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Between adaptation and glocalization: facing the challenge of a globalized consumer

A case study on the PlayStation and Nintendo's marketing
strategies

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Abstract

The aim of this thesis is to give a precise framework of global marketing strategies adopted by Japanese videogame firms (Nintendo and PlayStation) and their strategy of positioning in relation to language and culture and determine whether they are Local, Global or Glocal.

The topic of culture in marketing has always been a point of disquisition between managers and scholars. In recent years, globalization has brought relevant changes in markets and has made consumers more sophisticated. The concept of consumer culture has accordingly become a pivotal matter and has drawn the attention of much research. With the spread of technology and the increasing accessibility of a large variety of products, researchers discovered that consumer's tastes are becoming day by day similar, despite the geographical distance or cultural background. Hence, the topic of culture hybridization and culture globalization has been gradually associated to the one of consumer culture, creating a branch of studies who analyses the impact of globalization in relation to consumes and marketing strategies. Nowadays the existence of a duality between a Local Consumer Culture (LCC) and a Global Consumer Culture (GCC) have been largely discussed and accepted. These theories additionally converge into the innovative Glocal Consumer Culture (GLCC) theory whose effect on global marketing and branding must not be ignored. Linked to all these theories, some models of positioning have been discussed and are actively used from marketing managers to optimize their cross-cultural marketing campaigns. However, we should remark that there is no single strategy efficient on every occasion. In fact, according to products and target consumers, managers should carefully adjust and decide which strategy it is better to adopt.

Since in the recent years, the videogame market has registered a huge increase in consumers and is becoming one of the most profitable industries we have focused on how videogames firms manage to create their cross-cultural marketing campaigns. This research classified every element of Nintendo and PlayStation's advertisements and eventually classified their strategies. The latest marketing campaigns by Nintendo and PlayStation have been inspected considering American, Japanese, and Italian markets. The two firms have shown some common elements and some aspects that differed from each other. Whether Nintendo marketing strategies resulted glocal with a moderate level of adaptation between cultures, PlayStation proposed itself as a company that tend to mainly standardize its advertisements. However, some aspects such as captions, and voice-over resulted to be more orientated to adaptation for both firms. Conversely, the research discovered that other elements

such as music are more susceptible to standardization as one of the core elements used to make the brand easily recognizable worldwide.

To conclude, the research has brought to the light the importance of culture and its consideration in marketing management. Not only the videogame market but also other industries can make a step forward, considering the relevance of culture adaptation to enter new market niches. With the collected data we have demonstrated that culture and its adaptation cannot be overlooked. Not only the adoption of a correct strategy of positioning can help the firm to stand out, but it helps also to create credibility beyond the brand that becomes vehicles of values and emotions. To whom the managerial approach is concerned, nowadays the most important firms do not neglect the importance of culture when establishing a new brand or creating marketing campaigns. New ways of measure emotions and feelings will be probably highly considerate strategies in the next decades and the possibility of hiring professionals that can create engages stories and content should be taken into consideration by many companies. Despite globalization brought changes in consumer culture, creating what we have called a “global consumer”, understanding different cultures still a decisive factor and a necessity to optimize company’s resources.

要旨

本研究の目的は、任天堂とプレーステーションのようなビデオゲーム会社の国際マーケティング戦略を分析することである。

第一部では、グローバル化にともなう消費文化の変化について理論的に考察する。マーケティングにおける文化の大切さについては、これまで数多くの議論がなされてきた。近年ではグローバル化の結果、消費者はより洗練され、遠い所から輸入された商品をいつでも買えるようになった。すなわち、インターネットの普及などにより、消費者は文化的な面に関して海外から膨大な影響を受けるようになり、消費文化 (Consumer Culture) が変化してきた。そのため、「消費文化はどのように変わったのか」という問いをめぐってさまざまな研究がなされてきた。その結果、文化のハイブリッド化 (Culture Hybridization) や文化グローバリゼーション (Culture Globalization) が経営学における重要なトピックになり、国際マーケティング戦略にも普及した。現在では、ローカル消費文化 (Local Consumer Culture, LCC) とグローバル消費文化 (Global Consumer Culture, GCC) の二元論が、多くの研究者によって論じられている。この二元論にくえて、さらにグローカル (Glocal Consumer Culture, GLCC) についての理論化も試みられている。こうした三つのモデルに基づいて、現在、多くの企業が国際マーケティング戦略を立てている。しかし、どんな戦略を採用する場合でも、市場の特徴や消費者の独特などに注意をする必要がある。

第二部では、以上のような理論枠組に基づいて、近年重要性を増しているビデオゲーム企業が、どのようなマーケティング戦略を採用しているかを分析した。具体的には、任天堂とプレーステーションのCMを分析し、国際マーケティング戦略二関する分類を行った。任天堂はグローカルな戦略を採用しているのに対して、プレーステーションはグローバルな戦略に基づく国際な広告を作っていることが明らかになった。しかし、字幕や対話などのような部分では、二つの会社とも、ローカルな文化に適応しようとする傾向がある。逆に、音楽やロゴなどのような部分では、二つの会社とも、スタンダードにする傾向がある。

終わりに、本研究は国際マーケティング戦略における文化の大切さを明らかにした。ビデオゲーム企業だけでなく、全ての企業は効率的に国際消費とコミュニケ

ーションを促進するために、文化的な違いに注意をするべきである。それだけでなく、強いブランド戦略をたてるためにも、文化に関して考える必要がある。経営的な場面から分析してみると、外来語や習慣など、ターゲットした国の文化の専門的な知識を持っている会社員を採用する方が望ましい。グローバル化という大きい変化が起こっているにもかかわらず、文化の違いを理解することは、非常に大切なことである。

Introduction

The aim of this research is to give a precise framework of the global marketing strategies adopted by global firms and their positioning strategy in relation to language and culture. The first objective is to make a revision to the current literature in terms of international marketing and branding, considering Japanese companies. Furthermore, an empirical study on market positioning of two main Japanese videogame firms (PlayStation and Nintendo) will be conducted. The research question focuses on the classification of their positioning strategies (whether they are global, local or glocal) and the most important elements that define their role in the global marketing scenario with the particular focus on television advertisements.

“Culture is the name for what people are interested in, their thoughts, their models, the books they read and the speeches they hear”¹.

Walter Lippmann

Undeniably, globalisation brought sensitive changes to our lives. Not to mention the fact that this transformation involved both information and mass media as well as marketing and trade. Speaking about markets, every consumer is gradually becoming more aware about other cultures, also, products which are considered domain of certain local cultures had spread in different countries. Namely, ethnical food is more accessible than ever, and consumers show curiosity and enthusiasm towards foreign cultures. During the last decades, we have assisted to the continuous expansion and domination of certain brands in the market. Contrarily to the past, it can happen that those certain brands do not have a precise and neat local identity, but rather they are positioned on multiple markets using common values and beliefs shared between multicultural consumers. In fact, researchers and scholars have speculated a lot about this topic, asking themselves how popular brands are able to sell worldwide, maintaining their core identity basically unchanged. This problem can be analysed from different disciplines involving not only marketers and economists but also anthropologists, sociologists, psychologists, and linguistics. In addition, managers are always looking for new perspectives creating an intriguing and dynamic discussion between marketers who are seeking to further develop their products on international markets.

¹Walter Lippmann famous quotes, quotes.net, Link to the page: <https://www.quotes.net/quote/53737>

Hereby, this research will focus on a more cultural and behavioural aspect of this topic, addressing the matter of globalization and its role related to consumer culture.

In the first part of this thesis, we will delineate how globalization of markets have changed marketing approaches and branding. The attention will be firstly put on the concept of consumer culture, highlighting the most recent outcomes in terms of marketing strategies used to approach consumers.

As a result of that, the so-called theories of Local Consumer Culture (LCC) and a Global Consumer Culture (GCC) will be deeply analysed both using the latest outcomes in international marketing research and concrete case studies. An important part of the research will be dedicated to positioning strategies and to the analysis of companies which apply those strategies to local and global markets. Moreover, the third section will tackle a lacking topic in recent academic research, the Glocal Consumer Culture (GLCC) as a crossing point between Global and Local Consumer Culture. These matters are strongly entangled and associated to the concept of brand and glocal marketing positioning strategies which certain major firms make use to sell worldwide. Mandatorily, a brief analysis of what is a brand, international branding and brand experience will be addressed in relation to what previously discussed. The final section of the first part will introduce the latest and most innovative frontiers of brand positioning such as neuromarketing and storytelling as possible tools to cross cultural barriers and arouse consumers' feelings. As an important remark, it is useful to underline that this research will mainly address topics concerning American, Japanese, or Italian companies on account of the author's linguistic, cultural, and academic background and his proficiency and knowledge of language and cultural aspects who characterize those countries and to carry on a more careful and precise analysis.

The second part of the thesis will use the adjusted Haris and Attour's model (2003) to classify the core aspects that appear on Nintendo and PlayStation's video advertising. Given the previously discussed theoretical framework about branding and consumer culture, the aim is to categorize those elements which characterize Nintendo and PlayStation's tv spots to define whether they adopt a global, glocal or local strategy of positioning. The choice of studying in details Nintendo and PlayStation is mainly driven, as exception of the author's personal interests, by the fact that the videogame business is in continuous expansion and more academic research must be done. In fact, this relatively recent market is converging the attention of multiple entrepreneurs as well as enormous companies, showing the bigger potential of growth for the following years.

As previously anticipated, the thesis will be divided into two parts. The first one will be dedicated to a more theoretical framework, that will analyze the most recent academic literature and future outcomes. Conversely, the second and most innovative part will be focused on empirical research about Nintendo and PlayStation, reading their global strategies through the lens of global, glocal or local marketing strategies.

Part I: Theoretical framework - Consumer Culture is going Global
How the globalization of market has changed marketing and branding

1. Globalization and Consumer Culture

Nowadays, even in a country that is not Japan, we can manage to buy a box of handmade sushi without too much effort. It is becoming more common to find ethnical food in general supermarkets even at a local level. Although it could seem obvious for costumers, it was carried by an unthinkable revolution, based on complex system of distribution, commercial partnerships, law regulation that has been set on a global level. Not to mention the fact that, behind the choice of a European consumer who decides to buy American or Asian food, there is a complex cultural phenomenon related to the globalization of markets and customers. The globalized market also promoted the establishment of a series of well-known and appreciated brands which are nowadays ruling the markets. These firms have been able to succeed in creating a strong brand identity, adapting their mission to a global scenario.

This chapter aims to give a general frame of the globalized market and consumer culture, discussing about its theoretical basis and background. We will briefly introduce the cultural globalization theory and the accommodation theory, discussing their implications on firms and marketing champaigns. Eventually, the topic of a Global Consumer Culture and its duality with a Local Consumer Culture will be introduced.



Figure 1 – Example of an ethnical section of an Italian Supermarket, the variety and quality of products is increasing day by day – source:

1.1 International markets and globalization

According to the ‘World Trade Statistics Review 2019’ realised by the World Trade Organization (WTO)² in the 2019, world export in merchandise trade and commercial services have steadily increased since 2008, reaching respectively an annual growth of 2.3% and 3.9%. Speaking about the sectors that are developing rapidly pharmaceuticals have seen the most significant increase among manufacturing goods (+4.2% growth per year) and global trade in professional and management consulting have risen to 6.5% per year from 2008 to 2018. In addition, global trade has experienced not only a sensible growth in terms of annual traded value of goods, but also in the number of countries that began to carry on global trade activities in many different sectors. Year by year, the net of relationships and activities between countries has become denser, developing economies had a 44% share in world merchandise trade, playing a sensible role in the global trade economy. To give an example of this outgoing phenomenon, the following picture by the WHO shows the size of worldwide merchandise trade in US Dollar Billions, in 2019.

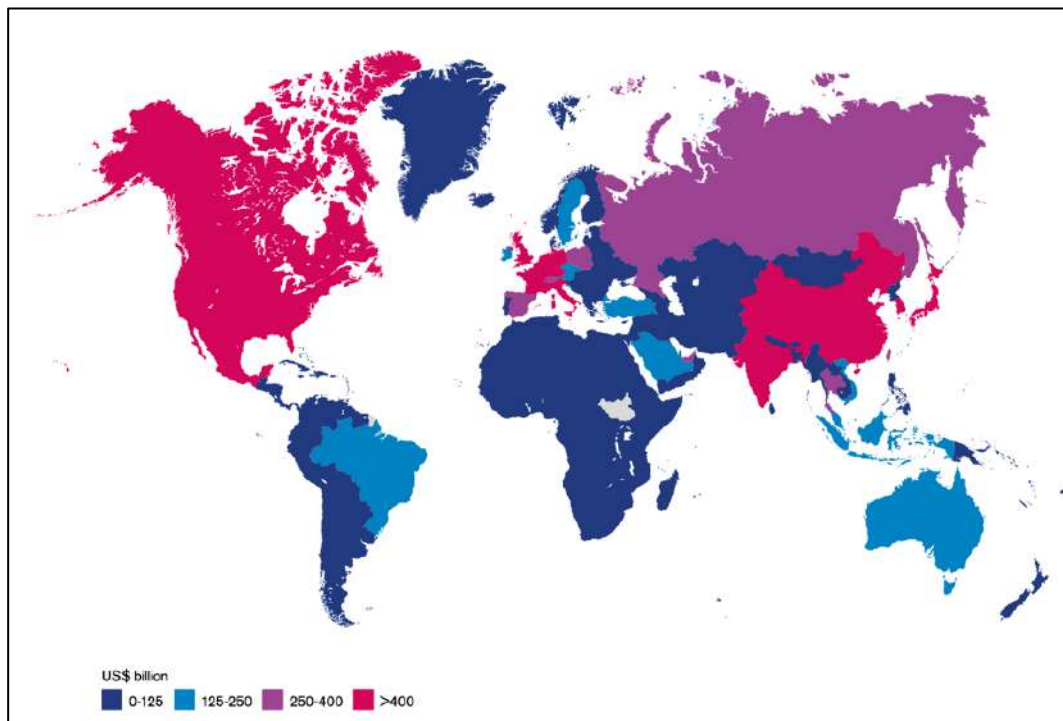


Figure 2 - Economies by size of merchandise trade, 2008 - Source: World Trade Statistics Review, 2019, WTO.

² World Trade Statistics Review 2019, World Trade Organizations, 2019 – link to the document: https://www.wto.org/english/res_e/statis_e/wts2019_e/wts19_toc_e.htm

At a more local and micro level, this phenomenon gave birth to many activities related to international trade. The discussion between lawyers, trade, and marketing managers about what kind of products export and how to do that became matter also for academics who started to contribute the development of exports. For a company to go global, a primary question to be answered should be what kind of strategy adopt and how to promote certain products on a global market. This question encountered the opinion of many academics and researchers, in 2009 Kotler said that in the international market many aspects should be taken into consideration, starting from culture, that plays a vital role in the development of these kind of international marketing strategies ³. These strategies include specific tasks such as the research of domestic and foreign markets, the finding of new partners and the managing of international costs and risks. It fundamentally means to adopt a global perspective instead of a country-to-country one⁴. Due to the complexity and unpredictability of facing global marketing, it is relevant for a company to understand in advance what strategy to make use of once entering in a new market.

Furthermore, not only are the markets globalizing, but so the way products are promoted, and marketing infrastructures are becoming more similar and sophisticated across the world ⁵. Nevertheless, the 21st century brought some sensitive changes to marketing. The spread of social networks on a global level made the world boundaryless and marketers faced the challenge to consider many new opportunities and threats of the web. One research conducted in 2012 by Pierre Berthon, Leyland Pitt, Kirk Plangger and Daniel Shapiro demonstrated how consumers have become more dynamics starting to use social networks such as YouTube, Facebook, or Twitter to carry on informal discussion about specific goods. This type of discussion is considered fundamental for marketing managers who are now addressing the new-born challenge of the creative consumer, with a deeper and a more critique knowledge of the market ⁶. Currently, the globalization of marketing activities is considered pivotal for companies not only to extend their influence on a global scenario, but even to maintain their

³ Kotler, P. (2016), *Marketing Management*. Pearson Prentice Hall, 15th edition, ISBN: 292-09262-9.

⁴ Svensson, Goran. (2002), *Beyond global marketing and the globalization of marketing activities*. Management Decision; 2002; 40, 5/6; Research Library p. 574.

⁵ Oumlil, Ben. (2005), *Special Issue on Globalization and Its Challenges to Marketing*. Journal of Marketing Theory and Practice Vol. 13, No. 4, Globalization, and Its Marketing Challenges (Fall, 2005), pp. 5-7.

⁶ Berthon, Pierre R., et all. (2012), *Marketing meets Web 2.0, social media, and creative consumers: Implications for international marketing strategy*, Business Horizons, Volume 55, Issue 3, 2012, pp. 261-271.

role in the domestic market ⁷. Lamont argues that global marketing activities express the need of the company to discover and take advantage of new market segment, niches and became relevant also in a globalized scenario ⁸. Nowadays, thinking globally is an inevitable step to embrace new markets opportunities. Adopting a global strategy should be thoroughly explored survive and seems to be unavoidable and essential.

1.2 Consumer Culture: background and Previous Literature

As discussed before, globalization shaped the market and shortened the distance among consumers. In a such difficult and complex outframe, academics have been discussing about how to approach globalization and the new challenges that have been brought to marketers. In the last twenty years the discussion about this topic offered various and new interpretations on how to manage different patterns of behaviour among consumers and how to classify them. In 1959, Levy formulated the idea of a ‘consumer culture’ as an evolving system of meanings, choices, and lifestyle ideals that consumers use to express their taste ⁹. This insight was soon distilled by several scholars who were seeking for developing a comprehensive understanding of marketing and consumer behaviour. As a result, many academics and economists started to discuss about the importance of consumer culture as an effective point of conjunction between companies and consumers.

However, the definition of consumer culture was firstly developed in 2005 by Arnould and Thompson ¹⁰, who described it as “a social arrangement in which the relations between lived culture and social resources, and between meaningful ways of life and the symbolic and material resources on which they depend, are mediated through markets”. The Consumer Culture Theory (CCT) developed simultaneously to the need of study consumption choices in relation to the cultural and social point of view. Furthermore, Consumer Culture Theory can be seen as an analytical tool useful to underline and understand the dynamics behind consumption cycle. In the research entitled ‘Consumer Culture Theory (CCT): Twenty Years

⁷ Green, Mark C., and Keegan, Warren J. (2015), *Global Marketing*, Pearson. ISBN: 978129201738.

⁸ Lamont, Douglas. (1996), *International Dimensions Marketing*, John Wiley & Sons. ASIN: B00I2JZETS.

⁹ Levy, Sidney J. (1959), *Status Seekers*, Journal of Marketing. 1959;24(2):121-122. doi: 10.1177/002224295902400229.

¹⁰ Arnould, Eric J., Thompson, Craig J. (2005), *Consumer Culture Theory (CCT): Twenty Years of Research*, Journal of Consumer Research, 31 (4), 868–83.

of Research’¹¹, Arnould and Thompson identified four research fields in which CCT can be efficiently used, the four are summarized in the following table:

Consumer identity	The study of the relation between consumers and how they approach to the market
Socio Historic Pattern of Consumption	The study of how the social institutions and historical circumstances influence the conniptions
Marketplace Culture	The study of how consumption reconfigure cultural blueprints
Mass-media Marketplace	The study of how commercial and media transmit messages and how consumer perceive these messages

Table 1 - Research fields for CCT (Arnould and Thompson, 2005)

At the same time, Consumer Culture theorists have highlighted several and common characteristics of Consumer Culture:

1. Consumer culture is about consumption; people embracing consumption as their own right and tempt to give a sense to their lives and orient their experience by buying new products (Slater, 1997)
2. Consumer culture is about everything that can be consumed, including images, lifestyle, and symbols (Ritzer, 2007)
3. Consumer culture is mediated through markets (Arnould and Thompson, 2007)
4. Consumer culture is strictly related to the principles of modernity, freedom, choice, and market relations (Slater, 1997)

Recently, the discussion about Consumer Culture has synergically combined with other theories from other disciplines. Since globalization has played an incisive role in the settling of consumer preferences, some scholars have argued that globalization and homogenization favoured the born of a consumer culture that we can define as ‘global’. Nonetheless, it has been discovered that not only globalization favours the creation of a global consumer culture, but also marketers who are able to position their brands on a global level are more prone to success

¹¹ Arnould, Eric J., Thompson, Craig J. (2005), *ibid.*

¹². In the next session the focus will be put on the role that the ‘Cultural globalization theory’ and the ‘Acculturation theory’ had for the affirmation of the Global Consumer Culture and Local Consumer Culture theories.

1.3 Globalization and Culture: the Cultural Globalization and the Acculturation theory

1.3.1 The Cultural Globalization Theory

The Cultural Globalization theory, proposed by Pieterse in 2004¹³, studies the cultural implication of globalization. The processes that are involved during the globalization, such as the sharing of information and the spread of practices typical of other cultures, are promoted by the development of new theories, saying that everyone can virtually reach even very distant countries. Furthermore, globalization can be seen throughout the use of three main paradigms: homogenization, differentialism, and hybridization.

- Homogenization is the process that involves the convergence of cultures, especially throughout the huge influential power of corporations. It is believed that these corporations, thanks to their appeal, can overcome the legal and the financial barriers to directly influence once country’s culture. One example of this phenomena is the diffusion on McDonald’s around the globe, its strategy has been able not only to sell worldwide but also to introduce cultural paradigms (American fast-food, American way of living) in more than 120 countries¹⁴.
- Differentialism is the paradigm by which different cultures are always in conflict. In other words, differentialism highlights that globalization leads to disorganization and fragmentation.
- Hybridization is the paradigm by which cultures can combine to create what Pieterse calls a ‘cultural mélange’. Rowe and Schelling define hybridization as ‘the ways in which forms become separated from existing practices and recombine with new forms

¹² Steenkamp, Jan-Benedict. (2019), *Global Versus Local Consumer Culture: Theory, Measurement, and Future Research Directions*. Journal of International Marketing, 27(1):1-19. doi:10.1177/1069031X18811289.

¹³ Pieterse, Jan . (2004), *Globalization & Culture*. Lanham, Rowman & Littlefield.

¹⁴ Elisha Sawe, Benjamin. (2019), *How Many McDonalds Locations Are There in The World?* World Atlas, link to the article: [worldatlas.com/articles/countries-with-the-most-mcdonald-s-restaurant.html](https://www.worldatlas.com/articles/countries-with-the-most-mcdonald-s-restaurant.html)

in new practices'¹⁵. In short, this paradigm refuses the notion of cultural purity, asserting that each culture is part of a cultural blend.

