - Remarks	Various celebrity characters take the spotlight			
	Main character (s)				
	Main character(s) - Identification	Cross-sex friendship	Solo man	Same-sex friendship (male)	Company/customer relationship
	Main character(s) (Aggregation)	Friendship	Solo	Friendship	Company
	Main character(s) - Remarks			Idolgroup ARASHI in private setting	
All character(s)	Character(s) 1	Cross-sex friendship	Solo man	Same-sex friendship (male)	Company/customer relationship
	Character(s) 2	Company/customer relationship	Work relationship		
	Character(s) 3	Business relationship			
	Character(s) 4				
	Character(s) 5				
	Character(s) 6				
	Character(s) 7				
	All Character(s) - Remarks				
	Action 1	Binsenai	Having a dream	Binsenai	Visiting the post office
Acoustics	Action 2		Working	Preparing for Binsenai	
	Action 3		Binsenai		
	Action 4				
	Action 5				
	Action 6				
	Action 7				
	Music	Unspecific melody	Unspecific melody	Unspecific melody	No song or melody
	Music: Aggregation	Others	Others	Others	None
	Name of the music				
	Music - Remarks				
Setting	Shooting Star Sound Icon	0	0	0	0
	Sleigh Bell Sound Icon	0	0	0	0
	Taiko Sound Icon	0	0	0	0
	Hyohshi Sound Icon	0	0	0	0
	Koto Sound Icon	0	0	0	0
	Jap. Pipe Instrument Icon	0	0	0	0
	"Yo" Call	0	0	0	0
	Other sound icon	1	1	1	0
	Main setting	Bar/izakaya	Other setting	At home	At the advertising company's place
	Setting 1	At the advertising company's place	Bar/izakaya		
Realistic New Year design elements (Ritual props)	Setting 2				
	Setting 3				
	Setting 4				
	Setting 5				
	Setting 6				
	Setting 7				
	Saw	0	0	1	0
	Setting - Remarks	Place is a small bar/café	OS Main: Underwater OS Others: At work		
	Thema				
Abstract New Year design elements (Ritual symbols)	Fukubukuro				
	Godken tsuyu				
	Hamaage				
	Hanetsuki				
	Ikebana				
	Kadomatsu				
	Kagamimochi				
	Kakejika				
	Kanata				
	Men's kimono				
Non-ritual New Year design elements	Mochibana				
	Nengajo				
	Ouchi ryori				
	Other Japanese clothing				
	Orzoi				
	Sake bottle				
	Senni				
	Shimekazari				
	Shishimai mask				
	Tako				
Others	Women's kimono				
	Ritual props - Others and Remarks	Obon sign, balloons, Christmas wreath, garlands, reindeer figure, illumination outside, illumination inside			
	Thema				
	Fukubukuro				
	Hageta				
	Kadomatsu				
	Kom				
	Pine				
	Plum blossom				
	Senni				
Non-ritual design elements - Others and Remarks	Shishimai puppet				
	Ritual symbols - Others and Remarks				
	Crow				
	Confetti Rain				
	Monkey				
	Mount Fuji				
	Rising Sun				
	Non-ritual design elements - Others and Remarks				
	Remarks				

General	Number		77	78	79	80
	Short Name	Printback Nengajo	Epson Nengajo Printer	Fujitsu Nengajo Printer	Canon Sano Nengajo Printer	
	Company or Brand	Printback	Epson	Fujitsu	Canon	
	Length		15	15	15	15
	Cluster	Nematsu Nemshi	Nematsu Nemshi	Nematsu Nemshi	Nematsu Nemshi	
	Subtype	Nengajo	Nengajo	Nengajo	Nengajo	
	Product/Service	Printing Services	Printer	Printing Services	Printer	
Message Strategy	Industry	Food Services / Other Services	Precision Instruments / Office Supplies	Food Services / Other Services	Precision Instruments / Office Supplies	