The Cultural Globalization theory interlinks with the Consumer Culture Theory throughout consumer and firms' behaviour. Jan-Benedict E.M. Steenkamp argues that homogenization led to the standardization of images, brands, and the creation of a unique way of doing advertising. Conversely, globalization leads to differentialize and so to create culture-tailored marketing campaigns, local culture and national values remain at the center despite global influences. In this case companies are more prone to localize their products and marketing campaign. Eventually, globalization brings to the *mélange* of both local and global values to satisfy the need of modernity reflecting at the same time local values¹⁶.

1.3.2 The Acculturation Theory

The Acculturation theory was proposed in 2017 by Schwartz and Unger¹⁷, and it is focused on how people react when entering in contact with another culture. Acculturation is seen as a physiological response to globalization and can lead to the leaning of new social skills, attitudes, and the understanding of other cultures. Some scholars argue that acculturation can help redefine cultural or personal identities. A review by Jan-Benedict E.M. Steenkamp suggests that acculturation model is often applied to understand how people react to 'external phenomena' (such as immigration)¹⁸ and from that we can understand and classify the reaction of local consumer to global consumption. When an individual from one culture enters in contact with a stronger culture, the assimilation in the dominant one is the only outcome. Furthermore, people became so able to assimilate a second culture and learn additional values and custom, gaining a sort of 'bilateral competence'¹⁹.

¹⁵ Bullen, Margaret. (1993), *Reviewed Work: Memory and Modernity: Popular Culture in Latin America* by William Rowe, Vivian Schelling. *Bulletin of Latin American Research* Vol. 12, No. 1 (Jan. 1993), pp. 126-128.

¹⁶ Steenkamp, Jan-Benedict. (2019), *ibid*.

¹⁷ Seth J. Schwartz. (2016), *The Oxford Handbook of Acculturation and Health*, Oxford University Press. ISBN: 9780190215217.

¹⁸ Steenkamp, Jan-Benedict. (2019), *ibid*.

¹⁹ LaFramboise, Teresa, Coleman, Hardin L.K., Gerton, Jennifer. (1993), *Psychological Impact of Biculturalism: Evidence and Theory*, *Psychological Bulletin*, 114 (3), 395–412.

Most recently, scholars such as Baur²⁰ found out that social media have a strong influence on accelerating the process of acculturation. In fact, social media have been widely used by companies to collect data from consumers and create catching marketing campaigns. Social medias give users the opportunity to share their ideals, values, and in some way transmit their culture to other people²¹. Sometimes this kind of transmission is so effective that it can influence engagement, lexical expression, and purchase intention²².

However, there still a duality between ‘foreign culture’ and local culture, especially because “traditional cultural values, norms, and beliefs are instilled in people through institutions such as schools, churches, and other organizations from early childhood”²³ and so difficult to fully substitute.

1.4 Local and Global Consumer Culture: an introduction

The complex study of cultures and consumers behaviour stressed the attention on the existence of a consumer culture that can be considered ‘global’. From this point of view consumer are seen as part of a unique culture (Global Consumer Culture) with a series of subcultures that lead to regional differences. Consumers reflects themselves in a unique community²⁴ and are oriented toward global products²⁵. On the other side, not opposite but rather complementary to the global one, the Local Consumer Culture seems to be a response to globalization and privilege products that are more easily associable with the local culture. The Global Consumer Theory and Local Consumer Theory found its roots in the analysis of Consumer Culture, with a strong influence by human science and in particular Acculturation and Cultural Globalization Theory. So, we can briefly summarize the literature outframe as follow:

²⁰ Baur, R. (2016), *Immigration-related political culture and support for radical right parties*, Journal of Ethnic and Migration Studies, 42:11, 1748-1773, DOI: 10.1080/1369183X.2015.1125778.

²¹ Rolls, Kaye, et al. (2016), *How health care professionals use social media to create virtual communities: an integrative review*, Journal of medical Internet research 18.6.

²² Laroche, Michel, Seong-Yeon Park (2013), *Recent advances in globalization, culture and marketing strategy: Introduction to the special issue*, Journal of Business Research 66.8 (2013): 955-957.

²³ Hofstede, Geert (2001). *Culture's Consequences*, 2nd ed. Thousand Oaks, CA: SAGE Publications.

²⁴ Stanford A., Westjohn, et al. (2012), *Responsiveness to Global and Local Consumer Culture Positioning: A Personality and Collective Identity Perspective*, Journal of International Marketing, 20 (1), 58–73.

²⁵ Steenkamp, Jan-Benedict E.M, et al. (2010), *Socially Desirable Response Tendencies in Survey Research*, Journal of Marketing Research, 47 (2), 199–214.

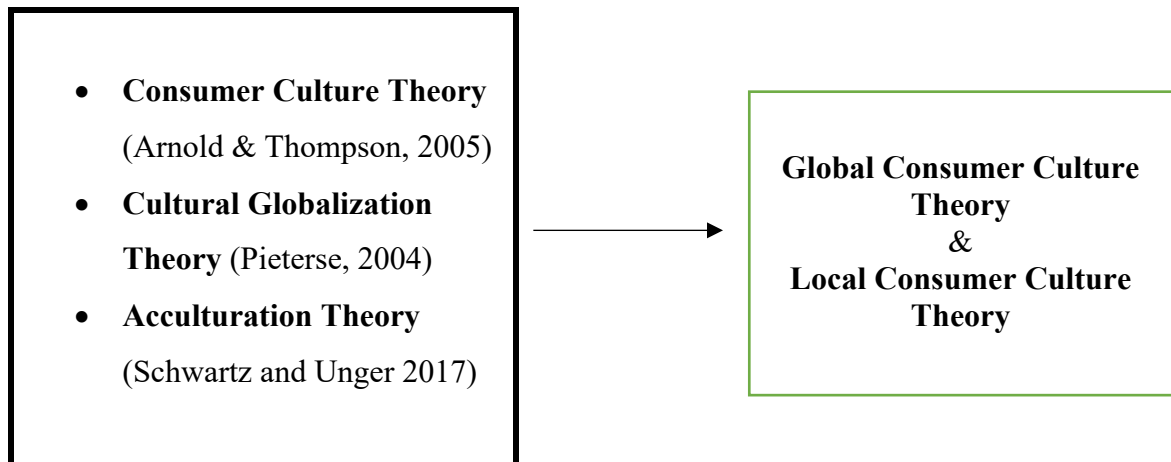


Figure 3 – Global and Local Consumer Culture, background framework

Moreover, the discussion on a global consumer culture involves scholars as well as marketing managers around the globe and can be extended to many other problems concerning consumer attitude toward products and branding. In the next chapters, we will discuss in detail about Local and Global Consumer Culture, analysing their marketing applications and differences.

2. Local Consumer Culture

As previously discussed, globalization has been a big driver for the change of the market. However, as many firms are going global trying to unify their message and reach a vast public worldwide, many scholars highlighted the importance of taking into consideration the local characteristics of consumers. In fact, it is accepted that local culture, together with local beliefs and values, influences the way purchasers perceive products and advertising ²⁶. Steenkamp recognizes that along with globalization, many consumers have the tendency to feel disoriented and prefer to buy products that are easily associable with their values. Given the definition of consumer culture in the previous chapter, the definition of ‘Local Consumer Culture (LCC)’ made its appearance to classify and discuss the preferences of consumers which act at local level.

Concretely, this problem has been largely discussed by marketers that, according to the type of product or the country in which they are promoting, are keen on adopting specific strategies. So, the use of local language and images carrying a strong cultural meaning are only two points of the Local Consumer Culture Positioning Strategy (LCCP). Them, together with other strategies, such as hard selling techniques, are pivotal for companies to enter in the local markets. Hence, in this chapter the topic of a Local Consumer Culture will be in first instance discussed, giving the definition and general characteristics. Therefore, we will focus on the Local Consumer Culture Positioning Strategy whom characteristics are receiving an increasing attention form marketer worldwide. Eventually we will focus on branding and how brands adapt their image to go local.

2.1 Definition and characteristics of Local Consumer Culture

In his research Steenkamp describe Local Consumer Culture as a subculture of Consumer Culture, in which people are prone to buy products that are easily associable with their local values ²⁷. Furthermore, consumers may feel disoriented because of the prominent presence in the market of products brought by globalization and which values totally differs from the local ones. So, buying products that are in line with local values, can be seen as a response to

²⁶ The European Business Review (2020). *Impact of Culture on Consumer Buying Behavior*. Link to the article: www.europeanbusinessreview.com/impact-of-culture-on-consumer-buying-behavior/.

²⁷ Steenkamp, Jan-Benedict. (2019), *ibid*.

globalization²⁸ and a tentative by purchasers to ‘culturally recover’ from a complex market. For the aim of this chapter, we will define local values as a sum of behaviours, languages, religion, habits, and traditions which are typical of a specific social group²⁹. So, the use of the local language or local symbols can be seen as a useful tool for marketing manager to sell in the local markets. Furthermore, over the past years, studies about culture and marketing have shown some markers for local identity such as nationality, nationalism, and consumer ethnocentrism.

- Nationality can be defined as the aspects of a nation that identify a cultural group. An example of nationality can be the perceived membership to a national cultural group due to share belief and common history³⁰.
- Nationalism can be defined as the attitude of citizens to care about their national identity and to feel a sense of pride when speaking about core cultural characteristics of their own nation³¹.
- Consumer ethnocentrism is defined as the interlinkage between consumers and their preference to buy products that are made in their own country³².

It is important to underline that globalization and localization are inter-dependent and consequently, their interplay can be seen as a complex phenomenon in which the consumer develop its preferences following some assimilations between the local culture and the global culture³³. As suggested by Bardhi, as people became detached from institutions, people and

²⁸ Bartsch F., Cleveland M., et al (2019) *Facts, Fantasies, Foundations, Formations, Fights, and Fallouts of Global Consumer Culture: An Introduction to the Special Issue*. International Marketing Review, Vol. 36 No. 4, pp. 514-523.

²⁹ American Psychological Association. (2003). *Guidelines on multicultural education, training, research, practice and organizational change for psychologists*. American Psychologist, 58, 377—1-02.

³⁰ Breuilly, J. (1994). *Nationalism and the State*. 2nd ed. Chicago: University of Chicago Press.

³¹ Miscevic, N (2020) *Nationalism*, Stanford Encyclopedia of Philosophy, link to the article: plato.stanford.edu/entries/nationalism/.

³² Shimp, T., & Sharma, S. (1987). *Consumer Ethnocentrism: Construction and Validation of the CETSCALE*. Journal of Marketing Research, 24(3), 280-289. doi:10.2307/3151638.

³³ Strizhakova, Y., Coulter, R. A., & Price, L. L. (2012). *The young adult cohort in emerging markets: Assessing their glocal cultural identity in a global marketplace*. International Journal of Research in Marketing, 29(1), 43-54.

objects, local culture keep them together and localization of products can be seen as a dialogue and a tentative to create a dynamic interaction between local values and a foreign culture ³⁴.

To conclude, despite the importance of underlying the ongoing interaction and assimilation of local consumer culture with certain characteristics of global consumer culture, marketing managers and scholars found some common element for consumers that are strongly influenced by local values and culture. Nationality, Nationalism and Consumer ethnocentrism can be seen as core drivers for the creation of a national identity as well as value, language and symbols, religions can be seen as important elements to consider when entering in a foreign market.

2.2 Local Consumer Culture Positioning

Because of the increasing interest in the concept of consumer culture, many marketing managers started to ask themselves how to concretely use their findings to create effective marketing campaigns. Although the interests of some scholars have been mainly driven by the role of the Global Consumer and strategies related to global markets, others have underlined the relevance of creating a strategy that could fit with the characteristics of the Local Consumer Culture. Nonetheless, the term Local Consumer Culture Positioning (LCCP) is generally used to indicate ‘a series of strategies that brands adopt to reflects the local culture’s norm and identity’ ³⁵. These strategies are especially important either for global brands or local firms because they resulted effective in creating engagement among consumers.

Products which are positioned using the LCCP are often associated to trustworthiness and value ³⁶, and often promoted using the local language, domestic symbols, and explicit references to local values. In the LCCP marketers often use hard-selling techniques that underline the main characteristics of their products. The target of this strategy is a more specific segment of consumers (usually coming from a nation or a region) that can easily understand specific cultural remarks. LCCP is generally used to promote local products, food, personal

³⁴ Bardhi F., M. Eckhardt G. (2012). *Access-Based Consumption: The Case of Car Sharing*, Journal of Consumer Research, Volume 39, Issue 4, Pages 881–898, <https://doi.org/10.1086/666376>.

³⁵ Kremers, D. (2015), *Local, Foreign and Global Consumer Culture Positioning: Strategy choices in Dutch television advertising*. Master's thesis International Business Communication Radboud University Nijmegen.

³⁶ Schuiling, I, Kapferer, J.N., (2004). *Executive Insights: Real Differences Between Local and International Brands: Strategic Implications for International Marketers*. Journal of International Marketing 97-112. 10.1509/jimk.12.4.97.53217.

and households ³⁷ . For example, in 2016 Buitoni (an Italian brand selling mainly pasta, pizza, and baked food), broadcasted a spot on Italian television for a frozen pizza called ‘Bella Napoli’. Starting from the name, in this advertisement there are common elements that remind the Italian consumer many characteristics of Italian and Neapolitan culture (such as the cultural and convivial meaning of the pizza, the presence of the Vespa motorbike or multiple scenarios depicting glimpses of Italy). Furthermore, the use of Italian language and colours who recall to the Italian flag are elements who give the local and Italian consumer (the target of this campaign) a sense of genuineness and value of the product.

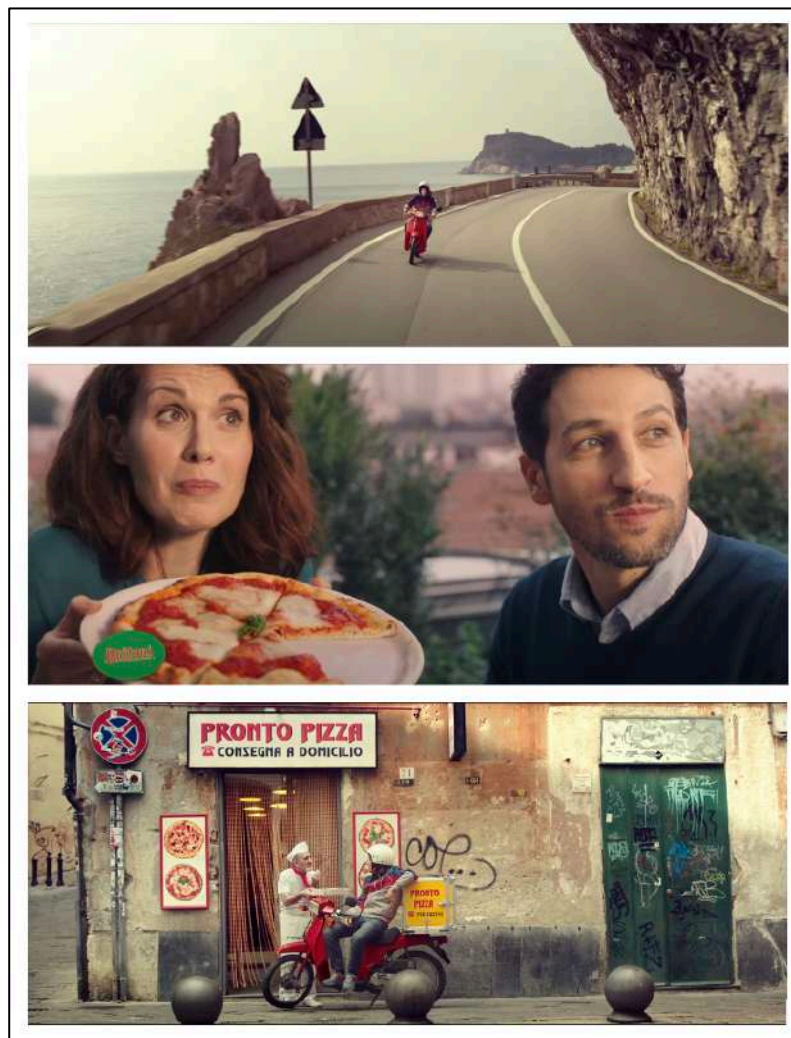


Figure 3 - A frame from 'Bella Napoli' pizza tv spot - source: buitoni.it

³⁷ Okazaki S., Muller B. (2010). *Global Consumer Culture Positioning: Testing Perceptions of Soft-Sell and Hard-Sell Advertising Appeals Between U.S. and Japanese Consumers*, Journal of International Marketing, Vol. 18, No. 2, 2010, pp. 20–34

To sum up, LCCP could be considered as a relevant strategy for product positioning in the local markets. The use of local language, symbols and common cultural images can be fundamental for targeting specific or regional/national consumers. Some international brands tend to use LCCP to adapt their message to local markets. This means to adapt the language used in marketing campaign, their logo or creating new product specifically for certain markets³⁸. In the next chapters we will address the problem of branding in international markets and how famous companies localize, adapt, and sell worldwide.

Local Consumer Culture – Conceptual Framework

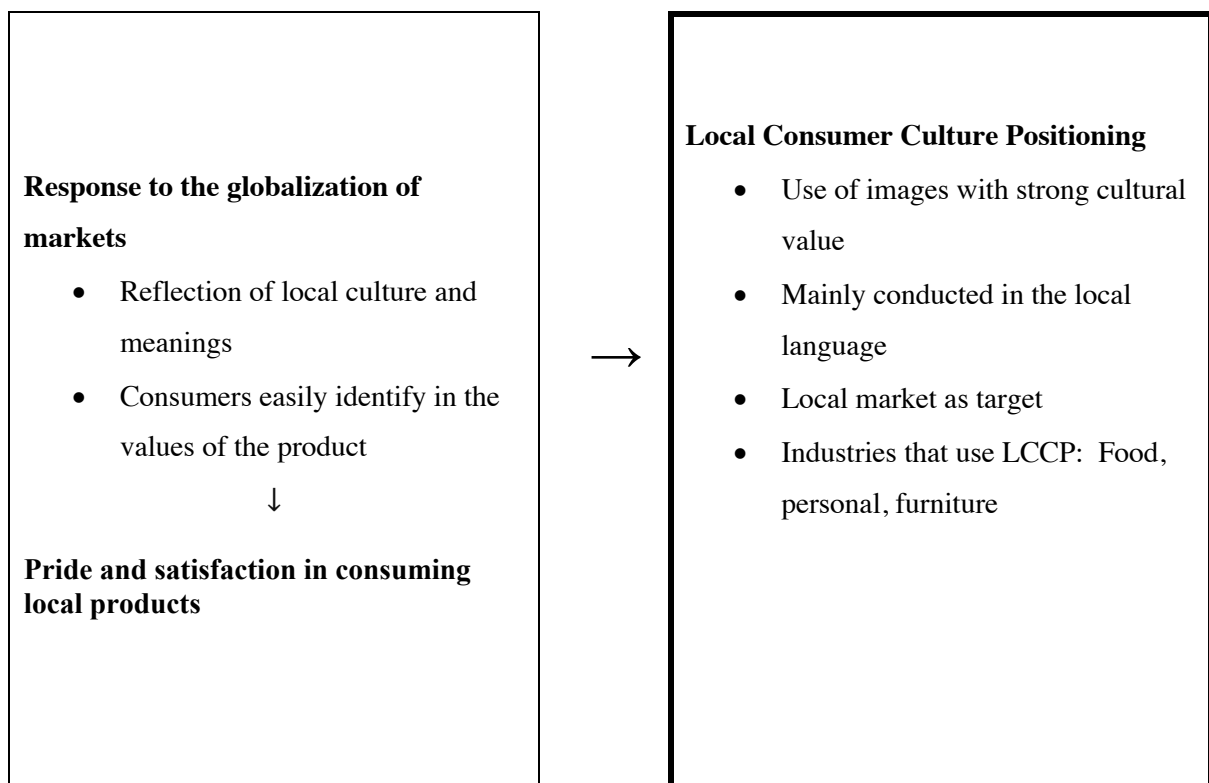


Table 2 - Local Consumer Culture, Conceptual Framework

³⁸ Pitcher, A. E. (1985). *The role of branding in international advertising*. International Journal of Advertising, 4(3), 241-246.

2.3 Foreign Consumer Culture Positioning

To briefly fulfill the topic of local culture as a marketing strategy, it is known that some brands make use of regional, national or cultural-specific symbols to sell products with a brand mystique built around a specific foreign culture³⁹. In this sense, the foreign culture becomes relevant and transmits a sense of ethnicity. This strategy takes the name of 'Foreign Consumer Culture Positioning' (FCCP), and it is often used for the promotion of fashion and furniture brands. One example for FCCP is Gucci, that in the USA is positioned as a prestigious brand related to Italian culture⁴⁰.

2.4 Case Study: Algida and Magnum

From March to April 2021, Algida (a well-known brand of ice creams) started the promotion of its limited-edition ice cream 'Magnum Inferno'. The advertisement focuses mainly on the product, listing its special features, in this case a combination of flavours created by putting together chocolate, salt and raspberries. At the end of the spot, the stress is put on the fact that the product will be available only for March and April 2021 (translated from Italian 'Disponibile solo Marzo/Aprile 2021'), giving the consumers a sense of urge to taste the product before it will be out of stock (hard selling).

³⁹ Okazaki S., Muller B. (2010). *Ibid.*

⁴⁰ A Steenkamp, J. B. E., Batra, R., & Alden, D. L. (2003). *How perceived brand globalness creates brand value.* Journal of International Business Studies, 34(1), 53-65.



Figure 4 -A frame from Algid 'Magnum Inferno'' broadcasted on March and April 2021on Italian television

As far as local consumer culture positioning strategy is concerned, the nature of the products itself, relies on the 700th anniversary from the death of the famous Italian poet Dante Alighieri, makes an explicit reference to Italian culture. Thereby the target of the advertisements is local (Italians) and so is the channel of distribution (Italy), trying to inspire enthusiasm and pride in consumers. The main characteristics of 'Magnum inferno' tv advertisement are summarized hereby:

Product (Industry)	Algid Magnum Inferno (Food)
Type of promotion	Multichannel (Television, Social Media, Paper)
Place of promotion/distribution	Italy
Spot Language	Italian
Specific Culture References	Yes (Italian Poet Dante Alighieri, death anniversary)
Style of Communication	Sense of urge, hard selling technique
Strategy	Local Consumer Culture Positioning

3. Global Consumer Culture

In the previous chapter, the topic of a Local Consumer Culture as a response to globalization has been analysed. However, some scholars claim that year by year (especially among younger generations) there is a major attitude towards global products ⁴¹. For the aim of this chapter, we will define global products as goods that are sold worldwide under the same name, the same logo, and the same characteristics. One example of global products is Coca-Cola, that sells its soft drink worldwide and without specific culture references. Globalization brought relevant changes in consume culture with heavy consequences on marketing theories and strategies. Once marketers have discussed about the born of a consumer culture that could be considered global, the problem shifted onto how purchasers from different cultures could feel satisfied at the equally buying a specific product. This dilemma has been the object of many discussions and it still represents a hot topic between worldwide marketers.

One school of thought argues that many people around the world are assimilating into the global consumer culture, ‘substituting globally diffused behaviours and preferences for those from their traditional, local cultures’ ⁴². Global consumer culture is rising thanks to many interactions between nations, leading to the emerging power of brands, media, and advertising. In response to the attitude of consumption to go global, many firms that operate on an international level, are responding with strong strategy of brand positioning. Hence, this chapter will briefly define the concept of Global Consumer Culture and the latest outcomes from recent research. Then, we will focus on the Global Consumer Culture Positioning as a strategy that brands uses to overcome their competitors and create cross-cultural marketing campaigns.

3.1 Definition and characteristics of Global Consumer Culture

As underlined from the Global Online Consumer Report of 2017, edited by the American Psychology Association (APA) ⁴³, the last few decades have seen the emerging of a global consumer culture. Many brands such as Apple, Starbucks, IKEA, and others started to sell their

⁴¹ Steenkamp, J. B. E., et al. (2010). *Ibid.*

⁴² Pieterse JN. (2004) *Neoliberal Empire. Theory, Culture & Society*, Sage Journals. 21(3):119140. doi:10.1177/0263276404043623.

⁴³ Jansson-Boyd, C. (2020). *The global consumer*, American Psychological Association www.apa.org/international/global-insights/global-consumer.

products worldwide. The data collected by the KPMG, one of the big-four accounting organizations that operates in more than 147 countries, shows that this phenomenon involves all the generations, but it is more evident between the so-called ‘Millennials’ (people born from 1981 to 2001). This generation is not only the most active considering the number of online shoppers, but it also shows common behavioural consume patterns despite the cultural differences ⁴⁴. Furthermore, it is important to consider that the millennials are and will be the next generation of consumers, hence, particularly relevant to be analysed in the perspective of future marketing strategies and campaigns.

As previously said, one of the responses to globalization has been the creation of a consumer culture that can be considered ‘Global’. A worldwide and accepted definition of Global Consumer Culture (GCC) is given by Alden who defines it as ‘a cultural entity that is not coupled to a single country, as something larger that transcends national cultures. GCC is the shared set of symbols referring to consumption, such as product categories, brands, and consumer activities’ ⁴⁵. One important point to stress out when speaking about GCC is that it does not show a homogenization of preference, local cultures and values are still important because purchasers rely on them when buying a product. Global Consumer Culture could rather be considered as a collection of signals, symbols, brands, and consumption-related activities ⁴⁶ that have direct consequences on consumer behaviour worldwide. A study by Barbara Czarnecka, analyzing the impact of globalization to consumer culture, introduced the topic of acculturation to GCC, defined as a process by which individuals acquires characteristics that are typical of the GCC ⁴⁷. Accordingly, researchers have conceptualized seven dimensions of acculturation to Global Consumer Culture:

- Cosmopolitanism
- Exposure to marketing activities of multinational companies
- English Language exposure

⁴⁴ KPMG International (2017). *The truth about online consumer*, 2017 Global Online Consumer Reports, Link to the document: [assets.kpmg/content/dam/kpmg/xx/pdf/2017/01/the-truth-about-online-consumers.pdf](#)

⁴⁵ Alden, D. L., Steenkamp, J. B. E., & Batra, R. (1999). *Brand positioning through advertising in Asia, North America, and Europe: The role of global consumer culture*. *Journal of marketing*, 63(1), 75-87.

⁴⁶ Akaka, M. A., & Alden, D. L. (2010). *Global brand positioning and perceptions: International advertising and global consumer culture*. *International journal of Advertising*, 29(1), 37-56.

⁴⁷ Carpenter, J. M., Moore, M., Alexander, N., & Doherty, A. M. (2013). *Consumer demographics, ethnocentrism, cultural values, and acculturation to the global consumer culture: A retail perspective*. *Journal of Marketing Management*, 29(3-4), 271-291.

- Social interactions (travel, migrants, contact with foreigners)
- Global/Foreign Mass media exposure
- Desire to emulate Global Consumer Culture
- Self-Identification with the concept of global consumer

As far as strategies about Global Consume Culture are concerned, Alden, Steenkamp, and Batra first proposed the Global Consumer Culture Positioning (GCCP) as an alternative strategy to the LCCP and the FCCP ⁴⁸. Numerous companies are moving on adopting such strategies, because consumers seem to have a big preference for global brands over local ones ⁴⁹. Hence, companies may take advantage positioning their brand as ‘global’ ⁵⁰. In the next section Global Consumer Culture Positioning and its implications on today’s marketing campaign will be analysed thoroughly.

3.2 Global Consumer Culture Positioning

Originally, the Global Consumer Culture Positioning strategy was introduced by Alden, who suggested that an increasing number of firms started to adopt a marketing strategy that was global-oriented ⁵¹. In addition, Alden provided multiple examples about GCCP, such as Philips’ advertisement ‘Let’s Make Things Better’, Used to promote many products from 1995 in multiple countries (China, Italy, the United Kingdom, the USA, Germany, and others). This campaign was a huge success between consumers and helped to strengthen the brand image among consumers worldwide ⁵².

⁴⁸ Huang, Y. (2010). *Global consumer culture positioning (GCCP): reviews and conceptual framework*. Available at SSRN 2184046.

⁴⁹ Steenkamp, J. B. E., et al. (2010). *Ibid*.

⁵⁰ Zhou, L., Teng, L., & Poon, P. S. (2008). *Susceptibility to global consumer culture: A three-dimensional scale*. *Psychology & Marketing*, 25(4), 336-351.

⁵¹ Alden, D. L., Steenkamp, J. B. E., & Batra, R. (1999). *Ibid*.

⁵² Business Case Studies (2019). Making things better, Link to the article: businesscasestudies.co.uk/making-things-better/



Figure 5 - From 1995 Philips started to promote its products worldwide, under the slogan 'Let's make things better'

We can underline several characteristics of the GCCP that nowadays are largely shared by both marketing managers and academics:

- English as common language
- Global Aesthetic Style (designs, packaging or spokespersons, brand ambassadors)
- Story theme and storytelling
- Symbols and images that are not culture specific and easily understandable
- Soft-selling techniques preferred over Hard-selling techniques

English is used as main and common language because it is the world most spoken language and give the brand a nuance of innovation and internationalism ⁵³, that is also why many brands decide to adopt slogans in English to better communicate to consumers around the globe. When we speak about a global aesthetic style, we mainly refer to products using the same packaging colors or logo. It happens that companies decide to nominate a global spokesperson or a global brand ambassador representative for the firm. Usually, these people are famous or recognizable in multiple countries ⁵⁴ (for example, the former footballer David Beckham has recently become global brand ambassador of a famous Italian car brand, Maserati).

⁵³ Neeley, T. (2012) *Global Business Speaks English*, Harvard Business Review, Link to the article: hbr.org/2012/05/global-business-speaks-english

⁵⁴ Akaka, M. A., & Alden, D. L. (2010). *Global brand positioning and perceptions: International advertising and global consumer culture*. International journal of Advertising, 29(1), 37-56.



Figure 6 - David Beckham is the new Global Brand Ambassador of Maserati

In addition, the GCCP strategy highlights the importance of telling consumer a story to create more engagement among the public. In fact, many studies have shown that using a story theme can be useful to establish consumers' trust⁵⁵. Nonetheless, global firms use images and symbols that are not cultural-specific (such as references to one's country traditional culture) and usually try to utilize general and images whom values are shared by a wide segment of people (for example, middle-class, teens, adults) that could easily associate the message to the brand⁵⁶. Finally, the results also showed that advertisement created using GCCP would often use soft-selling techniques instead of hard-selling ones⁵⁷. Ozaki and Muller in 1987 described the soft-selling approach as one in which "image and atmosphere are conveyed through a beautiful scene or the development of an emotional story of verse. Human emotional sentiments are emphasized over clear-cut product-related appeals"⁵⁸. So, with soft-selling techniques marketing managers elicit the purchasers' emotive sphere and use a more informal approach to allow the consumer to relax.

⁵⁵ Zou, S. (2019). *How Does "Storytelling" Influence Consumer Trust in We Media Advertorials?*, Journal of Global Marketing 32(3):1-16 DOI:10.1080/08911762.2018.1562592

⁵⁶ Akaka, M. A., & Alden, D. L. (2010). *Ibid.*

⁵⁷ Huang, Y. (2010). *Global consumer culture positioning (GCCP): reviews and conceptual framework*. Available at SSRN 2184046.

⁵⁸ Okazaki, S., Mueller, B., & Taylor, C. R. (2010). *Measuring soft-sell versus hard-sell advertising appeals*. Journal of Advertising, 39(2), 5-20.

To conclude, we can consider the Global Consumer Culture Positioning strategy as a ‘gate’ to enter in the global market, targeting a vast number of consumer and creating a homogenized image of the company worldwide. The use of a common language, a unique design and a soft-selling approach should be taken into consideration when creating a global marketing campaign. Scholars and marketers are seeking for new strategies to face the problem of a market that changes and becomes sophisticated day-by-day.

Global Consumer Culture - Framework

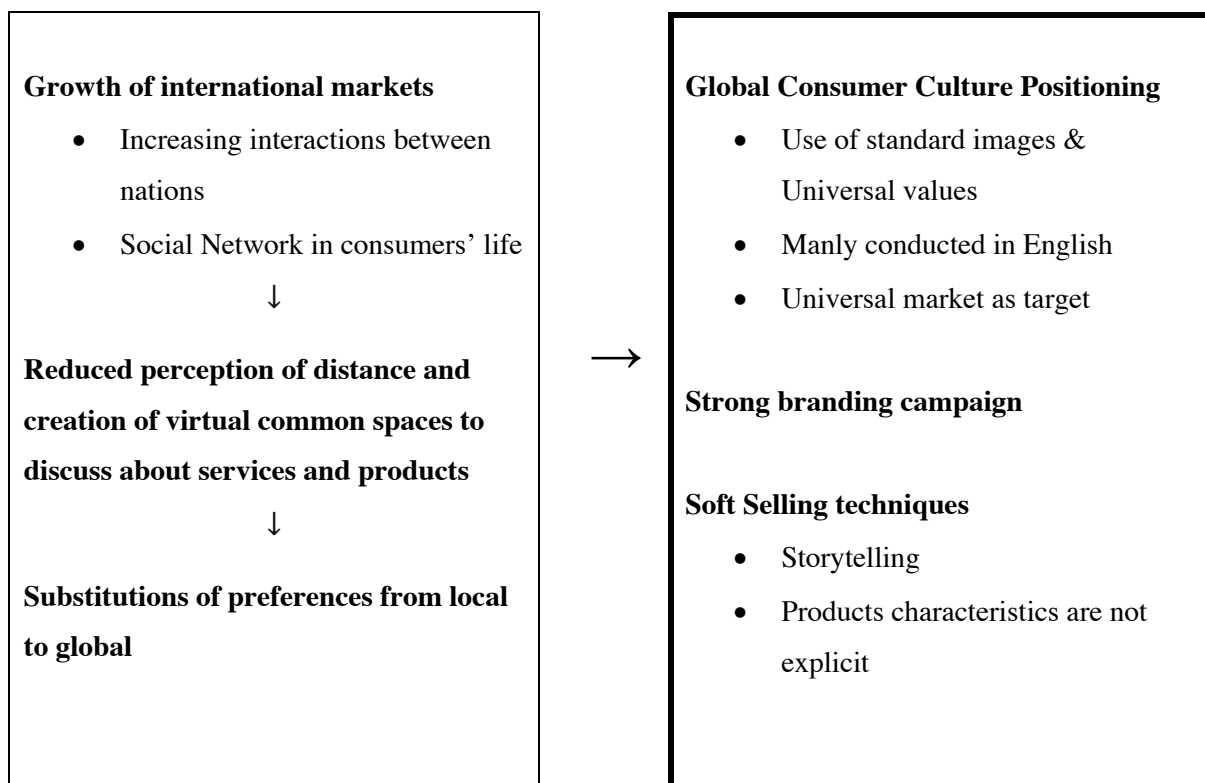


Table 3 - Main characteristics of the Global Consumer Culture Positioning Strategy

3.3 Case study: Coca-Cola and ‘The Letter’

In 2020 Christmas Holidays, Coca-Cola company created the spot called “The Letter” and broadcasted it in more than 90 countries. The advertisement tells the story of a father who is uncharged to bring the daughter’s letter to Santa Claus putting all its efforts to complete his task. The spot, whose aim is to promote the consume of Coca-Cola, does not explicitly tell the consumers about the characteristics of the product itself but rather uses strong images and an

emotional soundtrack. At the end of the story, the only reference to the product seems to be the Coca-Cola logo that appears in the foreground.



Figure 7 - A frame from Coca-Cola "The Letter" broadcasted on December 2020

In addition, this spot uses images that are generally accepted by a wide range of people and reflect universal values (one for all the love between father and daughter) and shows many characteristics of the global consumer positioning strategy, such as the use of English as the common language and, as said previously, soft-selling techniques. In this case, Coca-Cola created a strong brand positioning campaign by using emotions and storytelling that are typically used by well-know and global brands. The main characteristics of ‘Coca-Cola – The Letter’ tv advertisement are summarized hereby:

Product (Industry)	Coca-Cola (Food)
Type of promotion	Multichannel (Television, Social Media)
Place of promotion/distribution	More than 90 countries
Spot Language	No voices – English for written parts
Specific Culture References	No
Style of Communication	Emotional Song, Storytelling, Soft-Selling
Strategy	Global Consumer Culture Positioning

4. Global brands: the importance of creating a strong brand identity in the global market

As consumer became more and more sophisticated, marketing strategies changed to be effective between the vaster amount of people possible. As we have seen the previous chapters, globalization brought important changes in the consumers' approach towards local and global products. Famous and well-known companies are now facing the problem of be accepted by a cross-cultural public of purchasers and at the same time maintain their core identity and values. Furthermore, depending on the type of product, theoretical frameworks such as the Global Consumer Culture Positioning strategy and the Local Consumer Culture Positioning strategy have been largely discussed by marketing managers, and scholars are continuously looking for new ways to cross the cultural barriers between countries.

Based on the emergence of new global and shared meanings, some companies have started to apply innovative brand position strategies tailored for international markets ⁵⁹, others have failed in facing this challenge and consequently drown in the red sea of competitiveness. This chapter aims to give an outline of what are the characteristics of global brands, and the main aspects that permitted certain firms to emerge from a such competitive market. After, the problem of a global identity and how to build a cross-cultural identity will be addressed. Finally, the topic of a Glocal Consumer Culture and its relevance for marketing strategies will be discussed.



Figure 8 - Some examples of famous global brands

⁵⁹ Fayrene, C. Y., & Lee, G. C. (2011). *Customer-based brand equity: A literature review*. Researchers World, 2(1), 33.

4.1 Global Brands: what are the characteristics of a powerful brand

The American Marketing Association defines the term 'Brand' as a name, term, sign, symbol, design, or combination of them, intended to identify the goods or services of one seller or group of sellers and to differentiate them from competitors ⁶⁰. In short, the brand can be considered as the identity card of a company, the message a firm wants to transmit to the public summed with the perception of consumers towards the firm itself. The promotion of a specific brand takes the name of branding, Kotler calls 'branding' the act of endorsing to a specific product the power of a brand ⁶¹. A brand is not only the image that people keep in their mind when they are speaking of a certain firm, but also the emotional way they approach the products. Therefore, branding means also to associate a product with specific values and emotions. For example, the American well-known water brand 'Fiji' found its success in the concept of being linked to the concept of 'healthy' and so, despite being water, consumers do not buy Fiji as 'just water' but as pure, healthy, and natural ⁶².

Building a brand is a meticulous and time-dispending process and it can involve different and various phases ⁶³:

- Brand definition: the clear definition of values and promises of the company.
- Brand positioning: the way a brand approaches the market, and how consumers perceive it. A brand can be designed to target local, global consumers or both.
- Brand identity: name, tone, visual identity, and logos of a company, sometimes this aspect can be fundamental to determine the success of a brand.
- Pricing: choosing a price range means also to create a sense of quality, accessibility of the product.
- Design: it is considered the silent salesman of a product; it attracts the attention of the consumers and visually differentiate from the competitors.

⁶⁰ Keller, K. L. (1993). *Conceptualizing, measuring, and managing customer-based brand equity*. Journal of marketing, 57(1), 1-22.

⁶¹ Keller, K. L., & Kotler, P. (2015). *Holistic marketing: A broad, integrated perspective to marketing management*. In *Does Marketing Need Reform?: Fresh Perspectives on the Future* (pp. 308-313). Routledge.

⁶² Fiji Water Official International website, link to the website: www.fijiwater.com

⁶³ The Branding Journal (2015). What Is branding? Link to the article. www.thebrandingjournal.com/2015/10/what-is-branding-definition/

- Advertisement and style of communication: the channel where brands enter in contact with their possible consumers, it could be tv advertisements, social networks, website, and more.

Furthermore, the phenomenon of branding involves consumers as well as employers and stakeholders, company's reputation is made of a vaster range of people with their perception and loyalty toward the brand can be considered strong drivers for success.

Besides, the definition and characteristics of branding, nowadays more and more managers are claiming the importance of creating a brand experience behind the purchase of a product. Brand experience is conceptualized as a “subjective, internal consumer responses (sensations, feelings, and cognitions) and behavioural responses evoked by brand-related stimuli that are part of a brand's design and identity, packaging, communications, and environments”⁶⁴. Thus, when a consumer is exposed to one stimulus that is related to a brand, their evoked sensation related to that brand and creates a sense of confidence and trustworthiness in buying it. In addition, brand experience is strictly related to loyalty because it is demonstrated that purchasers perceive a minor risk if exposed to brand with high credibility⁶⁵ and then more likely to be satisfied with the products they have bought. An example of brand experience is the famous Nike slogan ‘Just do it’, that has become an icon of the American brand, a way of thinking that involves not only the emotional sphere but it is also widely associable to the American firm. To sum up, brand experience is the equilibrium between brand purpose (brand values and objectives), brand personality (how consumers perceive the messages from the firm) and brand design (visual, language and communication style) that create an emotional response to the consumer.

⁶⁴ Brakus, J. J., Schmitt, B. H., & Zarantonello, L. (2009). *Brand experience: what is it? How is it measured? Does it affect loyalty?*. *Journal of marketing*, 73(3), 52-68.

⁶⁵ Jun, S. H. (2020). *The effects of perceived risk, brand credibility and past experience on purchase intention in the Airbnb context*. *Sustainability*, 12(12), 5212.

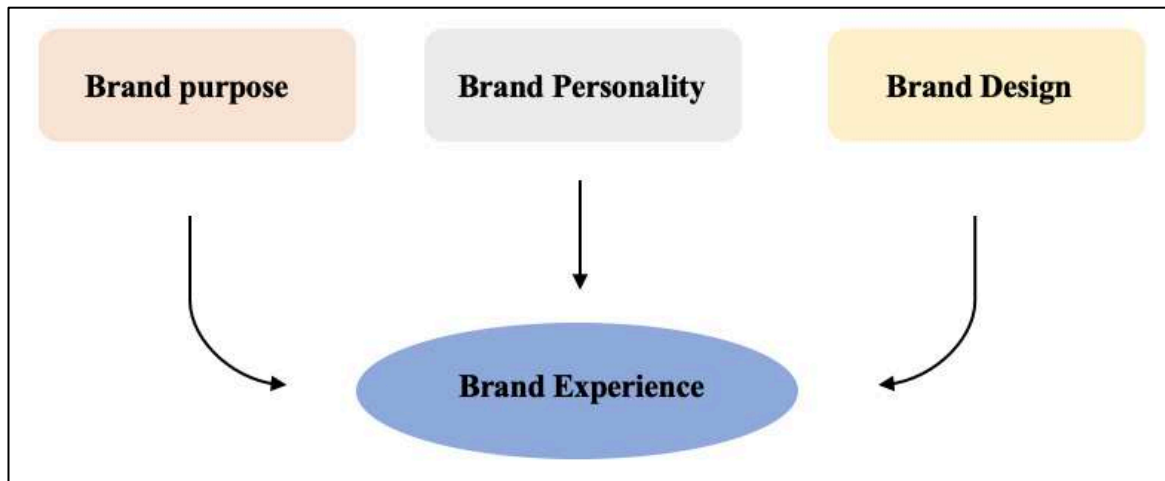


Figure 9 - Brand Experience - source: Trigger Cards

In the context of a global consumer culture's creation, the rise of global brands represents one key tile for the creation of a globalized market. Holt defines global brands such as a lingua franca for consumers all over the world⁶⁶. In 2002, Harvard professor John B. Quelch carried out a research to find out how consumers in different countries evaluate global brands. The study involved more than 1800 people and found out that consumers are driven mainly by three characteristics when buying products⁶⁷:

- Quality Signal – The more people are buying a brand, the more this brand will be considered a high-quality one. In addition, global brands are always updating, and this gives the consumer and so there are perceived as very dynamic and trendy.
- Global Myth – Global Brands make the buyers citizens of the world, and so they fulfill a status need. In addition, it can happen that global brand with a strong national identity accomplish the need of being part of a social group universally recognized. In this way brands such as McDonald's, widely recognized as American spun American myths for the rest of the world.
- Social Responsibility – People perceive that global companies have a strong influence of social well-being. So, global brands have the special duty to tackle social issues. In fact, it is common for international brands to open a productivity sector focused on the

⁶⁶ Douglas H., John Q., and Earl L. T, (2004) *How global brands compete*. Harvard Business Review Magazine. Link to the article: www.hbr.org/2004/09/how-global-brands-compete

⁶⁷ Douglas H., John Q., and Earl L. T, (2004). *How Consumers Value Global Brands*. Harvard Business Research. Link to the article: www.hbswk.hbs.edu/item/how-consumers-value-global-brands

sustainability (especially for clothes firms) or other environmental problems. In the same way many other brands tackle other problems such as social issues or poverty. As a matter of fact, the discussion about branding cannot be considered a separate problem from culture. The global consumer culture and local consumer culture's analysis did in the previous chapters put a stress on the importance of the cultural meanings' for create a strong brand identity ⁶⁸. Furthermore, the fact that brands are associable with the emotional sphere of the consumers, make clear the importance of creating marketing campaigns that transfer values that are universally recognizable or at least meanings that cannot be offensive or hurt the sensibility of a certain segment of public.