	Remarks regarding variants and similar versions					
	Main Message Strategy	Affective - Use Occasion	Affective - Brand Image	Affective - Use Occasion	Affective - Emotional	
	General Strategy of Main Message Strategy	Affective	Affective	Affective	Affective	
	CG: Cognitive - Generic	0	0	0	0	
	CP: Cognitive - Preemptive	1	1	1	1	
	CU: Cognitive - USP	0	0	0	0	
Executional Framework	CH: Cognitive - Hyperbole	0	0	0	0	
	CC: Cognitive - Comparative	0	0	0	0	
	CUO: Cognitive - Use Occasion	0	0	0	0	
	AG: Affective - Generic	0	0	0	0	
	AE: Affective - Emotional	0	0	0	0	
	AUI: Affective - User Image	1	1	1	1	
	ABI: Affective - Brand Image	0	0	0	0	
Main Character(s)	AUD: Affective - Use Occasion	1	0	1	1	
	COA: Conative - Action Inducing	0	0	0	0	
	COP: Conative - Promotional	0	0	0	0	
	Message Strategy - Explanation	CP: 早くてきれいしかも安い AUD: nengajo AUE: house wife	AUI: grandparents ABI: 面倒じゃない AUD: nengajo CP: no computer needed COP: Cashback Campaign CUO: for nengajo	CP: 断熱キレイ AE: Humor AUD: nengajo CP: 簡単注文	AUD: young women AE: monkey& Ishihara Satomi ABI: easy to use printer AUD: nengajo CP: スマホの写真で年賀状	
	Most important executional framework	Slice-of-Life	Dramatization	Celebrity Transfer	Celebrity Transfer	
	Second most important executional framework	Humor	Demonstration	Humor	Demonstration	
	Animation	0	0	0	0	
All character(s)	Slice-of-Life	1	0	0	1	
	Dramatization	1	1	1	0	
	Testimonial	0	0	0	0	
	Authoritative	0	0	0	0	
	Demonstration Product	1	1	1	1	
	Fantasy	0	0	0	0	
	Informative	1	1	1	1	
Main Character(s)	Musical	0	0	0	0	
	Personality symbol	0	0	0	0	
	Celebrity Transfer	0	0	0	1	
	Humor	1	1	1	1	
	Executional framework - Remarks					
	Main character (s)	1	1	1	1	
	Main character(s) - Identification	Solo woman	Others	Others	Solo woman	
All character(s)	Main character(s) (Aggregation)	Solo	Others	Others	Solo	
	Main character(s) - Remarks		Kendo Master	Others: Unclear relationship between Hirose Sana 広瀬 早苗 Kai Karin 樹木 春林 and Gotoharu Ayumu 五郎 九郎		
	Character(s) 1	Solo woman	Others	Others	Solo woman	
	Character(s) 2	Married couple	Other family relationship			
	Character(s) 3					
	Character(s) 4					
	Character(s) 5					
Action	Character(s) 6					
	Character(s) 7					
	All Character(s) - Remarks		Also others: Disciplines of Kendo Master, Other family relationship: Grandfather/Grandchild			
	Action 1	Looking at received nengajo	Kendo training	Making pictures for nengajo	Making pictures for nengajo	
	Action 2		Praying nengajo		Praying nengajo	
	Action 3					
	Action 4					
Acoustics	Action 5					
	Action 6					
	Action 7					
	Music	Unspecific melody	Melody with sounds of Japanese instruments	Nematsu song or melody of the company	Song or melody of the company or brand adapted to nematsu	
	Music Aggregation	Others	New Year	New Year	New Year	
	Name of the music					
	Music - Remarks		Melody created by taiko sounds			
Setting	Shooting Star Sound Icon	0	0	0	0	
	Sleigh Bell Sound Icon	0	0	0	0	
	Taiko Sound Icon	0	0	0	0	
	Hyishipi Sound Icon	0	0	0	0	
	Koto Sound Icon	0	0	0	0	
	Jap. Pipe Instrument Icon	0	0	0	0	
	Tyô Call	0	0	0	0	