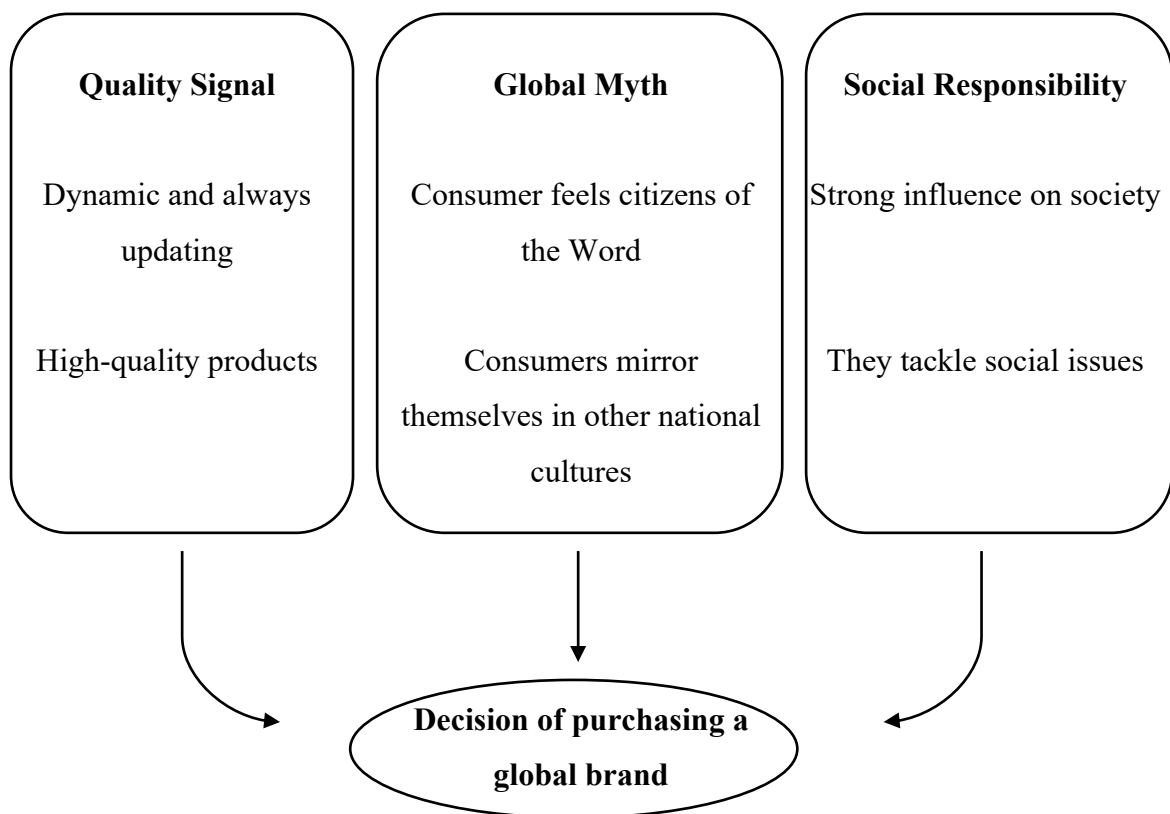


Table 3 - Global brands framework on purchasing decision by global consumers

⁶⁸ Steenkamp, J.B. (2019), *ibid.*

4.2 From Global to Glocal: “Think global, act local”

As analysed in the previous section, branding-related activities emphasise the role of consumers and their attitude toward global firms. From one hand, globalization transformed the scenario and created a vast target of people whose characteristics and taste are similar. On the other hand, brands are changing the game and shaping a global consumer culture ⁶⁹. As big companies have spread around the globe, people started to feel part of a unique stage and a new phenomenon of global consumer culture acculturation started. However, even if scholars have highlighted common characteristics among consumer around the globe, successful companies have always kept attention on the importance of respecting the diversity between cultures and reshape some of their products according to local tastes. Firstly, in this section we will analyse the main characteristics and values that are shared between global consumers. Then, we will focus on localization campaign and how global firms handle to obtain the best results possible for local markets, maintaining their global identity.

In 2021, Euromonitor international, the world's leading independent provider of strategic market research, created a data analysis in which have analysed common and shared values between global consumers. Hereby a summary of the most relevant points ⁷⁰.

⁶⁹ Interbrand International Official website. *Approach*. Link to the website: www.interbrand.com/approach/

⁷⁰ Westbrook G., Angus A., (2021). *Top 10 Global Consumer Trends 2021*. Euromonitor International. Link to the website: www.go.euromonitor.com

- Global consumers care beyond revenue: Consumers demand that companies care beyond revenue, and they no longer perceive businesses as profit-driven entities for a more sustainable way of producing for a better future.
- Global consumers are craving for convenience and want to carefully plan the purchases: Businesses are under pressure to rapidly adapt their operations to develop a resilient customer experience while maintaining convenience.
- Global consumers love outdoor activities and nature related products: Businesses incorporated advanced health measures and moved events outside.
- Global consumers are digital, and they make massive use of social networks, as well as online shopping: Businesses can integrate virtual processes into their physical spaces to give consumers who prefer to stay home the comfort to venture out instead.
- Global consumers play with the time and look for flexibility: Businesses should provide solutions that address the consumer desire to maximise time.
- Global consumers are rebellious and often go against governments: Companies can cater to the Restless and Rebellious via more precise marketing on social media and gaming.
- Global consumers are obsessed with safety and wellness: Companies should implement enhanced safety measures and innovations that target concerns to reassure consumers.
- Global consumers are seeking for balanced and self-improved life: Businesses must provide products and services that support resiliency for mental wellbeing.
- Global consumers are critical, cautious and frugal: Companies should pivot towards value-for-money propositions, offering affordable options without sacrificing quality.

Figure 10 - Global Consumer Trends 2021, Source: Euromonitor International

These trends are common between consumers all-over the globe and can be used by global companies to create engaging marketing campaigns. The fact that nowadays we can find common characteristics between consumers have been largely influenced by globalization and new technologies. Furthermore, the Covid-19 pandemic has accelerated technologic innovation and progress, creating an even more homogeneous groups of consumers, who share the same consumption needs, albeit the geographic distance ⁷¹. So, the discussion about the existence of a ‘common village’ ⁷² in which consumers share same interests and purchase intentions has

⁷¹ Young K. (2021) *The impact of Shinsekai group acquisition on Korean eBay e-commerce activities [Original in Japanese]*. Euromonitor International. Link to the article: <https://blog.euromonitor.com/>

⁷² Marshall H. (1962) *The Gutenberg Galaxy: The Making of Typographic Man*. University of Toronto Press

been an inspiration for marketers, whose aim was to expand their business with cross-cultural purchasers. However, since the beginning of the 21st century, this discussion has been extended and managers started to ask themselves: ‘*Is that enough to consider the market as a global village?*’. Despite undeniable common trends and the born of a consumer culture to be considered as ‘global’, CEO and managers started to increase their awareness towards local markets. As a matter of fact, in 2000 CEO of Coca-Cola, Douglas Daft, firstly announced the new company’s strategy “Think global, go local”, which aim was to guarantee greater flexibility, responsiveness, and local sensitivity ⁷³.

4.3 Glocal Consumer Culture

Theoretically this vision can be considered as a point of touch between global and local markets, and so this is often called by scholars ‘Glocal Consumer Culture’. Based on the definitions and strategies related to Global Consumer Culture and Local Consumer Culture, we can define Glocal Consumer Culture (GLCC) as a cultural entity between Global Consumer Culture and Local Consumer Culture. GLCC is not linked to a single country and refers to shared values, brands, and symbols between consumer, whose cultural ethnocentrism is a driver for defining their preference in products which are differentiated and adapted to meet local language, values, and symbols’. As a result, glocal marketing strategies reflect the idea that global marketing strategies should be integrated with the recognizing of local needs and related issue. In few words, marketer should act also locally to be successful globally ⁷⁴. This approach results to be largely used between famous and successful companies, thanks to globalization societies have changed from an economic, social, democratic, behavioural point of view to a global level, yet without giving up traditions and localism ⁷⁵. Accordingly, many global firms started to open foreign branches to better target consumer and adapt to a local scenario. For example, Coca-Cola Company headquarters are settled in Atlanta, but it has more than 111 office locations

⁷³ Schuiling, I. (2001). *Think local-act local: is it time to slow down the accelerated move to global marketing?* Symphonya. *Emerging Issues in Management*, (1), 83-87.

⁷⁴ Kjeldgaard, D., & Ostberg, J. (2007). *Coffee grounds and the global cup: Glocal consumer culture in Scandinavia*. *Consumption Markets & Culture*, 10(2), 175-187.

⁷⁵ Foglio, A., & Stanevicius, V. (2006). *Scenario of glocal marketing as an answer to the market globalization and localization. Part I: Strategy scenario and market*. *Vadyba/Management*, 1(10), 26-38.

across 49 countries ⁷⁶. The next session will analyse the glocal marketing strategies and their differences with local and glocal ones, giving some concrete examples about global brands that adapt their products to local markets.

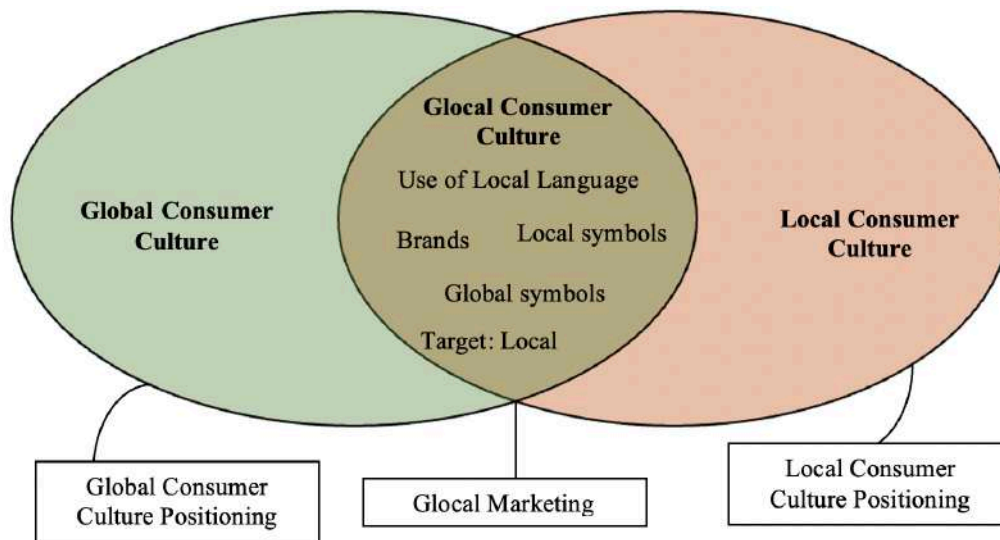


Figure 11 - Glocal Consumer Culture, theoretical frame work

4.4 Glocal Marketing strategies

Using a glocal marketing strategy means to standardize some core elements and localise others. In other words, it could be considered as a compromise between domestic and global market. In 2007, Foglio identified five characteristics for glocalization strategy⁷⁷:

- It is a way to implement globalization and localization strategies in a more effective way.
- It is a system to approach the local market without losing firm's international identity.
- It is a way to stay strongly rooted in a local reality, understand local consumers' needs and behaviour.

⁷⁶ Craft International Official Website. *The Coca-Cola Company is headquartered*. Link to the website: <https://craft.co/the-coca-cola-company/locations>

⁷⁷ Foglio, A. (2004). *Il marketing globale. Prodotti, alleanze, strategie per il mercato globale* (Vol. 574). FrancoAngeli.

- It is a strategy that consent the firm to strategically plan on local and global level.
- It allows the company to arrive in optimum way both on global and local market.

As a matter of fact, glocal marketing strategies provide a global offer such as the idea of a brand, of a service or a product, considering local related issues ⁷⁸. In 2010, Dumitrescu and Vinerean summarized the main differences between global, local and glocal strategies in the following table ⁷⁹:

Global Strategy	Local Strategy	Glocal Strategy
<ul style="list-style-type: none"> • Undifferentiation and convergence in customer preferences and income across target countries with economic development and trade • Takes into account mass demand • Globalism • Quantity • International brand awareness • Cost benefits from standardization • Falling costs of trade with greater globalization 	<ul style="list-style-type: none"> • Differentiation - differences in customer preferences and income across target countries • Takes into account specific demand • Localism • Quality and values • Local brand recognition • Competition from both successful domestic products and international brands 	<ul style="list-style-type: none"> • Utilizing global experiences or a global brand name, and differentiating the offer in order to appeal to local markets • Operates within a global market and local market niches • Integrating both globalism and localism • Integrating quality and values in a product, that gets sold in large quantities • High notoriety of the brand

Table 4 - Differences between global, local and global marketing strategies. Source: Dumitrescu, Vinerean (2010)

From brand perspective, corporation started to collaborate with local partners to create tailored marketing campaigns. In addition, glocal marketing strategies can help global brands to gain more share and consumer niches. In fact, thanks to glocal marketing campaigns,

⁷⁸ Dumitrescu, L., & Vinerean, S. (2010). *The glocal strategy of global brands. Studies in Business and Economics*, 5(3), 147-155.

⁷⁹ Dumitrescu, L., & Vinerean, S. (2010). *Ibid*

consumers feel that brand are relevant for them and tailored to their needs ⁸⁰. Accordingly, to the kind of industry and product, there are companies that prefer to adapt their products in relation to the consumers' taste, maintaining unaltered their communication strategy (promotion, advertisement, language). On the contrary, others prefer to sell the same product worldwide, adapting only their communication strategy to local markets.

	Standardized Communication	Localized Communication
Standardized Product	Global Strategy Unique Message Unique Product	Glocal Strategy Adapted Message Unique Product
Localized Product	Glocal Strategy Unique Message Adapted Product	Local Strategy Adapted Message Adapted Product

Table 5 - Alternative in global marketing. Source: Dumitrescu, Vinerean (2010). Adapted from Schiffman and Lazar Kanuk ⁸¹

Concretely speaking, international brands such as McDonald's, Starbucks, KFC, Tesco, Nokia, Ford, Taco Bell, Coca Cola, Whirlpool, Disney, Gillette, and many others, decided to adopt glocal marketing strategies for their businesses ⁸². As follow, we will analyse two cases for global companies and their global marketing strategy in Japan.

⁸⁰ Kotler, P. (2016), *Ibid*

⁸¹ Schiffman L. and Lazar Kanuk L. (2009). *Consumer Behavior*, New Jersey: Pearson Prentice Hall Publishing, pp. 471-472.

⁸² Case Study Clinic (2010). *Glocalization Examples – Think Globally and Act Locally*. Link to the article: <https://www.casestudyinc.com/glocalization-examples-think-globally-and-act-locally/>

Case Study 1 – Kit Kat



“In Japan, the Kit Kat isn’t just chocolate, it’s an obsession”. This is the first sentence of a famous article written in 2018 by Tejal Rao, a food journalist of The New York Times⁸³. It is evident that Kit Kat in Japan had a huge success, so scholars and managers started to ask themselves the reason behind such a triumph. Kit Kat is a brand of chocolate wafers that started to be produce in the Great Britain in 1935 and sold in Japan from 1973 by Rowntree. In 1988 Nestlé (Switzerland) acquired Rowntree and started its success in Japan from 1990. Currently Kit Kat in Japan is sold by Nestlé Japan. Kit Kat has been glocalized almost in every country in the world. However, Japan is the only country where Kit Kat has more than 300 flavors. In addition, it has become year-by-year a symbol for tourists that started to buy it as a Japanese souvenir⁸⁴. This is an example of a global company that using global marketing strategies, managed to become a real symbol for Japan.

In 2012 Nestlé broadcasted on Japanese television a Spot entitled 大人 (*otona*, translation: adult), for the promotion of a Green Tea Flavored Kit Kat. The spot show reflects in many aspects’ typical Japanese cultural attributes (use of Japanese language, scenario, actors, background music) but at the end it shows the well-known international slogan used by Nestlé

⁸³ Tejal R. (2018). *Big in Japan*. *New York Times Magazine*. Link to the article: <https://www.nytimes.com/interactive/2018/10/24/magazine/candy-kit-kat-japan.html>

⁸⁴ Sukhasvasti, O. (2020). *Consuming “Japan” through Chocolate and Coffee* (Doctoral dissertation, Waseda University).

“Have a break, have a Kit Kat!”⁸⁵. Despite the massive use of cultural references to Japanese culture, the brand assumes a relevant part and typical global communication techniques, such as soft selling, are largely used.

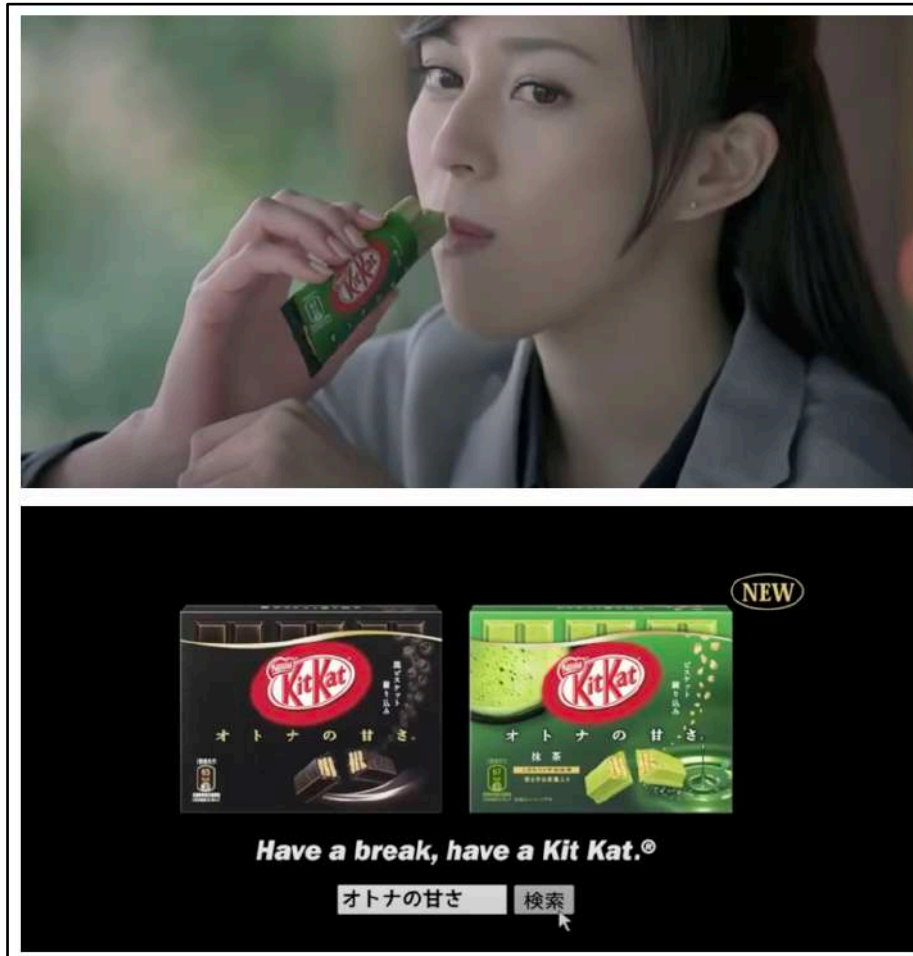


Figure 12 – Frames of Nestlé 'Otona' Broadcasted in Japan (2012)

The main characteristics of 'Nestlé- Otona' tv advertisement are summarized hereby:

⁸⁵ Saraswati, T. (2018, July). *Gender Representation and Cultural Value: The Comparison of Japanese and Indonesian Kit Kat Green Tea TV Commercials*. In International Conference on Language Phenomena in Multimodal Communication (KLUA 2018) (pp. 234-243). Atlantis Press.

Product (Industry)	Macha Kit Kat (Food)
Type of promotion	Television
Place of promotion/distribution	Japan
Spot Language	Japanese voices – Japanese/English for written parts
Specific Culture References	Yes
Style of Communication	Storytelling, Soft-Selling
Strategy	Glocal Marketing Strategy

Case Study 2 – McDonald’s

Another brand that is well-known for its glocal marketing strategies is McDonald’s, a fast-food chain with more than 2900 restaurants in Japan. McDonald’s established its Japanese branch in 1971 under the name of Japan McDonald's Holdings Co ⁸⁶. It is famous for the adaptation of its products to local markets and its strategy of communication. The role of the brand is still fundamental as well as its American identity which is an integrant part of its strategy. Hereby we compare the American and the Japanese McDonald’s menus, referring on the top selling products that are sponsored on the Japanese and American McDonald’s websites ^{87 88}.

McDonald’s America	McDonald’s Japan	Results
Big Mac	Big Mac	Present on both menus with the same name
Quarter Pounder	<i>No present</i>	American Menu’s exclusive
<i>No present</i>	Teriyaki McBurger	Japanese Menu’s exclusive
Egg McMuffin	Egg McMuffin	Present on both menus with the same name
Vanilla Cone (sweet)	Soft Twist (sweet)	Present on both menus with, different names
Happy Meal	Happy meal	Present on both menus with the same name
<i>No present</i>	Sokenbicha (drink)	Japanese Menu’s exclusive
Dr. Pepper (drink)	<i>No present</i>	American Menu’s exclusive

⁸⁶ McDonald’s Holding Japan Official Website. *History*. Link to the website: www.mcd-holdings.co.jp/en/history/

⁸⁷ McDonald’s America Official Website. Link to the website: www.mcdonalds.com/us/en-us/full-menu/drinks.html

⁸⁸ McDonald’s Japan Official Website [in Japanese], Menu. Link to the website: <https://www.mcdonalds.co.jp/menu/>

As far as this analysis is concerned, we can subdivide products in three main categories:

- Products that are present on both menus and under the same name (Big Mac, Egg McMuffin, Happy Meal). These products are highly correlated to the McDonald's brand and sold in every country (and very often their name is a registered trademark). They embody the brand's global values and generally meet the taste of cross-cultural consumers.
- Products that are present on both menus but under different names (Vanilla Cone and Soft Twist). These products are almost the same in every country but change their name according to the market. This is mainly due to linguistic barriers, and it is done mainly for less-known products that need at least a linguistic adaptation.
- Products that are exclusive of one's menu (Quarter Pounder and Dr. Pepper for American, Teriyaki McBurger and Sokenbicha for Japanese). These products are sold in specific countries and meet the taste of a niches of local consumers. In the Japanese case, the presence of sauces (teriyaki) or drinks (茶 *cha*, tea) that are typical of the Japanese food culture are useful to match the brand name with local preferences and traditions.