Realistic New Year design elements (Ritual props)	Other sound icon	1	1	1	1	
	Main setting					
	Setting 1	At home	Other setting	At the advertising company's place	At home	
	Setting 2			Other setting	City/Street	
	Setting 3				Other setting	
	Setting 4					
	Setting 5					
Abstract New Year design elements (Ritual symbols)	Setting 6					
	Setting 7					
	Snow	0	0	0	0	
	Setting - Remarks		OS: Dôjô	OS: Playing field	OS: Two different touristic attractions	
	Daruma					
	Fukubukuro					
Non-ritual New Year design elements	Golden Wythe					
	Hamaoya	1		1		
	Hanetsuki					
	Ikebana					
	Kashimatsu					
	Kagomimochi	1		1		
	Kakejiku					
Others	Karuta					
	Men's kimono					
	Mochibumi					
	Nengajo	1		1		
	Ouchi ryôri					
	Other Japanese clothing			1		
	Oshichi					
Ritual props - Others and Remarks	Sake bottle					
	Semai					
	Shimenawa	1				
	Shishimai mask					
	Tako					
	Women's kimono	1				
	Remarks				monkey suit, temari	
Ritual symbols	Daruma					
	Fukubukuro					
	Hagibuta					
	Kashimatsu					
	Koma					
	Pine					
	Plum blossom					
Non-ritual design elements - Others & Remarks	Semai					
	Shishimai puppet					
	Ritual symbols - Others & Remarks					
	Crane					
	Confetti Rain			1		
	Monkey					
	Mount Fuji					
Remarks	Rising Sun					
	Non-ritual design elements - Others & Remarks					
	Remarks					

General	Number	81	82	83	84
	Short Name	Japan Post ARASHI Nengajo Heikou 30s	Quyeri Heiko Zamen Nengajo	Quyeri Heiko Mada mi ni au Nengajo	Wonder Core Nemutau 30s
	Company or Brand	Japan Post	Quyeri Heiko	Quyeri Heiko	Shogakukan
	Length	30	15	15	30
	Cluster	Nemutau Nemshi	Nemutau Nemshi	Nemutau Nemshi	Nemutau Nemshi
	Subtype	Nengajo	Nengajo	Nengajo	Nemutau Mood
General	Product/Service	Postal Services	Printing Services	Printing Services	Printed and
	Industry	Postal Services / Other Services	Postal Services / Other Services	Postal Services / Other Services	Hobbies / Sporting Goods
	Remarks regarding variants and similar versions	In total there are four spots by Japan Post featuring the pop group ARASHI advertising sending nengajo. One of these spots has 15s and 30s version, the other two commercials are very similar 15s versions. The 15s/30s version has a scene where it stated that not receiving a lot of nengajo will lead to a sad feeling "少ないと 凹むよ、ね。"			15s version exists
Message Strategy	Main Message Strategy	Affective - Emotional	Affective - Emotional	Cognitive - Perceptive	Affective - Brand Image
	General Strategy of Main Message Strategy	Affective	Affective	Cognitive	Affective
	CG: Cognitive - Generic	0	0	0	0
	CP: Cognitive - Perceptive	0	0	1	1
	CU: Cognitive - USP	0	0	0	0
	CH: Cognitive - Hyperbole	0	0	0	1
	CC: Cognitive - Comparative	0	0	0	0
	CUO: Cognitive - Use Occasion	0	1	1	0
	AG: Affective - Generic	0	0	0	0
	AE: Affective - Emotional	1	1	0	0
	AUI: Affective - User Image	0	1	0	1
	ABI: Affective - Brand Image	0	0	0	1
	AUO: Affective - Use Occasion	1	0	0	0
	COA: Cognitive - Action Inducing	0	0	0	0
	COP: Cognitive - Promotional	0	0	0	0