To sum up, the previous analysis shows that tend to localize its products according to local preferences ⁸⁹. In addition, the same tendency can be seen in McDonald's style of communication. In 2016, McDonald's broadcasted on Japanese television an advertisement entitled 'American Texas', created for promoting a new hamburger.

⁸⁹ Glo Kolmakova, L. (2017). Glocalization Marketing Strategy of Mc Donald's Case Study: Turkey.



Figure 13 - Frames of McDonald's 'American Texas' Broadcasted in Japan (2016)

The spot can be considered an example of glocal marketing strategy because it includes strong references to the brand such as the slogan (i'm lovin'it) that are use worldwide, as well as cultural aspects that concern Japanese culture. For example, the language of the spot is Japanese, even though the American man who present the products speaks Japanese but with a strong foreign accent. In addition, American symbols and flag are mixed up with the presence of Japanese actors that once more define the target of this advertisement. The main characteristics of 'McDonald's – American Texas' tv advertisement are summarized hereby:

Product (Industry)	American Texas Burger, McDonald's (Food)
Type of promotion	Television
Place of promotion/distribution	Japan
Spot Language	Japanese/English voices – Japanese/English for written parts
Specific Culture References	Yes (both Japanese and American)
Style of Communication	Engaging song on the background, Soft-Selling
Strategy	Glocal Marketing Strategy

Part II: Nintendo and PlayStation: an empirical case study
Empirical Studies on Nintendo and PlayStation's advertisements for global
promotion strategies

5. An empirical study on PlayStation and Nintendo Advertising, the importance of symbols and different approaches

The videogame industry business is increasing daily and consequently it is attracting the attention of investors. Putting together the theoretical elements of the first part of the thesis, the aim of this section is to determine whether PlayStation and Nintendo advertising strategy can be considered global, glocal or local. Advertising is an important tool for promoting products and a play a vital role to inform the consumers. Furthermore, the nature itself of the advertising, whom duration is limited, makes it a complex challenge for marketing managers, who must carefully think about all those elements that should be adapted, localized, or kept unchanged to promote their products. Another objective of this research is to break down the core elements of Nintendo and PlayStation advertisement's strategy. As knowing how to implement and adapt culture in advertising is critical, the results of this research could be used as a font of inspiration for managers seeking to enter foreign markets and have a managerial impact on their business.

Incidentally, previous literature concerning this topic mainly regards the analysis of products others than videogames. The study of culture and culture differences for the realization of marketing campaigns and advertisements have always been a core topic among managers. Also, many of the current studies have analyzed the duality between global and local products, global and local marketing approaches. Among this research, Porter in 1986 first indicated that standandardizing certain products could bring competitive advantages ⁹⁰, while Steenkamp (2009) analysed the impact that glocal or local marketing campaigns could have on big brands. On the other hand, as a driver for the realization of this thesis, the 2010 research by Mohammad Shadab Khalil analyzed various approaches from Coca-Cola and classified its strategy ⁹¹. In this research professor Shadab Khalil introduced a third element of classification between glocal and local speaking about glocal products and glocal marketing strategies. Using certain models realized for the classification and evaluation of advertisements, he realized an evaluation of Coca-Cola and other firms in the food industry. This research aims to classify various elements of advertisements by PlayStation and Nintendo, adopting Mohammad Shadab Khalil's methodology and applying it on companies investing in the videogame industry.

⁹⁰ Porter in 1986

⁹¹ Khalil, M. S., Lin, J. Y. C., & Cheng, J. M. S. (2010). Glocalization of advertising strategy: A content analysis of television commercials.

5.1 Study design

The study found its basis on the selection of seven spots for Nintendo and seven spots for PlayStation published in Italy, the USA and Japan. Speaking about the previous literature we will make use of the Harris and Attour model⁹² that we modified to give a score to each element. Using the Whitelock and Rey's model we described each relevant component of the advertisement and classified it as global, glocal or local.

Our research considered all the products that have been published during the last year and has been conducted using those following inclusion criteria:

- Only products sold in all three countries (Italy, the USA and Japan) should be taken into consideration.
- The spots must have been broadcasted on national television *or* on companies' official local social network pages.
- Every advertisement must be taken from PlayStation and Nintendo official YouTube channels. So, only video coming from PlayStation, PlayStation Italia, PlayStation Japan, Nintendo, Nintendo Italia and Nintendo 公チャンネル (Nintendo Japanese official channel) have been taken into consideration.
- All the spots taken into consideration have been published within 12 months (20 August 2020 – 20 August 2021).
- The duration of the spot must not exceed 3 minutes.
- The considered advertisements are all launch trailers or revival trailers
- The product is exclusively sold for PlayStation (for PlayStation products) or for Nintendo (for Nintendo products).

Finally, the following exclusion criteria has been applied:

- All the games/products that are not published and sponsored by Nintendo or PlayStation, all third-party products or indie games have been excluded from the selection.
- Gameplay trailers, story trailers and commentaries have been excluded from the selection.

⁹² Harris, G. and Attour, S. (2003), *The international advertising practices of multinational companies: A content analysis study*, European Journal of Marketing, Vol. 37 No. 1/2, pp. 154-168. <https://doi.org/10.1108/03090560310454028>

Therefore, considering all the criteria listed above and analyzing all the products that Nintendo and PlayStation have published from the 20th of August 2020 to the 20th of August 2020, 7 products from Sony PlayStation and 6 products from Nintendo have been included in this research. Hereby the list:

PlayStation:

- 1) PlayStation 5 Console – November 2020
- 2) Marvel Spiderman: Miles Morales: November 2020
- 3) PS5 Dual Sense Cosmic Red and Midnight Black – May 2021
- 4) Ratchet and Clank: Rift Apart – June 2021
- 5) Ghost of Tsushima: Director's Cut – August 2021
- 6) Demon's Soul – November 2020
- 7) Returnal – April 2021

Nintendo:

- 1) Super Mario 3d World + Bowser Fury – February 2021
- 2) Zelda Skyward Sword HD – July 2021
- 3) Nintendo Switch Console (Summer Autumn Promotion) – October 2020
- 4) Monster Hunter Rise – March 2021
- 5) Game & Watch Console – June 2021
- 6) Animal Crossing New Horizon (Spring Promotion) – March/April 2021

The study should be classified as an empirical study, based on the observation of the spots listed above and their elements. All the conclusions classify qualitative empirical evidence that are analyzed following well-known models for the evaluation of advertisements.

5.2 Methodology

The following research has been conducted by using a modified version of Harris and Attour model. Harris and Attour created an analysis on content media comparing advertisements from different countries and giving them a score based on the relevance and frequency of appearance of each element. They assign a maximum of 100 points according to the advertisement's level of adaptation. The score is so subdivided in the following way:

- Picture (maximum 40 points)
- Text (maximum 32 points)
- General Layout (maximum 10 points)
- Product portrait (maximum 6 points)
- Product Packaging (maximum 6 points)
- Colors of Advertising (maximum 3 points)
- Size of Advertising (maximum 3 points)

Accordingly, the more the score is high, the more the element of the advertisements have been adapted to fit the target culture. In addition, we will use an adapted version of the previously described model, adding a maximum of 16 points for the classification of Music and Sounds. This change has been done to meet the need of classifying music as a core element in videogame advertising. Following, the table with the complete classification and the criteria by which points are assigned:

(1) Picture		40
Viasual background	Local	10
	Different	20
Model, spokeperson	Local	5
	Different	10
Modifications	Minor	5
	Major	10
(2) Text		32
Headline	Same Language	3
	Translated/same meaning	6
	Different	10
Subhead	Same Language	2
	Translated/same meaning	3
	Different	6
Body text	Same Language	2
	Translated/same meaning	3
	Different	6
Slogan	Same Language	2

	Translated/same meaning	3
	Different	6
(3) General Layout		10
	Minor differences	5
	Major differences	10
(4) Product portrait		6
	Different in Size	1
	Different in number	1
	Replaced by Local	2
	Other differences	2
(5) Product packaging		6
	Different in Size	1
	Different in number	1
	Replaced by Local	2
	Other differences	2
(6) Colors of adv		3
	Color vs B/W	1
	Different color	3
(7) Size of the adv		3
	Original + extra	1
	Different Size	3
(8) Music and Sound*		16
Music	Local	5
	Different	10
Voice-over	Same Language	2
	Translated/same meaning	3
	Different	6

Table 6 - Content Analysis Mode (adapted) – Source Harris and Attour (2003)

As the points are given and keeping the same proportion of Harris and Attour, we classified the advertisements strategies as follow:

- From 1 to 38 points, Global.
- From 39 to 77 points, Glocal.
- From 78 to 116 points, Local.

Moreover, to understand the level of standardization of each country, specific elements from Whitelock and Rey's research⁹³ were investigated:

Story	The whole story of the commercial, describing what happens in the scenes
Character	The use of the same or a different character/spokesperson.
Length	The length of the commercial
Music	The type of music, evaluating if the music can be classified as similar or different
Setting	The type of visual background, evaluating if the background can be classified as similar or different
Caption	The level of adaptation of screen caption. If the caption is the same, they are considered globalized. If they are only translated, they are considered glocalized. If they are only translated, they are considered glocalized
Voice-over/dialogue	If there is any, the comparison of voices and dialogues to see the level of adaptation
Slogan	The final slogan, considering it as similar or different

Each of the previous elements has been analyzed and classified based on the following method:

- Local: Significant changes between the American, Japanese and Italian version. The main characteristics of the element are totally or significantly different.
- Glocal: The element shows some changes but maintains the same characteristics across the American, Japanese, and Italian version. For example, if the meanings of the captions are the same and these are only translated, captions will be classified as glocal.

⁹³ Whitelock, J. and Rey, J. (1998), "Cross-cultural advertising in Europe: an empirical survey of television advertising in France and the UK", *International Marketing Review*, 15(4), pp. 257-76.

- Global: The element does not show significant changes between the American, Japanese, and Italian version. The element can be defined as global if highly standardized.

As previously discussed, only video coming from PlayStation, PlayStation Italia, PlayStation Japan, Nintendo, Nintendo Italia and Nintendo 公チャンネル (Nintendo Japanese official channel) have been taken into consideration. In first instance and using the American YouTube Channel of each company, we checked which products were sponsored on all the three channels taken into consideration. After, we analyzed every single video from all the channels and for the considered period, finding which spot could be considered the corresponding for every channel. Finally, we carefully analyzed every advertisement to check whether the video fulfilled the inclusion criteria or not.

A second analysis has been conducted for the general classification of the spot using the Harris and Attur Model. For each product, every spot was analyzed watching the American, the Italian and Japanese version in sequence, one time for every aspect taken into consideration (Picture, Text, General layout, Product Portrait, Products Packaging, Colors of the advertisement, Size of the advertisement and Music/Sounds). Then, the points for each element were assigned. The full points assignation scheme is available in the Appendix 1.

Finally, the analysis of the single elements and using the Whitelock and Rey's model where conducted. In this case, every spot of each product was analyzed and described as in the Appendix 2. After, similarities and differences were underlined and each element were classified as global, glocal or local.

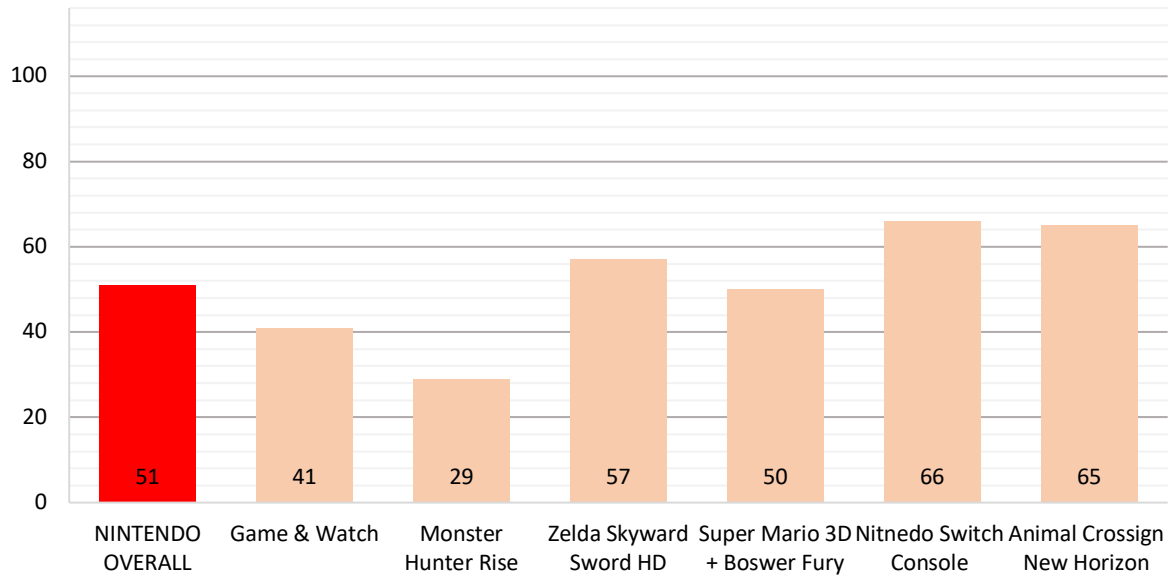
5.3 Results

5.3.1 Nintendo

General Classification (Harris and Attur)

As the results are concerned, the scores must be considered quite homogenous with an arithmetic average of 51, a minimum of 29 (Monster Hunter Rise) and a maximum of 66 (Nintendo Switch Console). Hereby, a graph showing the results and the points distribution.

Nintendo - (Score - Harris and Attour model, 2003)

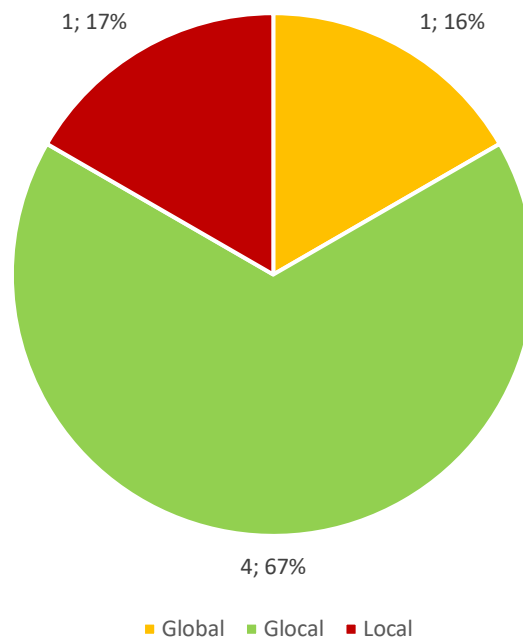


According to the results, Nintendo adopt a marketing strategy that can be defined as **Glocal** when speaking about product sold on the American, Japanese and Italian Markets. Most specifically, the major part of the points was assigned where speaking about text, picture, or music. On the other hand, colors, product size and packaging are highly standardized among countries. The specific assignation of the points can be found at the Appendix 1.

Analysis of the single elements (Whitelock and Rey)

The analyses of the single elements using the Whitelock, and Rey's showed quite homogenous results in comparison to the previous general classification. In fact, story, characters, setting, caption and voce-over/dialogue are hereby classified as glocal. On the other hand, certain elements such as slogan, music and length are classified global or local. Follows the specific discussion of the results.

Story - Nintendo

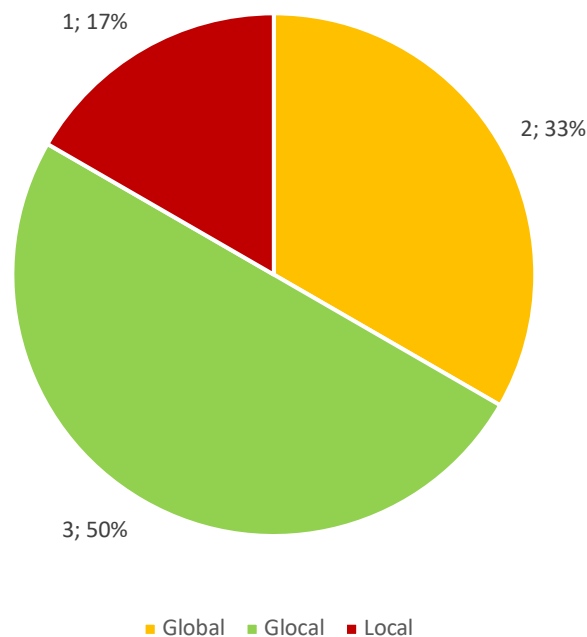


As far as the story is concerned, Nintendo tend to mostly glocalize its advertisements. Speaking about percentages, the 67% of spots that have been analyzed in this research have stories that are similar in terms of content but different as show some typical aspects of the target culture. In addition, we had the 17% of the stories that have been localized, being almost identical among the countries taken into consideration, and the 16% that have been localized and so totally different one another.

Concerning the same product, many of Nintendo's advertisements show stories that are similar one another but maintain some singular aspects that are peculiar to the country where the spot has been broadcasted. For example, in the spots promoting *Zelda Skyward Sword HD*, all the advertisements tell the story of young boys and girls who are spending their summertime while playing the game. However, typical aspects of the American summer such as camping differentiate the other spots in which, on the other hand, the young are playing while relaxing at the park (Italian version), or in a modern Japanese room with balm crickets in the background.

To sum up, these differences categorize as **glocal** the use of story in Nintendo's advertisements. The detailed analysis can be found in the Appendix 2.

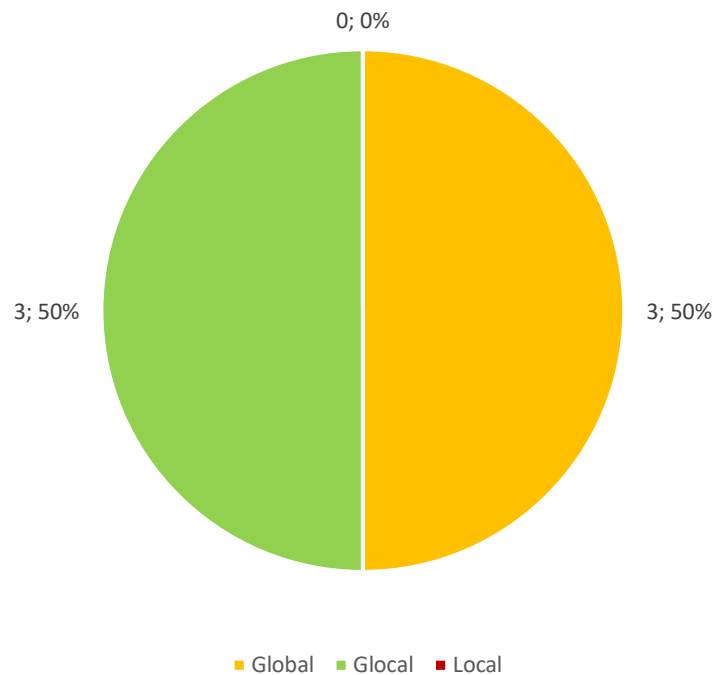
Characters - Nintendo



Speaking about characters, Nintendo glocalize the most with 50%, while globalized and localized characters are respectively 33% and 17%. This is mainly due to the fact that characters mainly belong to the same category (children, youngest, adults and more) and usually act in the same behavior. In contrast, they show some peculiar aspects of the respective cultures and usually if Japanese persons are the main characters for the Japanese version of the spot, the same happens with the Italian and American ones where respectively Italians and Americans are mostly depicted. Also, Nintendo make often use of local spokespersons such as local stars or actors. The fact that the 33% of characters can be classified as global is because in these occasions the spot showed mainly frames coming from gameplay and because of the high level of product standardization, the characters where the same.

To sum up, we can classify characters in Nintendo's advertisement as **glocal**. The detailed analysis can be found in the Appendix 2.

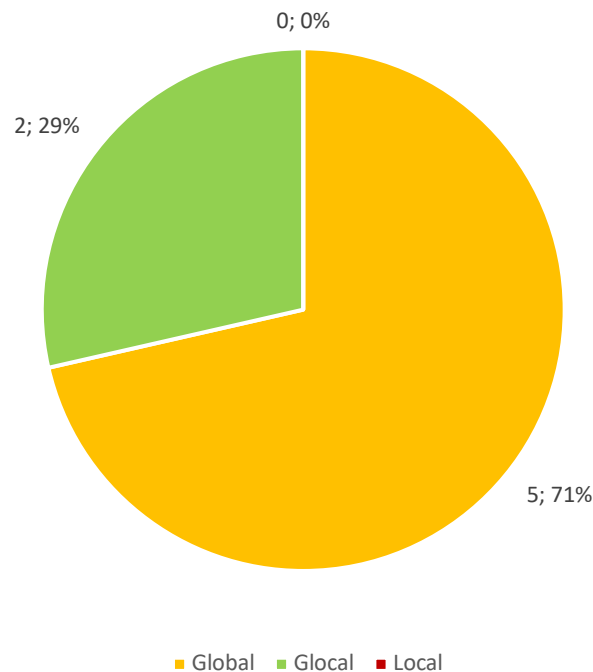
Length - Nintendo



Length did not show significant variations among the spots. Consequently, the 50% of the advertisements had a duration that were the same and so could be defined global, the other 50% had variations that were not significant. The difference in the duration of the spots were mainly due to some additional frames to the original version or some additional information in accordance with the local laws. However, the nature itself of the kind of this spots usually admit a duration between 0:30 and 3:00 minutes and all the spots' durations have been registered as quite homogeneous.

To sum up, we can classify characters in Nintendo's advertisement as both **glocal** and **global**. The detailed analysis can be found in the Appendix 2.

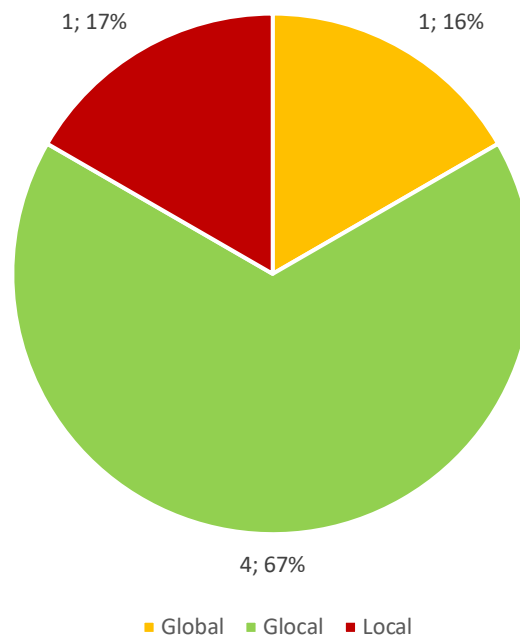
Music - Nintendo



Music is the only element for Nintendo that according to this analysis could be considered as global. In fact, the 71% of spots used the same music, while the remaining 29% used similar music or the same but edited. Speaking about the music that Nintendo uses for its advertisements, mainly original soundtracks from the games are used for the aim of the promotion. Only in few cases the music where different and if so, it belonged to the same category or it was the same but slightly modified according to local tastes.

To sum up, we can classify music in Nintendo's advertisement as **global**. The detailed analysis can be found in the Appendix 2.

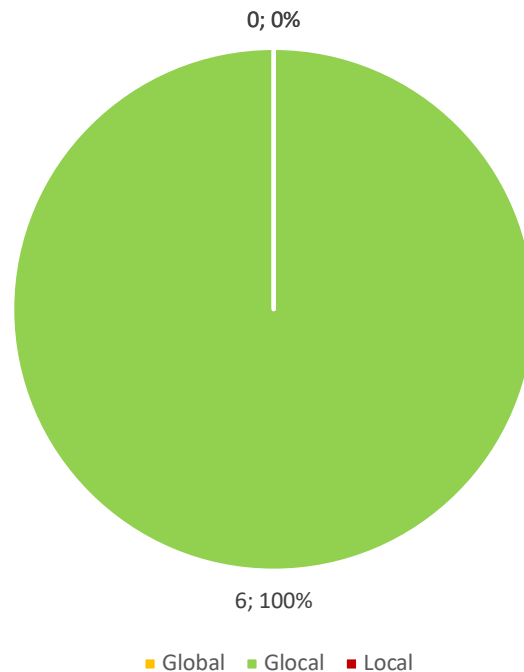
Setting - Nintendo



As far as setting is concerned, most of the spots can be considered glocal (67%), the rest of the advertisements showed a local (17%) and global setting. Accordingly, a major part of the settings belonged to the same category (same room, place, or situation) but with slight differences that depends on the target culture. So, it can happen that the spots depict the same situation but with some differences such as furniture, accessories, or other objects. Sometimes it happens that the same situation is depicted but with some differences in the character's approach or in the environment response.

To sum up, we can classify setting in Nintendo's advertisement as **glocal**. The detailed analysis can be found in the Appendix 2.

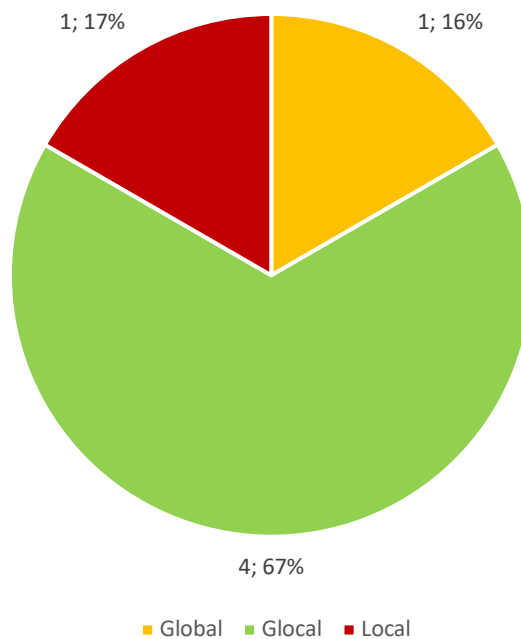
Caption - Nintendo



The results of the research showed a high tendency of glocalizing captions for Nintendo. In fact, all the spots analysed (100%) show captions that are glocalized. When speaking about glocalized captions we refer to the same written parts of the spot but translated in the language of the target market. Furthermore, it happens that Nintendo make use of the same font or the same play of words to promote its products. In addition, many captions are written in English in all the three versions of the spot, especially when speaking about easy English sentences such as the date of release.

To sum up, we can classify caption in Nintendo's advertisement as **glocal**. The detailed analysis can be found in the Appendix 2.

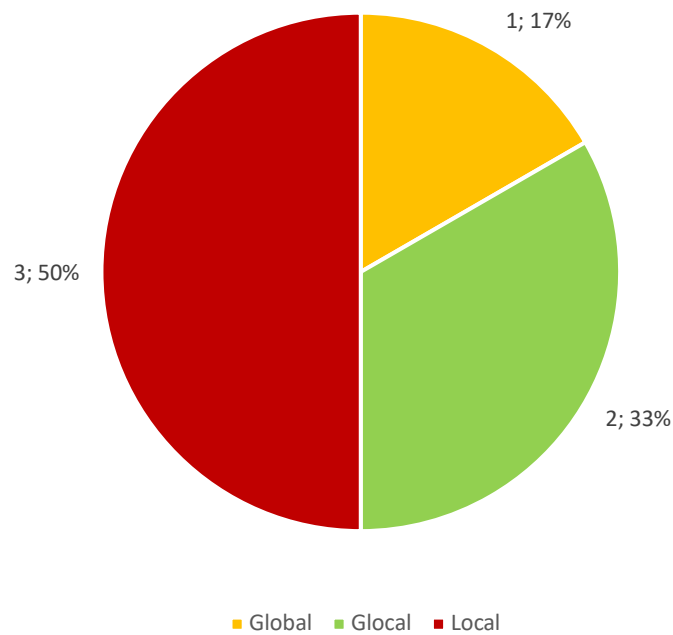
Voice-over/Dialogue - Nintendo



Similarly, to caption but in a less predominant way, voice over and dialogues are mainly glocalized in Nintendo's advertisements. In fact, in the 67% of cases voice over and dialogues were glocalized, while the 17% localized and the 16% globalized. Concretely, the narrators of all the versions of the spots tend to translate the voice-over in their language. On the other hand, it happens those dialogues play a vital role in the promotion, with characters that often have dialogues that are formally different but with very similar or identical messages.

To sum up, we can classify voice-over and dialogues in Nintendo's advertisement as **glocal**. The detailed analysis can be found in the Appendix 2.

Slogan - Nintendo



The last analysis has been about slogans, and it showed a relevant differentiation among countries. In fact, in the 50% of the analysed spots slogans were localized, while in the 33% of cases glocalized and in the 17% of cases globalized. In detail, in the American spots the recurrent slogan was “That’s my way to play”, while in the other versions the slogan was mainly substituted with animations showing the logo of Nintendo. Conversely to the American one, the Japanese and the Italian version did not show to have a unique slogan.

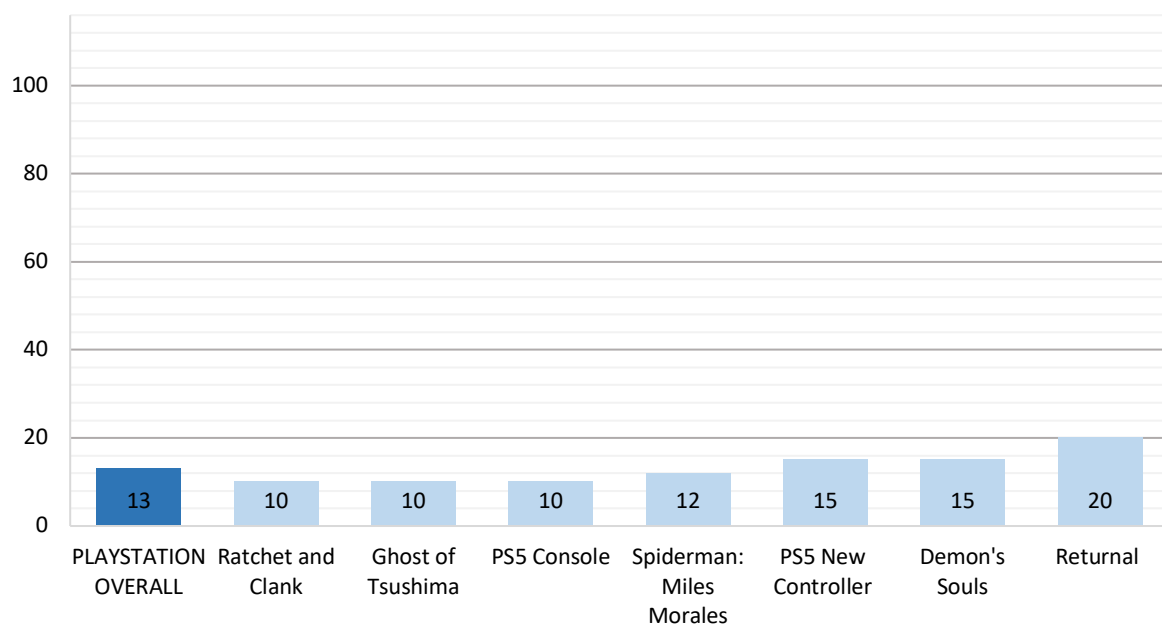
To sum up, we can classify slogans in Nintendo’s advertisement as **local**. The detailed analysis can be found in the Appendix 2.

5.3.2 PlayStation

General Classification (Harris and Attur)

According to the general classification and as in the following graph, for the analyzed period and products, Sony PlayStation marketing can be defined as global. In fact, the arithmetic average of the spots was 13 points, with a maximum of 20 points and a minimum of 10 points.

Sony Playstation (Score - Harris and Attour model, 2003)



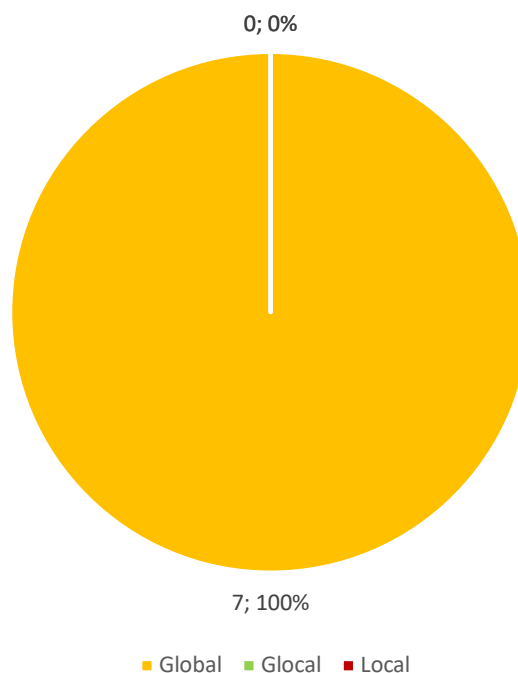
According to the general classification and as in the following graph, for the analyzed period and products, Sony PlayStation marketing can be defined as global. In fact, the arithmetic average of the spots was 13 points, with a maximum of 20 points and a minimum of 10 points. According to the results, Sony PlayStation adopt a marketing strategy that can be defined as **Global** when speaking about product sold on the American, Japanese and Italian Markets. Most specifically, all the parts concerning picture, music, and other elements were highly standardized. The only element to be slightly adapted were texts but also in this case the use of English language was massive, showing various part in common among all the versions of the

spot. Eventually, colors, product size and packaging are highly standardized among countries. The specific assignment of the points can be found at the Appendix 1.

Analysis of the single elements (Whitelock and Rey)

The analyses of the single elements using the Whitelock, and Rey's showed quite homogenous results in comparison to the previous general classification. In fact, almost all the elements as exception of captions have been classified as global. Follows the specific discussion of the results.

Story - PlayStation

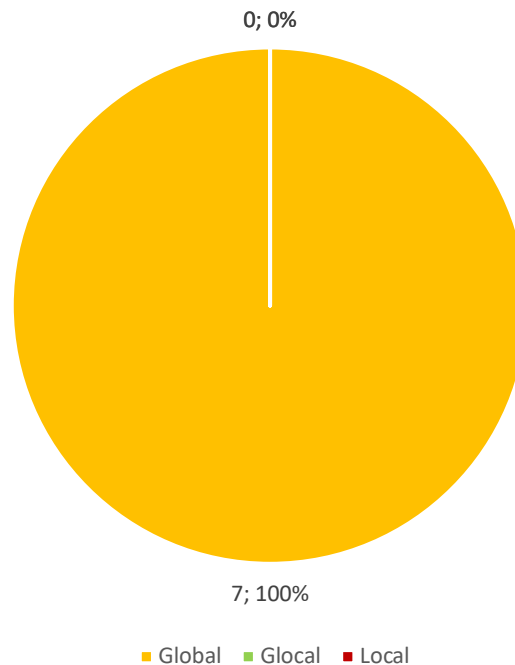


Predominantly, this research showed that PlayStation tend to highly standardize its advertisements when speaking about story. In fact, the 100% of the spots that have been analyzed showed identical stories and, in many cases, identical images among all the versions. Furthermore, not only the in-game footages showed in the spots are the same, but also the in-live footages showing actors are the same. In addition, a massive use of computer effect added to the original frame have been conducted in contrast to a less relevant presence of specifi

references to one culture rather than another. So, the spots face themes that are generic and mostly fantasy/invented situations.

To sum up, we can classify slogans in PlayStation's advertisement as **global**. The detailed analysis can be found in the Appendix 2.

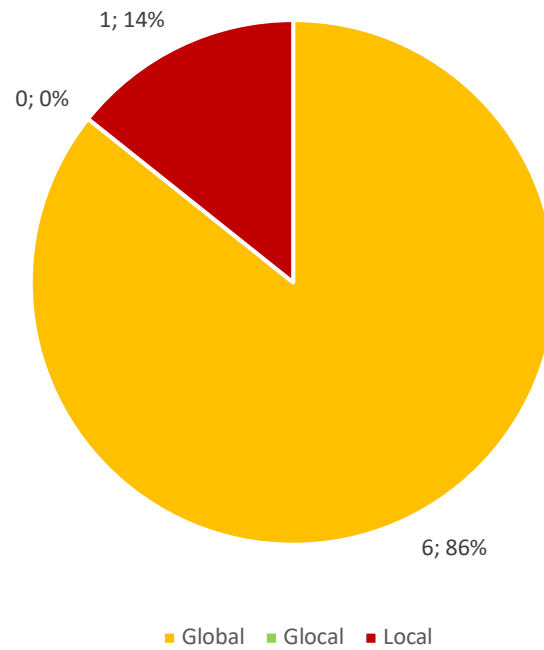
Characters - PlayStation



In the same way as stories, the research showed that PlayStation makes use of the same characters when promoting its products. Accordingly, usually American, or western-looking people are the main actors of the advertisements, and the same scenes are showed. In addition, when occurs, the same in-game footages are showed, giving to all the spots of different markets a homogeneous aspect.

To sum up, we can classify characters in PlayStation's advertisement as **global**. The detailed analysis can be found in the Appendix 2.

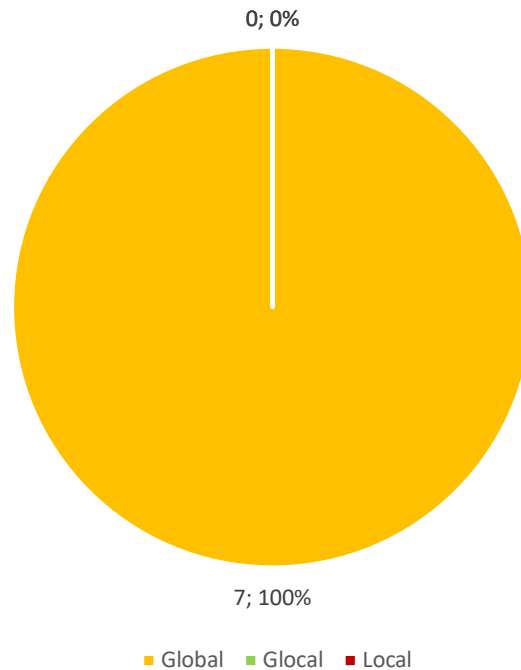
Length - PlayStation



The analysis of length when speaking about PlayStation’s advertisements showed the tendency of keep the same duration of the spots among all the versions. In fact, in the 86% of cases length can be classified as global. It happens that in the Japanese version additional frames showing regulations from the local authorities are showed but these do not affect the duration of the spots. So, the images are identical and coordinated, the advertisements have the same length.

To sum up, we can classify length in PlayStation’s advertisement as **global**. The detailed analysis can be found in the Appendix 2.

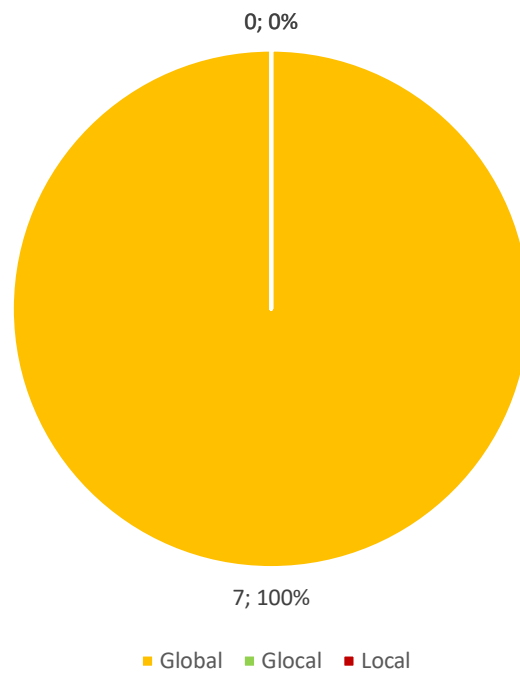
Music - PlayStation



As far as music is concerned, also in this case PlayStation showed a high level of standardization with the music. In fact, the 100% of the spots showed to have the same music among spot versions. Furthermore, mainly music taken from the original soundtrack of the game or composer are used in these advertisements.

To sum up, we can classify music in PlayStation's advertisement as **global**. The detailed analysis can be found in the Appendix 2.

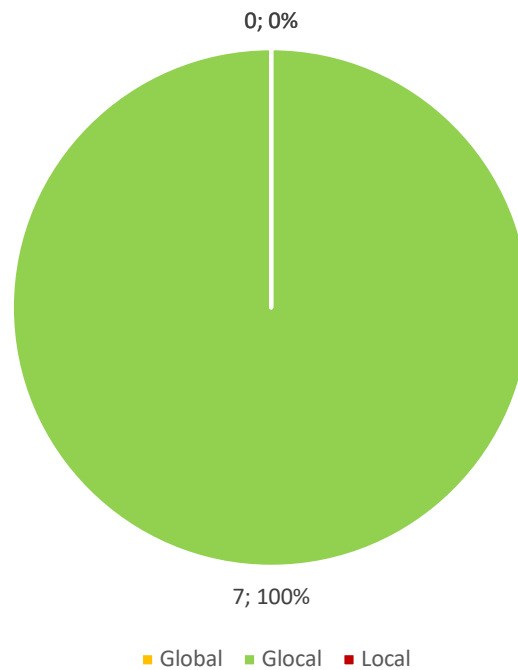
Setting - PlayStation



Because Sony tends to highly standardize images in its advertisements, also in this case settings can be considered the same among all the version of the spots. Accordingly, in the 100% of the analyzed spots the setting was the same and generally did not recall to any cultural referment. PlayStation usually make use of fantastic settings that are complementary to the story told in the advertisement. So, the same images are used, and the visual aspect of the setting can be considered global.

To sum up, we can classify setting in PlayStation's advertisement as **global**. The detailed analysis can be found in the Appendix 2.

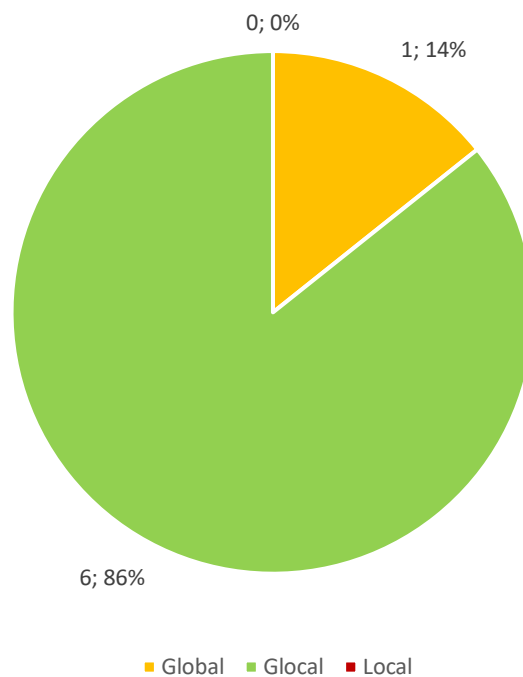
Caption - PlayStation



As far as caption is concerned, PlayStation glocalized in the 100% of the considered cases their written parts. More specifically, the meaning of the written parts was the same but the language that were used were the one of the target markets. Many captions are written in English in all the tree versions of the spot, especially when speaking about easy English sentences such as the date of release.

To sum up, we can classify captions in PlayStation's advertisement as **glocal**. The detailed analysis can be found in the Appendix 2.