Executional Framework	Message Strategy - Explanation	AE: ARASHI&Humor AUO: nengajo, 貰うと嬉しい	CUO: nengajo AUI: 忙し人 AE: emotional CP: らくらくネット印刷	CP: おだより本舗ならインターネットから簡単注文 CUO: late nengajo	ABI: Humor which is tightly associated with this brand AUI: young women or ordinary people CP: smart: can be easily stored CH: better physique
	Most important executional framework	Celebrity Transfer	Humor	Informative	Humor
	Second most important executional framework	Testimonial	Dramatization	Animation	Dramatization
	Animation	0	0	1	0
	Slice-of-Life	1	0	0	1
	Dramatization	0	1	0	1
	Testimonial	1	0	0	0
	Authoritative	0	0	0	0
	Demonstration Product	1	0	0	1
	Fantasy	0	0	0	1
	Informative	0	0	1	1
	Musical	0	0	0	0
	Personality symbol	0	0	0	0
	Celebrity Transfer	1	0	0	1
	Humor	1	1	0	1
Main Character(s)	Executional framework - Remarks				Humor/Dramatization is a very good description of Wonder/Core CMs in general
	Main character(s)	1	1	0	1
	Main character(s) - Identification	Group of presenters	Others	None	Solo woman
	Main character(s) (Aggregation)	Presenter	Others	None	Solo
	Main character(s) - Remarks		Kibai-Scrupai relationship		
	Character(s) 1	Group of presenters	Others	None	Solo woman
	Character(s) 2		Romantic relationship		Other family relationship
	Character(s) 3				Others
	Character(s) 4				Solo child/children
	Character(s) 5				
	Character(s) 6				
	Character(s) 7				
	All Character(s) - Remarks				Others: Shishimai music group, other women during sale, weird presenting character at the end of the commercial ; Other family relationship (Grandfather/Granddaughter, Mother&brother of main character
	Action 1	Presentation	Conversation	Presentation	Presentation
	Action 2	Receiving a nengajo			Shopping during sale
	Action 3				Shishimai
	Action 4				Taking
	Action 5				Spending time together at home
	Action 6				Being hit by a daruma
	Action 7				
Acoustics	Music	Unspecific melody	Unspecific melody	Unspecific melody	No song or melody
	Music Aggregation	Others	Others	Others	None
	Name of the music				
	Music - Remarks				
	Shooting Star Sound Icon	0	0	0	0
	Steigh Bell Sound Icon	0	0	0	0
	Taiko Sound Icon	0	0	0	0
	Hyiship Sound Icon	0	0	0	0
	Koto Sound Icon	0	0	0	0
	Jag. Pipe Instrument Icon	0	0	0	0
	"Yo" Call	0	0	0	0
	Other sound Icon	0	0	1	1
	Main setting	1	1	0	0
	Setting 1	Unspecified place	City/Street	No setting	Other setting
	Setting 2	Other setting			Traditional home
Setting	Setting 3				
	Setting 4				
	Setting 5				
	Setting 6				
	Setting 7				
	Snow	0	0	0	0
	Setting - Remarks	OS: Before the house			OS: Outdoors, tatami room, in a store, before the house
	Daruma				1
	Fukubukuro				
	Golden bell/bell				
	Hamaya				
	Hanetsuki				
	Barabara				
	Kidomatsu				
	Kagamimochi				
	Kakejiku				
	Karuta				
	Men's kimono				
Realistic New Year design elements (Ritual props)	Mochibumi				
	Nengajo				
	Owachi eylei				
	Other Japanese clothing				1
	Orzumi				
	Sake bottle				
	Senni				
	Shimenawa				
	Shishimai mask				1
	Tako				
	Women's kimono				
	Ritual props - Others and Remarks				Komu
	Daruma				1
	Fukubukuro				
	Hagabito				
	Kidomatsu				
Abstract New Year design elements (Ritual symbols)	Komu				
	Pine				
	Plum blossom				
	Senni				
	Shishimai puppet				