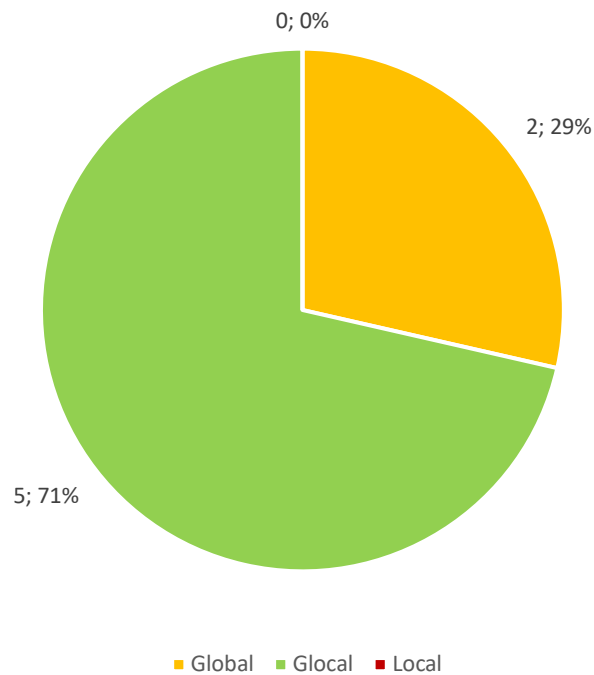
Voice-over/Dialogue- PlayStation



Speaking about voice-over and dialogues we have observed that PlayStation mainly adapt to the local language the spoken parts of the advertisements. In fact, we have registered that in the 86% of cases, voice-over and dialogues were glocalized. This means that those spoken parts were translated but maintained the same meaning across all the versions of the spot. In addition, in one case (14%) the same language (English) has been used.

To sum up, we can classify voice-over and dialogues in PlayStation's advertisement as **glocal**. The detailed analysis can be found in the Appendix 2.

Slogan- PlayStation



Finally, the analysis of slogans in Sony’s advertisements has been conducted. As far as slogans are concerned, we have registered that in the 71% of the cases slogans were glocalized, making less relevant modifications among all the three versions. In the 29% of cases slogan were globalized and so remained unaltered within all the versions of the spot. For example, when speaking about the famous PlayStation 5 slogan “Play Has No Limits”, the same slogan was used but in certain cases were adapted. In fact, in the Japanese version of the spots the slogan “Play Has No Limits” was proposed together with a Japanese version of the slogan “遊びの限界を超える” (Asobi no genkai wo koeru).

To sum up, we can classify slogan in PlayStation’s advertisement as **glocal**. The detailed analysis can be found in the Appendix 2.

5.4 Discussion, Limits and Conclusions

As we have seen in the previous section, as far the analyzed advertisements are concerned, Sony settled its marketing position strategy as global, while Nintendo's strategy can be defined as glocal. The first analysis conducted by using the Harris and Attour model have shown a sensitive difference among these two Japanese firms. However, analyzing every single element of the spots, some points in common can be found. On the other hand, other elements are completely different. In this section the results and limits of this research will be discussed, proposing a plausible interpretation of the collected data and possible managerial implications.

With a score of 51/116 Nintendo positioned itself as glocal, while Sony settled itself as global with a score of 13/116. From this point of view, a first and preliminary analysis can be conducted. The first element that jumps out analyzing PlayStation advertisements is the high level of standardization of images used in the spots. In fact, in many cases all the version of the same advertisement showed common characteristics and were so similar to be almost identical. In addition, we noticed the Sony's tendency of using images and videos without any specific cultural reference. Many of the spots that have been analyzed showed scenarios coming from fantasy worlds, the main driver of the story was the concept of majesty that permeate the entire spots. In this sense PlayStation makes use of images that are full of impact and can easily recall to Hollywood's blockbusters in the way that videos are edited. Consequently, PlayStation relies on a more standardized image of the brand that in this way can be easily associable to the trademark. The use of English, same characters or stories without specific cultural references categorize PlayStation among companies that strategically focuses on a global public. Also, the use of symbols (square, cross, triangle and circle) is a way to be impactful and transmit to the consumer a clear message in a very short span of time, by crossing cultural barriers. Due to the style of communication and the characteristics mentioned above, we can suppose that consumers would classify PlayStation as an international company, with probably some difficulties in identifying the country of the provenience (Japan). However, to confirm this pre-hypothesis, the conduction of further research (such as analysis on brand perception) should be taken into consideration.

Conversely, Nintendo tends to blink the eye to adaptation and modification according to local markets. Speaking about stories and the background of the spots, the "Big N" maintains the same flow of the narration but changes some specific parts according to the country where the spots will be broadcasted. More specifically, the type of setting and the thread of the story remain similar or the same (for example, when speaking about product whose target are young

adults, they are depicted in all the versions of the advertisement), but with sensitive changes. Therefore, the modern American living room with a large sofa and a wide-screen television proposed in the American version of the same product, becomes a friendly and small room with *tatami* and *byōbu* when speaking of the Japanese version. The element of adaptation always recalls objects and people that are popular among the segment of the public. In the same way, it can happen that the spokespersons of the promoted game change according to their local fame. Speaking about the products, both Nintendo and PlayStation highly standardize and propose the same packaging and the same good. This seems to be a necessary consequence of products and software whose development is mainly centralized in a unique headquarter. Hence, as far as the videogame market is concerned, we have registered an high level of standardization of the product and, where proposed, an high level of adaptation of the communication style.

Given the first analysis, Nintendo seems to be definable as glocal, while Sony as global. The same results were confirmed by the second analysis, the one conducted using the Whitelock and Rey model. As a matter of fact, whether Nintendo demonstrated to be glocal when speaking about story, characters, setting, caption, voice-over/dialogue, PlayStation was found to be global in most of the elements (story, characters, length, music, setting). However, what this research found out is that some elements tend to be globalized more by both the companies. The element that stood out is music, that resulted to be highly standardized both by PlayStation and Nintendo. This is likely to be a consequence to the fact that music must be considered fundamental speaking about brand identity. Having a jingle or a song that immediately reminds to the brand is a strategy used by all the firms analyzed previously. Duly, music is a core element in videogames advertisement and constitute a significant feature to create a message related to the brand. In a different manner, captions and voice-over/dialogues tends to be glocalized by both companies. So, the message and the dialogues that are proposed resulted to be the same but with adaptation according to the target language. Rather than the cultural adaptation of the written and spoken parts, videogames firm's tendency is to directly translate the same message or words into various idioms. Accordingly, we want to underline the importance of professional figures with deep understanding/knowledge of the language and the culture of the country where the products will be sold. In the same way, the linguistic adaptation seems to be essential for communicating with right message to the consumer. The same happened when slogans have been analyzed. Sony technique intended to propose the same slogan but adapted using the target language, while Nintendo created tailored slogans for each market.

To sum up, this research highlighted the importance of taking into consideration the culture and language of the various markets, even when speaking about companies that highly standardize their marketing strategies like Sony. The style of communication should be observed when creating a marketing campaign and likewise the peculiar characteristics of the single markets should be analyzed. Speaking about the videogame industry, the standardization of the products among markets brought to the adaptation of communication styles and images used during the promotion. However, we should consider that this research has been conducted considering two companies that are already leaders in their production sector and so results could differ when speaking about small and medium enterprises. Hence, the good reputation of Nintendo and PlayStation permitted to conduct marketing campaign whom elements were mainly globalized or glocalized even because their symbols and products results to be already recognizable inside the market. In other words, the more the power of the brand is strong, the more companies can propose standardized message across cultures.

Finally, the limits of this research should be considered. Despite the careful creation of inclusion criteria and the use of specific models for the analysis of the products, the research has been conducted by a single person with specific cultural influence and academic background, in some cases other people could encounter slightly different results according to the way models are interpreted. Secondly, to confirm the results of this research, further studies should be done. A research analyzing consumer behavior and brand perception towards PlayStation and Nintendo should be conducted. The discussion about culture and marketing is evolving and other frontiers are always ready to be discovered, it is so likely that in the next years we will have new and interesting outcomes.

6. Conclusions

The aim of this research was to give an extensive evaluation of PlayStation and Nintendo's cross-cultural marketing campaigns from a cultural point of view, considering various aspects of their advertisements.

The theme of how culture is involved in cross-cultural marketing has been discussed. To sum up, culture plays a big role and companies adopt various strategies according to markets and the kind of product they are promoting. Marketing managers and scholars have been discussing about this topic and various frames of research have been developed until now. Accordingly, the culture intersects to the concept of consume, creating a complex bond with consumers and the way they buy products. In this research we have underlined that marketing campaigns should be conducted depending on the target market and the kind of products. Speaking about culture and international consumers, three big subcultures of the 'culture of consume' have been discovered. With Local Consumer Culture we refer to a more conservative style of approaching foreign products, and speaking about the strategy of positioning, companies tend to highly localize their products or communication style. Conversely, with the concept of Global Consumer Culture, purchasers feel part of a unique world of consume in which they feel free to reach the modernity through sensitively standardized products. Many firms concerning global marketing strategies often sell their products by creating a strong brand image and breaking out local barriers by selling innovative and unique products. As a point of touch between Local and Global, this research proposed a third model, sustaining the latest theories on global marketing by which the duality global-local should be integrated. Hence, we introduced the topic of Glocal consumer culture and glocal marketing strategies that many well-known brands adopt nowadays. The level of standardization and adaptations vary from company to company, and it is strictly bounded to the industry and typology of product.

Speaking about Nintendo, PlayStation, and videogame market, we classified Nintendo as glocal and PlayStation as Global. However, the most significant discovery concerns the fact that both companies had common aspects when speaking about the adaptation of certain elements. Music resulted to be a pivotal element in recognizing one's brand and so tend to be standardized. On the other hand, voice-over, and text have been mainly translated into the target language by maintaining the same meaning. This means that despite the general classification, the careful analysis of each element should be conducted. Certain elements are directly linked to the brand and brand experience, and these could be considered as strategic to broadcast the

true meaning of the brand without adapting certain elements that permit the companies to better approach consumers from certain regions.

6.1 Managerial implications

Finally, the managerial implications of this research can be discussed. As we have seen in the previous sections, there is not a single right marketing strategy to enter in foreign markets. However, marketing managers should focus and think carefully about which style of communication and level of adaptation endorse to each market and target of consumers. In the case of videogame Japanese firms, we have registered the tendency of adopting glocal or global strategies to cross cultural barriers.

Furthermore, independently from the strategy one's company decide to adopt, it is important to keep in mind that culture should be considered. Making the right choice of standardization/localization could be decisive to transfer the real meaning of the brand worldwide. The discussion about global marketing and positioning strategies is tightly linked to globalization and other phenomena concerning culture. As people and market are changing, the topic of new strategies to engage more and more people from different cultures, is becoming pivotal for research and marketing managers. New ways of measure emotions and feelings will be probably highly considerate strategies in the next decades and the possibility of hiring professionals that can create engages stories and content should be taken into consideration by many companies. Speaking about that, the aim of Appendix 3 is to give a general framework about storytelling and neuromarketing and their use in the PlayStation and Nintendo's marketing campaigns. The topic of emotions and stories have been briefly discussed as a new perspective for marketers who seek for creating engaging cross-cultural marketing campaigns.

Finally, we want to remark the importance of knowing the culture and the language of the market where the company wants to settle its business. Despite globalization brought changes in consumer culture, creating what we have called a "global consumer", understanding different cultures still a decisive factor and a necessity to optimize company's resources.

Appendix 1 – General Analysis and Score

Nintendo

Zelda Skyward Sword HD					
Global (0-38)		Glocal (39-77)		Local (78/116)	
Total Score		57			
(1) Picture		25		40	
Visual background	Local	10	10		
	Different	0	20		
Model, spokesperson	Local	5	5		
	Different	0	10		
Modifications	Minor	0	5		
	Major	10	10		
(2) Text		18		32	
Headline	Same Language	0	3		
	Translated/same meaning	6	6		
	Different	0	10		
Subhead	Same Language	0	2		
	Translated/same meaning	3	3		
	Different	0	6		
Body text	Same Language	0	2		
	Translated/same meaning	3	3		
	Different	0	6		
Slogan	Same Language	0	2		
	Translated/same meaning	0	3		
	Different	6	6		
(3) General Layout		5		10	
Minor differences		5		5	
Major differences		0		10	
(4) Product portrait		0		6	
Different in Size		0		1	
Different in number		0		1	
Replaced by Local		0		2	
Other differences		0		2	
(5) Product packaging		0		6	
Different in Size		0		1	
Different in number		0		1	
Replaced by Local		0		2	
Other differences		0		2	
(6) Colors of adv		0		3	
Color vs B/W		0		1	
Different color		0		3	
(7) Size of the adv		3		3	
Original + extra		0		1	
Different Size		3		3	
(8) Music and Sound		6		16	
Music	Local	0	5		
	Different	0	10		
Voice-over	Same Language	0	2		
	Translated/same meaning	0	3		
	Different	6	6		

Super Mario 3D HD + Browser					
Global (0-38)		Glocal (39-77)		Local (78/116)	
Total Score		50			
(1) Picture		20		40	
Visual background	Local	10	10		
	Different	0	20		
Model, spokesperson	Local	5	5		
	Different	0	10		
Modifications	Minor	5	5		
	Major	0	10		
(2) Text		18		32	
Headline	Same Language	0	3		
	Translated/same meaning	6	6		
	Different	0	10		
Subhead	Same Language	0	2		
	Translated/same meaning	3	3		
	Different	0	6		
Body text	Same Language	0	2		
	Translated/same meaning	3	3		
	Different	0	6		
Slogan	Same Language	0	2		
	Translated/same meaning	0	3		
	Different	6	6		
(3) General Layout		5		10	
Minor differences		5		5	
Major differences		0		10	
(4) Product portrait		0		6	
Different in Size		0		1	
Different in number		0		1	
Replaced by Local		0		2	
Other differences		0		2	
(5) Product packaging		0		6	
Different in Size		0		1	
Different in number		0		1	
Replaced by Local		0		2	
Other differences		0		2	
(6) Colors of adv		0		3	
Color vs B/W		0		1	
Different color		0		3	
(7) Size of the adv		1		3	
Original + extra		1		1	
Different Size		0		3	
(8) Music and Sound		6		16	
Music	Local	0	5		
	Different	0	10		
Voice-over	Same Language	0	2		
	Translated/same meaning	0	3		
	Different	6	6		

Nintendo Switch Console (Summer Autumn Promotion)

Global (0-38) **Glocal (39-77)** Local (78/116)

Total Score **66**

(1) Picture		35	40
Visual background	Local	0	10
	Different	20	20
Model, spokesperson	Local	0	5
	Different	10	10
Modifications	Minor	5	5
	Major	0	10
(2) Text		19	32
Headline	Same Language	0	3
	Translated/same meaning	0	6
	Different	10	10
Subhead	Same Language	0	2
	Translated/same meaning	0	3
	Different	6	6
Body text	Same Language	0	2
	Translated/same meaning	0	3
	Different	6	6
Slogan	Same Language	0	2
	Translated/same meaning	3	3
	Different	0	6
(3) General Layout		5	10
Minor differences		5	5
Major differences		0	10
(4) Product portrait		0	6
Different in Size		0	1
Different in number		0	1
Replaced by Local		0	2
Other differences		0	2
(5) Product packaging		0	6
Different in Size		0	1
Different in number		0	1
Replaced by Local		0	2
Other differences		0	2
(6) Colors of adv		0	3
Color vs B/W		0	1
Different color		0	3
(7) Size of the adv		1	3
Original + extra		1	1
Different Size		0	3
(8) Music and Sound		6	16
Music	Local	0	5
	Different	0	10
Voice-over	Same Language	0	2
	Translated/same meaning	0	3
	Different	6	6

Monster Hunter Rise

Global (0-38) **Glocal (39-77)** Local (78/116)

Total Score **29**

(1) Picture		5	40
Visual background	Local	0	10
	Different	0	20
Model, spokesperson	Local	0	5
	Different	0	10
Modifications	Minor	5	5
	Major	0	10
(2) Text		15	32
Headline	Same Language	0	3
	Translated/same meaning	6	6
	Different	0	10
Subhead	Same Language	0	2
	Translated/same meaning	3	3
	Different	0	6
Body text	Same Language	0	2
	Translated/same meaning	3	3
	Different	0	6
Slogan	Same Language	0	2
	Translated/same meaning	3	3
	Different	0	6
(3) General Layout		5	10
Minor differences		5	5
Major differences		0	10
(4) Product portrait		0	6
Different in Size		0	1
Different in number		0	1
Replaced by Local		0	2
Other differences		0	2
(5) Product packaging		0	6
Different in Size		0	1
Different in number		0	1
Replaced by Local		0	2
Other differences		0	2
(6) Colors of adv		0	3
Color vs B/W		0	1
Different color		0	3
(7) Size of the adv		1	3
Original + extra		1	1
Different Size		0	3
(8) Music and Sound		3	16
Music	Local	0	5
	Different	0	10
Voice-over	Same Language	0	2
	Translated/same meaning	3	3
	Different	0	6

Game & Watch Console

Global (0-38) **Global (39-77)** Local (78/116)

Total Score **41**

(1) Picture		5	40
Visual background	Local	0	10
	Different	0	20
Model, spokesperson	Local	0	5
	Different	0	10
Modifications	Minor	5	5
	Major	0	10
(2) Text		15	32
Headline	Same Language	0	3
	Translated/same meaning	6	6
	Different	0	10
Subhead	Same Language	0	2
	Translated/same meaning	3	3
	Different	0	6
Body text	Same Language	0	2
	Translated/same meaning	3	3
	Different	0	6
Slogan	Same Language	0	2
	Translated/same meaning	3	3
	Different	0	6
(3) General Layout		10	10
Minor differences		0	5
Major differences		10	10
(4) Product portrait		0	6
Different in Size		0	1
Different in number		0	1
Replaced by Local		0	2
Other differences		0	2
(5) Product packaging		0	6
Different in Size		0	1
Different in number		0	1
Replaced by Local		0	2
Other differences		0	2
(6) Colors of adv		0	3
Color vs B/W		0	1
Different color		0	3
(7) Size of the adv		3	3
Original + extra		0	1
Different Size		3	3
(8) Music and Sound		8	16
Music	Local	5	5
	Different	0	10
Voice-over	Same Language	0	2
	Translated/same meaning	3	3
	Different	0	6

Animal Crossing New Horizon (Spring Promotion)

Global (0-38) **Global (39-77)** Local (78/116)

Total Score **65**

(1) Picture		25	40
Visual background	Local	10	10
	Different	0	20
Model, spokesperson	Local	0	5
	Different	10	10
Modifications	Minor	5	5
	Major	0	10
(2) Text		24	32
Headline	Same Language	0	3
	Translated/same meaning	0	6
	Different	10	10
Subhead	Same Language	0	2
	Translated/same meaning	2	3
	Different	0	6
Body text	Same Language	0	2
	Translated/same meaning	0	3
	Different	6	6
Slogan	Same Language	0	2
	Translated/same meaning	0	3
	Different	6	6
(3) General Layout		5	10
Minor differences		5	5
Major differences		0	10
(4) Product portrait		0	6
Different in Size		0	1
Different in number		0	1
Replaced by Local		0	2
Other differences		0	2
(5) Product packaging		0	6
Different in Size		0	1
Different in number		0	1
Replaced by Local		0	2
Other differences		0	2
(6) Colors of adv		0	3
Color vs B/W		0	1
Different color		0	3
(7) Size of the adv		0	3
Original + extra		0	1
Different Size		0	3
(8) Music and Sound		11	16
Music	Local	5	5
	Different	0	10
Voice-over	Same Language	0	2
	Translated/same meaning	0	3
	Different	6	6

Sony PlayStation

P55 Console					
Global (0-38)		Glocal (39-77)		Local (78/116)	
Total Score		10			
(1) Picture		0		40	
Visual background	Local	0	10		
	Different	0	20		
Model, spokesperson	Local	0	5		
	Different	0	10		
Modifications	Minor	0	5		
	Major	0	10		
(2) Text		8		32	
Headline	Same Language	3	3		
	Translated/same meaning	0	6		
	Different	0	10		
Subhead	Same Language	0	2		
	Translated/same meaning	3	3		
	Different	0	6		
Body text	Same Language	0	2		
	Translated/same meaning	0	3		
	Different	0	6		
Slogan	Same Language	2	2		
	Translated/same meaning	0	3		
	Different	0	6		
(3) General Layout		0		10	
Minor differences		0		5	
Major differences		0		10	
(4) Product portrait		0		6	
Different in Size		0		1	
Different in number		0		1	
Replaced by Local		0		2	
Other differences		0		2	
(5) Product packaging		0		6	
Different in Size		0		1	
Different in number		0		1	
Replaced by Local		0		2	
Other differences		0		2	
(6) Colors of adv		0		3	
Color vs B/W		0		1	
Different color		0		3	
(7) Size of the adv		0		3	
Original + extra		0		1	
Different Size		0		3	
(8) Music and Sound		2		16	
Music	Local	0	5		
	Different	0	10		
Voice-over	Same Language	2	2		
	Translated/same meaning	0	3		
	Different	0	6		

Marvel Spiderman: Miles Morales					
Global (0-38)		Glocal (39-77)		Local (78/116)	
Total Score		12			
(1) Picture		0		40	
Visual background	Local	0	10		
	Different	0	20		
Model, spokesperson	Local	0	5		
	Different	0	10		
Modifications	Minor	0	5		
	Major	0	10		
(2) Text		9		32	
Headline	Same Language	3	3		
	Translated/same meaning	0	6		
	Different	0	10		
Subhead	Same Language	2	2		
	Translated/same meaning	0	3		
	Different	0	6		
Body text	Same Language	2	2		
	Translated/same meaning	0	3		
	Different	0	6		
Slogan	Same Language	2	2		
	Translated/same meaning	0	3		
	Different	0	6		
(3) General Layout		0		10	
Minor differences		0		5	
Major differences		0		10	
(4) Product portrait		0		6	
Different in Size		0		1	
Different in number		0		1	
Replaced by Local		0		2	
Other differences		0		2	
(5) Product packaging		0		6	
Different in Size		0		1	
Different in number		0		1	
Replaced by Local		0		2	
Other differences		0		2	
(6) Colors of adv		0		3	
Color vs B/W		0		1	
Different color		0		3	
(7) Size of the adv		0		3	
Original + extra		0		1	
Different Size		0		3	
(8) Music and Sound		3		16	
Music	Local	0	5		
	Different	0	10		
Voice-over	Same Language	0	2		
	Translated/same meaning	3	3		
	Different	0	6		