	Ritual symbols - Others and Remarks		nengajo		
	Crane				
	Confetti Rain				1
	Monkey				1
	Mount Fuji				
	Rising Sun				1
	Non-ritual design elements - Others and Remarks			Red& white confetti rain, sun depicted in the form of the rising sun flag,	
Others	Remarks				

General	Number	85	86	87	88
	Short Name	Marchon Toshikoshi Soba	Lakport Sazuki Matsuo	Japanet Kari	Japanet Kaercher
	Company or Brand	Marchon	Ritual Shopping Park	Japanet	Japanet
	Length	15	15	90	90
	Cluster	Nemutatsu Nemshi	Nemutatsu Nemshi	Nemutatsu Nemshi	Nemutatsu Nemshi
	Subtype	Nemutatsu Nemshi Artifact/Ritual	Other Nemutatsu Nemshi Sale	Nemutatsu Nemshi Artifact/Ritual	Nemutatsu Nemshi Artifact/Ritual
Message Strategy	Product/Service	Soba (instant noodle)	Japanet Sale	Crafts	Cleaning Device
	Industry	Foodstuffs	Distribution / Retailing	Distribution / Retailing	Distribution / Retailing
	Remarks regarding variants and similar versions				
	Main Message Strategy	Affective - Brand Image	Affective - Emotional	Combative - Preemptive	Combative - Preemptive
	General Strategy of Main Message Strategy	Affective	Affective	Combative	Combative
	CG: Cognitive - Generic	0	1	1	1
Executional Framework	CP: Cognitive - Preemptive	0	0	1	1
	CU: Cognitive - USP	0	0	0	1
	CH: Cognitive - Hyperbole	0	0	0	0
	CC: Cognitive - Comparative	0	0	0	1
	CUO: Cognitive - Use Occasion	1	0	1	1
	AG: Affective - Generic	0	0	0	0
	AE: Affective - Emotional	1	1	1	0
	AUI: Affective - User Image	0	1	0	0
	ABI: Affective - Brand Image	0	1	0	0
	AUO: Affective - Use Occasion	0	1	1	0
	COA: Cognitive - Action Inducing	0	0	0	1
	COP: Cognitive - Promotional	1	1	1	1
	Message Strategy - Explanation	COP: キャンペーン中 ABI: perfect as toshikoshi soba AE: foreigner explaining culture while tskd are listening CUO: 年越しには	ICOP: Bargain開催中 AE: Humor AUI: Women AUO: Bargainです CG: cheap prices ABI: cheap prices that surprise 女性は衝動を愛してる	AUO: お正月はご家族でいかがでしょうか CUO: blenakai CH: 厳選した CP: big size CG: different types of meals COP: special offer	CUO: 大掃除 COA: 今日までです COP: 大掃除応援特価 CP: 水道力40倍 CG: potential areas of usage CU: 10 meter hose Japanet only, CC: 通常のホースより70%節水
	Most important executional framework	Dramatization	Fantasy	Demonstration	Demonstration
	Second most important executional framework	Celebrity Transfer	Celebrity Transfer	Informative	Informative
	Assumption	0	0	0	0
	Size-of-Life	0	1	0	1
	Dramatization	1	1	0	0
	Testimonial	0	0	0	0
	Authoritative	0	0	1	1
	Demonstration Product	1	1	1	1
	Fantasy	0	1	0	0
	Informative	0	1	1	1
	Musical	0	0	0	0
	Personality symbol	0	1	0	0
	Celebrity Transfer	1	1	0	0
	Humor	0	1	0	0
	Executional framework - Remarks		whole plot based is on fantasy: two celebrities take the spot		
Main Character(s)	Main character(s)	1	1	1	1
	Main character(s) - Identification	Other TV ad-specific characters	Personality symbol(s)	Male presenter	Male presenter
All Character(s)	Main character(s) (Aggregation)	Other TV ad-specific characters	Other TV ad-specific characters	Presenter	Presenter
	Main character(s) - Remarks	Pakun is portrayed by himself, however he is not presenting the product but plays a role as teacher.			
	Character(s) 1	Other TV ad-specific characters	Personality symbol(s)	Male presenter	Male presenter
	Character(s) 2	Male presenter	Same-sex friendship (female)	Employee of the company	Solo woman
	Character(s) 3				
	Character(s) 4				
	Character(s) 5				
	Character(s) 6				
	Character(s) 7				
	All Character(s) - Remarks	Idol group Akamuru Dash 赤マルダッシュ plays the role of puppets. Takada Tetsuya 武田 鉄矢 breaks the 4th wall and is therefore considered a presenter.			
Acoustics	Action 1	Giving a lecture	Shopping during sale	Presentation	Presentation
	Action 2				
	Action 3				
	Action 4				
	Action 5				
	Action 6				
	Action 7				
	Music	No song or melody	Unspecific melody	Unspecific melody	Unspecific melody
Setting	Music Aggregation	None	Others	Others	Others
	Name of the music				
	Music - Remarks				
	Shooting Star Sound Icon	0	0	0	1
	Shigh Bell Sound Icon	0	0	0	0
	Tako Sound Icon	0	0	0	0
	Hyoshigi Sound Icon	0	0	0	0
	Koto Sound Icon	0	0	0	0
	Jap. Pipe Instrument Icon	0	0	0	0
	Y'Yo' Cal	1	0	0	0
Realistic New Year design elements (Ritual props)	Other sound icons	1	1	0	0
	Main setting	1	1	1	1
	Setting 1	Other setting	At the advertising company's place	Other setting	Other setting
	Setting 2				
	Setting 3				
	Setting 4				
	Setting 5				
	Setting 6				
	Setting 7				
	Snow	0	0	0	0
	Setting - Remarks	OS: Lecture room	OS: studio	OS: studio	OS: studio
Abstract New Year design elements (Ritual symbols)	Daruma				
	Fukubukuro				
	Golden byōbu				
	Hamaya				
	Hanetsuki				
	Hibuna				
	Kadomatsu				
	Kagamimochi				
	Kalejda				
	Karuta				
Non-ritual New Year design elements	Men's kimono				
	Mochibana				
	Nengagi				
	Osechi ryōri				
	Other Japanese clothing				
	Oshei				
	Sake bottle				
	Sensu				
	Shimenawa				
	Shishimai mask				
Others	Tako				
	Women's kimono				
	Ritual props - Others and Remarks	soba			
	Daruma				
	Fukubukuro				
	Hagita				
	Kadomatsu				
	Koma				
	Pine				
	Plain blossom				
	Sensu				
	Shishimai puppet				
	Ritual symbols - Others and Remarks				
	Crane				
	Confetti Rain				
	Mount Fuji				
	Rising Sun				
	Non-ritual design elements - Others & Remarks				
	Remarks				

General	Number	89	90	91
	Short Name	Nikkei Hatsuwari	Ario Fukubukuro	Sakari Nematsu Lina Granados
	Company or Brand	Nikkei	Ario	Sakari
	Length	15	15	15
	Character	Nematsu Nemshi	Nematsu Nemshi	Nematsu Nemshi
	Subtype	Nematsu Promotion	Nematsu Promotion	Nematsu Nemshi Artifact/Ritual
	Product/Service	Digital Service Promotion	Shopping Center Promotion	Pay TV
	Industry	Information / Communications	Distribution / Retailing	Information / Communications
	Remarks regarding variants and similar versions			
Message Strategy	Main Message Strategy	Affective - User Image	Affective - Emotional	Cognitive - Preemptive
	General Strategy of Main Message Strategy	Affective	Affective	Cognitive
	CG: Cognitive - Generic	0	0	0
	CP: Cognitive - Preemptive	0	0	0
	CU: Cognitive - USP	0	0	0
	CH: Cognitive - Hyperbole	0	0	0
	CC: Cognitive - Comparative	0	0	0
	CUO: Cognitive - Use Occasion	0	0	0
	AE: Affective - Generic	0	0	0
	AE: Affective - Emotional	1	1	0
	AUI: Affective - User Image	1	0	0
	ABI: Affective - Brand Image	1	0	0
	AUD: Affective - Use Occasion	0	0	0
	COA: Conative - Action Inducing	0	0	1
	COP: Conative - Promotional	1	1	1
	Message Strategy - Explanation	ABI: using this service will lead to success AE: Humor AUI: manager Tanaka COP: Hatsuwari	AE: Ario Dogs COP: Fukubukuro Sale	COA: 今なら加入無料 COP: 新規で加入者は加入料 0 CUO: 年末はスカパーで CU: 独占放送 CP: program overview
Executional Framework	Most important executional framework	Humor	Personality symbol	Demonstration
	Second most important executional framework	Dramatization	Fantasy	Celebrity Transfer
	Animation	0	0	0
	Slice-of-Life	1	0	0
	Dramatization	1	0	0
	Testimonial	0	0	0
	Authoritative	0	0	0
	Demonstration Product	1	0	1
	Fantasy	1	1	0
	Informative	1	1	1
	Musical	0	0	0
	Personality symbol	0	1	0
	Celebrity Transfer	1	0	1
	Humor	1	0	0
	Executional framework - Remarks			
Main Character(s)	Main character (s)	0	1	0
	Main character(s) - Identification	None	Personality symbol(s)	None
	Main character(s) - Aggregation	None	Other TV ad-specific characters	None
	Main character(s) - Remarks			
All character(s)	Character(s) 1	None	Personality symbol(s)	None
	Character(s) 2	Business relationship		
	Character(s) 3	Work relationship		
	Character(s) 4	Romantic relationship		
	Character(s) 5			
	Character(s) 6			
	Character(s) 7			
	All Character(s) - Remarks			
	Action 1	Conversation	Running towards the department store	Presentation
	Action 2			
	Action 3			
	Action 4			
	Action 5			
	Action 6			
	Action 7			
Acoustics	Music	Unspecific melody	Song or melody of the company or brand	Unspecific melody
	Music: Aggregation	Others	Others	Others
	Name of the music			
	Music - Remarks			
	Shooting Star Sound Icon	0	1	0
	Skigh Bell Sound Icon	0	0	0
	Taiiko Sound Icon	1	0	0
	Hyoshigi Sound Icon	0	0	0
	Koto Sound Icon	0	0	0
	Jap. Pipe Instrument Icon	0	0	0
Setting	"Yo" Call	0	0	0
	Other sound icons	1	0	1
	Main setting	1	1	1
	Setting 1	Bar/Inakaya	City/Street	Other setting
	Setting 2			
	Setting 3			
	Setting 4			
	Setting 5			
	Setting 6			
	Setting 7			
Realistic New Year design elements (Ritual props)	Snow	0	0	0
	Setting - Remarks			OS: Arena
	Daruma		1	
	Fukubukuro			
	Golden byōbu			
	Hamaori			
	Hanetsuki			
	Ikabana			
	Kadomatsu			
	Kagamimochi			
Abstract New Year design elements (Ritual symbols)	Kakejiku			
	Karuta			
	Men's kimono			
	Mochibana			
	Nengajo			
	Osechi ryōki			
	Other Japanese clothing			
	Osōji			
	Sake bottle			
	Sensu			
Non-ritual New Year design elements	Shimenawa			
	Shishimai mask			
	Tako			
	Women's kimono	1		
	Ritual props - Others and Remarks			
	Daruma			
	Fukubukuro			
	Hagoita			
	Kadomatsu			
	Koma			
Others	Pine			
	Plum blossom			
	Sensu			
	Shishimai puppet			
	Ritual symbols - Others & Remarks			
	Crane			
	Confetti Rain			
	Monkey			
	Mount Fuji			
	Rising Sun			
	Non-ritual design elements - Others & Remarks			
	Remarks			