PSS Dual Sense Cosmic Red and Midnight Black				
Global (0-38)		Glocal (39-77)		Local (78/116)
Total Score		15		
(1) Picture		0	40	
Visual background	Local	0	10	
	Different	0	20	
Model, spokesperson	Local	0	5	
	Different	0	10	
Modifications	Minor	0	5	
	Major	0	10	
(2) Text		15	32	
Headline	Same Language	0	3	
	Translated/same meaning	6	6	
	Different	0	10	
Subhead	Same Language	0	2	
	Translated/same meaning	3	3	
	Different	0	6	
Body text	Same Language	0	2	
	Translated/same meaning	3	3	
	Different	0	6	
Slogan	Same Language	0	2	
	Translated/same meaning	3	3	
	Different	0	6	
(3) General Layout		0	10	
Minor differences		0	5	
Major differences		0	10	
(4) Product portrait		0	6	
Different in Size		0	1	
Different in number		0	1	
Replaced by Local		0	2	
Other differences		0	2	
(5) Product packaging		0	6	
Different in Size		0	1	
Different in number		0	1	
Replaced by Local		0	2	
Other differences		0	2	
(6) Colors of adv		0	3	
Color vs B/W		0	1	
Different color		0	3	
(7) Size of the adv		0	3	
Original + extra		0	1	
Different Size		0	3	
(8) Music and Sound		0	16	
Music	Local	0	5	
	Different	0	10	
Voice-over	Same Language	0	2	
	Translated/same meaning	0	3	
	Different	0	6	

Ratchet and Clank: Rift Apart				
Global (0-38)		Glocal (39-77)		Local (78/116)
Total Score		10		
(1) Picture		0	40	
Visual background	Local	0	10	
	Different	0	20	
Model, spokesperson	Local	0	5	
	Different	0	10	
Modifications	Minor	0	5	
	Major	0	10	
(2) Text		8	32	
Headline	Same Language	3	3	
	Translated/same meaning	0	6	
	Different	0	10	
Subhead	Same Language	3	2	
	Translated/same meaning	0	3	
	Different	0	6	
Body text	Same Language	0	2	
	Translated/same meaning	0	3	
	Different	0	6	
Slogan	Same Language	2	2	
	Translated/same meaning	0	3	
	Different	0	6	
(3) General Layout		0	10	
Minor differences		0	5	
Major differences		0	10	
(4) Product portrait		0	6	
Different in Size		0	1	
Different in number		0	1	
Replaced by Local		0	2	
Other differences		0	2	
(5) Product packaging		0	6	
Different in Size		0	1	
Different in number		0	1	
Replaced by Local		0	2	
Other differences		0	2	
(6) Colors of adv		0	3	
Color vs B/W		0	1	
Different color		0	3	
(7) Size of the adv		0	3	
Original + extra		0	1	
Different Size		0	3	
(8) Music and Sound		2	16	
Music	Local	0	5	
	Different	0	10	
Voice-over	Same Language	2	2	
	Translated/same meaning	0	3	
	Different	0	6	

Ghost of Tsushima: Director's Cut

Global (0-38)	Glocal (39-77)	Local (78/116)
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Total Score	10
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(1) Picture		0	40
Visual background	Local	0	10
	Different	0	20
Model, spokesperson	Local	0	5
	Different	0	10
Modifications	Minor	0	5
	Major	0	10
(2) Text		8	32
Headline	Same Language	3	3
	Translated/same meaning	0	6
	Different	0	10
Subhead	Same Language	3	2
	Translated/same meaning	0	3
	Different	0	6
Body text	Same Language	0	2
	Translated/same meaning	0	3
	Different	0	6
Slogan	Same Language	2	2
	Translated/same meaning	0	3
	Different	0	6
(3) General Layout		0	10
Minor differences		0	5
Major differences		0	10
(4) Product portrait		0	6
Different in Size		0	1
Different in number		0	1
Replaced by Local		0	2
Other differences		0	2
(5) Product packaging		0	6
Different in Size		0	1
Different in number		0	1
Replaced by Local		0	2
Other differences		0	2
(6) Colors of adv		0	3
Color vs B/W		0	1
Different color		0	3
(7) Size of the adv		0	3
Original + extra		0	1
Different Size		0	3
(8) Music and Sound		2	16
Music	Local	0	5
	Different	0	10
Voice-over	Same Language	2	2
	Translated/same meaning	0	3
	Different	0	6

Demon's Soul

Global (0-38)	Glocal (39-77)	Local (78/116)
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Total Score	15
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(1) Picture		0	40
Visual background	Local	0	10
	Different	0	20
Model, spokesperson	Local	0	5
	Different	0	10
Modifications	Minor	0	5
	Major	0	10
(2) Text		15	32
Headline	Same Language	0	3
	Translated/same meaning	6	6
	Different	0	10
Subhead	Same Language	0	2
	Translated/same meaning	3	3
	Different	0	6
Body text	Same Language	0	2
	Translated/same meaning	3	3
	Different	0	6
Slogan	Same Language	0	2
	Translated/same meaning	3	3
	Different	0	6
(3) General Layout		0	10
Minor differences		0	5
Major differences		0	10
(4) Product portrait		0	6
Different in Size		0	1
Different in number		0	1
Replaced by Local		0	2
Other differences		0	2
(5) Product packaging		0	6
Different in Size		0	1
Different in number		0	1
Replaced by Local		0	2
Other differences		0	2
(6) Colors of adv		0	3
Color vs B/W		0	1
Different color		0	3
(7) Size of the adv		0	3
Original + extra		0	1
Different Size		0	3
(8) Music and Sound		0	16
Music	Local	0	5
	Different	0	10
Voice-over	Same Language	0	2
	Translated/same meaning	0	3
	Different	0	6

Returnal					
Global (0-38)		Glocal (39-77)		Local (78/116)	
Total Score		20			
(1) Picture				0	40
Viasual background	Local	0	10		
	Different	0	20		
Model, spokeperson	Local	0	5		
	Different	0	10		
Modifications	Minor	0	5		
	Major	0	10		
(2) Text				14	32
Headline	Same Language	0	3		
	Translated/same meaning	6	6		
	Different	0	10		
Subhead	Same Language	0	2		
	Translated/same meaning	3	3		
	Different	0	6		
Body text	Same Language	0	2		
	Translated/same meaning	3	3		
	Different	0	6		
Slogan	Same Language	2	2		
	Translated/same meaning	0	3		
	Different	0	6		
(3) General Layout				0	10
Minor differences		0	5		
Major differences		0	10		
(4) Product portrait				0	6
Different in Size		0	1		
Different in number		0	1		
Replaced by Local		0	2		
Other differences		0	2		
(5) Product packaging				0	6
Different in Size		0	1		
Different in number		0	1		
Replaced by Local		0	2		
Other differences		0	2		
(6) Colors of adv				0	3
Color vs B/W		0	1		
Different color		0	3		
(7) Size of the adv				3	3
Original + extra		0	1		
Different Size		3	3		
(8) Music and Sound				3	16
Music	Local	0	5		
	Different	0	10		
Voice-over	Same Language	0	2		
	Translated/same meaning	3	3		
	Different	0	6		

Appendix 2 – Text Description of the spots & Content Analysis

Nintendo

1) Zelda Skyward Sword HD - Nintendo

* *Words in italics refers to the parts that the spots have in common*

	American Version	Japanese Version	Italian Version
Story	<p>A western woman is <i>playing with a Nintendo Switch</i> while camping during summer break. After that she takes out the dog for a walk in the wood. <i>The real-life scenes alternate with frames of gameplay.</i> Generally, the woman <i>does not speak and focuses on the game</i>, the only phrase she says is “Can you see that?”, speaking to the dog and referring to the game.</p>	<p>A Japanese woman is sitting in her living room <i>playing the game</i>. The trailer mainly shows the new features of the game, <i>alternating frame of gameplay with some real-life ones</i>. The persons portrayed in this spot are generally <i>focused on the game and usually do not speak</i> as exception of some exclamations during certain moments of the game. At the end some elements that remind to Japanese summer are pictured (birds and balm crickets sounds).</p>	<p>A western <i>woman is playing the game sitting</i> in a park. After that the scene switches from the park to an office where a western man plays the game during a break. Lastly a scene with a man playing in his living room is depicted. <i>Every scene alternates with frames of gameplay</i> and the last part of the sport shows in-game footages of the product.</p>
Character	<p><i>A young western woman</i> and her dog</p>	<p><i>A young Asian woman</i> and frames taken from the game</p>	<p>A young woman and two young men +</p>

	and frames taken from the game.		frames taken from the fame
Length	30''	90''	30''
Music	No music	<i>Original game soundtrack</i>	<i>Original game soundtrack</i>
Setting	American Style camping	Modern Japanese Living Room	A park + An office + A living room
Screen caption	No caption	Release on July the 16 th (Language: Japanese – Original: 7.16 金 発売)	Available on the Nintendo eShop (Language: Italian – Original: Disponibile anche su Nintendo eShop)
Voice-over/dialogue	No dialogue. Voice over saying: “That’s my escape”.	No dialogue. Voice over reading the final capititation in Japanese	Short dialogues. Italian Voice over during all the duration of the spot
Slogan	That’s My way to play + <i>Nintendo Logo</i>	<i>Nintendo Logo</i> (no slogan)	No slogan

Therefore, the classification of the elements can be defined as follow:

Story	Glocal
Character	Glocal
Length	Global
Music	Global
Setting	Glocal
Caption	Glocal
Voice-over/dialogue	Local
Slogan	Local

2) Super Mario 3D HD + Browser Fury - Nintendo

* *Words in italics refers to the parts that the spots have in common*

	American Version	Japanese Version	Italian Version
Story	Some kids are playing the game, <i>the trailer mainly shows the new features of the game, alternating frame of gameplay with some real-life ones.</i> Special effects are added to the trailer and the kids start to transform themselves in the game's characters while playing. After that the attention switches on the mom who curiously observes her children surrounded by magic.	A Japanese family is playing the game. <i>The trailer mainly shows the new features of the game, alternating frame of gameplay with some real-life ones.</i> After that the spot focuses on how the possibility of playing online with friends and so the characters start a video call with another kid.	The focus on the spot is about online games. In details three men are funnily waiting for their girlfriends to go out to start playing their game. <i>The trailer mainly shows the new features of the game, alternating frame of the game.</i>
Character	A group of kids	A family and their kids	Three young men
Length	30''	30''	45''
Music	<i>Music from the game</i>	<i>Original game soundtrack</i>	<i>Original game soundtrack</i>
Setting	<i>Modern Living Room</i>	<i>Modern Japanese Living Room</i>	<i>Modern Living Room</i>

Caption	<i>Available February 12th</i>	<i>Currently on sale (Language: Japanese – Original: 発売中)</i>	<i>Available on the Nintendo eShop (Language: Italian – Original: Disponibile anche su Nintendo eShop)</i>
Voice-over/dialogue	<i>The characters speak between each other in English + Voice-over in English at the end of the spot</i>	<i>The characters speak between each other in Japanese + Voice-over in Japanese</i>	<i>Dialogues between partners in Italian. Voice over during at the end of the spot</i>
Slogan	<i>Slogan: Only on Nintendo Switch + Nintendo Switch Logo</i>	<i>No slogan + Nintendo Switch Logo</i>	<i>No slogan</i>

Therefore, the classification of the elements can be defined as follow:

Story	Glocal
Character	Glocal
Length	Global
Music	Global
Setting	Glocal
Caption	Glocal
Voice-over/dialogue	Glocal
Slogan	Glocal

3) Nintendo Switch Console (Summer Autumn Promotion) - Nintendo

* *Words in italics refers to the parts that the spots have in common*

	American Version	Japanese Version	Italian Version
Story	The spot starts showing some friends during a car trip. During their stops and breaks they play games on their Nintendo Switch. <i>The trailer mainly shows the new features of the game, alternating frame of the game. After that their arrive in mountain cottage and start to play inside the house</i>	A Japanese woman is sleeping in her bed and wakes up in the morning. She snaps outside and found out it is snowing heavily. So, she decides to play her favourite game on Nintendo Switch. <i>The trailer mainly shows the new features of the game, alternating frame of the game and the girl is very concentrated on the game. After that, she decides to take a workout by using another Nintendo game.</i>	The spot starts with the scene of a family preparing for their meal. The children are playing their favourite games on console. <i>The trailer mainly shows the new features of the game, alternating frame of the game. After that it starts raining and so the scene switched from the outside to the inside of the house where the characters start to play again with other games.</i>
Character	A group of women	A young Japanese woman	A family and their kids
Length	30''	30''	20''
Music	<i>No music</i>	<i>No music</i>	<i>No music</i>
Setting	Car + Mountain Cottage	<i>Modern Japanese Living Room</i>	<i>Modern Living Room + Garden</i>
Caption	<i>No caption</i>	<i>No caption</i>	Available on the Nintendo eShop (Language: Italian –

			Original: Disponibile nel Nintendo eShop)
Voice-over/dialogue	<i>The characters speak between each other in English + Voice-over in English at the end of the spot</i>	<i>The characters speak between herself in Japanese + Voice-over in Japanese</i>	<i>Dialogues between partners in Italian. Voice over during at the end of the spot (Play wherever you want with Nintendo Switch, Original in Italian)</i>
Slogan	Slogan: That's my way to play	No slogan + Nintendo Switch Logo	No slogan

Therefore, the classification of the elements can be defined as follow:

Story	Glocal
Character	Local
Length	Glocal
Music	Global
Setting	Glocal
Caption	Glocal
Voice-over/dialogue	Glocal
Slogan	Local

4) Monster Hunter Rise - Nintendo

* *Words in italics refers to the parts that the spots have in common*

	American Version	Japanese Version	Italian Version
Story	<i>The advertisement introduces the main characters of the games and shows some insight of the gameplay. In-game frames alternate with explanations in the foreground. After, the location of the game is presented and eventually the logo of the game appears. As an additional video the upgrade of the game and others bonus for pre-orders are shown.</i>	<i>The advertisement begins with a wolf (character of the game), running. After that the main character of the game is shown. The spot introduces the main characters of the games and shows some insight of the gameplay. In-game frames alternate with explanations in the foreground. After, the location of the game is presented and eventually the logo of the game appears. An additional frame shows bonuses for pre-order.</i>	<i>The advertisement begins with a wolf (character of the game), running. After that the main character of the game is shown. The spot introduces the main characters of the games and shows some insight of the gameplay. In-game frames alternate with explanations in the foreground. After, the location of the game is presented and eventually the logo of the game appears. An additional frame shows bonuses for pre-order.</i>
Character	<i>The game main characters and monsters</i>	<i>The game main characters and monsters</i>	<i>The game main characters and monsters</i>
Length	114"	156"	151"
Music	Same	Same	Same

Setting	In-game footages	In-game footages	In-game footages
Caption	<i>English (Pre-order Now + Capcom presents)</i>	<i>Japanese + English (Capcom presents)</i>	<i>Italian + English (Capcom present + Italian subtitles to English dialogues)</i>
Voice-over/dialogue	<i>The characters speak between each other in English</i>	<i>The characters speak between each other in Japanese</i>	<i>The characters speak between each other in English</i>
Slogan	<i>No slogan</i>	<i>No slogan</i>	<i>No slogan</i>

Therefore, the classification of the elements can be defined as follow:

Story	Global
Character	Global
Length	Glocal
Music	Global
Setting	Global
Caption	Glocal
Voice-over/dialogue	Glocal
Slogan	Global

5) Game & Watch Console - Nintendo

* *Words in italics refers to the parts that the spots have in common*

	American Version	Japanese Version	Italian Version
Story	<i>As an introduction, Super Mario Bros Characters are shown to celebrate the 35th anniversary of the game. The spot starts showing the console and its main functions. Some characteristics and games that can run on the console are shown. At the end, the logo of the game with some information about its release and availability is shown. Finally, the Nintendo's logo appears.</i>	<i>As an introduction, Super Mario Bros Characters are shown to celebrate the 35th anniversary of the game. The spot shows the timeline for the release of the retro Nintendo's games. After that the new product is showed and a series of young men and women spick up the console from their pockets. At the end, the logo of the game with some information about its release and availability is shown. Finally, the Nintendo's logo appears.</i>	<i>As an introduction, Super Mario Bros Characters are shown to celebrate the 35th anniversary of the game. The spot shows the timeline for the release of the retro Nintendo's games. After that the new product is showed and a series of young men and women spick up the console from their pockets. At the end, the logo of the game with some information about its release and availability is shown. Finally, the Nintendo's logo appears.</i>
Character	Only the product is shown	Young group of man and women	Young group of man and women
Length	56"	39"	60"
Music	Different	<i>Same</i>	<i>Same</i>

Setting	<i>Footages in Computer Graphics</i>	<i>Footages in Computer Graphics</i>	<i>Footages in Computer Graphics</i>
Caption	Some meaning but English	Some meaning but Japanese	Some meaning but Italian
Voice-over/dialogue	<i>No dialogues + Voice-over in English</i>	<i>No dialogues + No Voice-over</i>	<i>No dialogues + No Voice-over</i>
Slogan	No Slogan	<i>The classic system is back (in English)</i>	<i>The classic system is back (in Italian – Original: La classica console è tornata)</i>

Therefore, the classification of the elements can be defined as follow:

Story	Glocal
Character	Global
Length	Glocal
Music	Glocal
Setting	Glocal
Caption	Glocal
Voice-over/dialogue	Global
Slogan	Glocal

6) Animal Crossing New Horizon (Spring Promotion) - Nintendo

* Words in italics refers to the parts that the spots have in common

	American Version	Japanese Version	Italian Version
Story	<p>A western woman <i>is playing with her Nintendo Switch on her sofa.</i> After that, the scene changes location and shows the same girl drawing in another room. <i>The advertisement focuses on the various creative possibilities of creating new patterns and object by using the in-game editor.</i> After a brief dialogue with his family the scene changes again and focuses on the gameplay of the game that alternates with other dialogues with family's members. Finally, the spot ends with a screen showing information about the console/game price and release. <i>The</i></p>	<p>A Japanese woman <i>is playing with her Nintendo Switch in the garden.</i> The scene focuses on a funny dialogue between the girl and a cat. The spot shows both real-time videos and frames of gameplay of the game. After that, the scene changes location and shows the same girl drawing. <i>The advertisement focuses on the various creative possibilities of creating new patterns and object by using the in-game editor. Finally, the Nintendo's logo appears.</i></p>	<p>The spot starts with a show woman famous in Italy (Lodovica Comello) <i>who decides to play with her Nintendo Switch during her break.</i> The spot shows both real-time videos and frames of gameplay of the game. <i>The advertisement focuses on the various creative possibilities of creating new patterns and object by using the in-game editor.</i> Finally, the spot ends with a screen showing information about the console/game price and release. <i>The Nintendo's logo appears.</i></p>

	<i>Nintendo's logo appears.</i>		
Character	<i>A young western woman</i>	<i>A young Japanese woman</i>	<i>A young western woman</i>
Length	<i>30"</i>	<i>30"</i>	<i>30"</i>
Music	<i>Same</i>	<i>Same</i>	<i>Same</i>
Setting	<i>Modern Living Room</i>	<i>Modern Japanese Garden</i>	<i>Behind the scenes of a tv programme</i>
Caption	<i>No caption</i>	<i>No caption</i>	<i>No caption</i>
Voice-over/dialogue	<i>The characters speak between each other in English + Voice-over in English at the end of the spot</i>	<i>The characters speak between herself in Japanese</i>	<i>The characters speak between each other in English + Voice-over in Italian at the end of the spot</i>
Slogan	<i>Slogan: That's my way to play + Nintendo Switch Logo</i>	<i>No slogan + Nintendo Switch Logo</i>	<i>No slogan + Nintendo Switch Logo</i>

Therefore, the classification of the elements can be defined as follow:

Story	Local
Character	Glocal
Length	Global
Music	Global
Setting	Local
Caption	Glocal
Voice-over/dialogue	Glocal
Slogan	Local

Sony PlayStation

1) PS5 Console – Sony

* Words in italics refers to the parts that the spots have in common

	American Version	Japanese Version	Italian Version
Story	<i>The spot begins with a fisherman on a boat who enter a sort of thunderstorm with his boat. After that he is surrounded by a mistic wave of magic that transform everything in the surroundings. The fishermen encounter a galleon and other boats, airplanes as well as sea monsters. Eventually, the spot ends with all the fishermen and encourage all the other characters to overcome a barrier at the end of the sea. Finally, all the characters break the barriers and move forward to the edge of the word. The spot ends with the slogan “Play has no limits”</i>	<i>The spot begins with a fisherman on a boat who enter a sort of thunderstorm with his boat. After that he is surrounded by a mistic wave of magic that transform everything in the surroundings. The fishermen encounter a galleon and other boats, airplanes as well as sea monsters. Eventually, the spot ends with all the fishermen and encourage all the other characters to overcome a barrier at the end of the sea. Finally, all the characters break the barriers and move forward to the edge of the word. The spot end with the slogan “Play has no limits”</i>	<i>The spot begins with a fisherman on a boat who enter a sort of thunderstorm with his boat. After that he is surrounded by a mistic wave of magic that transform everything in the surroundings. The fishermen encounter a galleon and other boats, airplanes as well as sea monsters. Eventually, the spot ends with all the fishermen and encourage all the other characters to overcome a barrier at the end of the sea. Finally, all the characters break the barriers and move forward to the edge of the word. The spot ends with the slogan “Play has no limits”</i>

	<i>that appears in foregrounds.</i>	<i>that appears in foregrounds.</i>	<i>that appears in foregrounds.</i>
Character	<i>A western look fisherman</i>	<i>A western look fisherman</i>	<i>A western look fisherman</i>
Length	<i>60"</i>	<i>60"</i>	<i>60"</i>
Music	<i>Same</i>	<i>Same</i>	<i>Same</i>
Setting	<i>Ocean + Space</i>	<i>Ocean + Space</i>	<i>Ocean + Space</i>
Caption	<i>No caption</i>	<i>No caption</i>	<i>No caption</i>
Voice-over/dialogue	<i>No voice-over/dialogue</i>	<i>No voice-over/dialogue</i>	<i>No voice-over/dialogue</i>
Slogan	<i>Play Has No Limits</i>	<i>Play Has No Limits + 遊びの限界を超える</i>	<i>Play Has No Limits</i>

Therefore, the classification of the elements can be defined as follow:

Story	Global
Character	Global
Length	Global
Music	Global
Setting	Global
Caption	Glocal
Voice-over/dialogue	Glocal
Slogan	Glocal

2) Marvel Spiderman: Miles Morales – Sony

* Words in italics refers to the parts that the spots have in common

	American Version	Japanese Version	Italian Version
Story	<i>The spot shows a scene created in computer graphics where Spider-Man is fighting against certain enemies. After a car crash were Spider-Man is run over, he stands up and start fighting to the rhythm of music. The spot mainly shows the new powers of the characters and continues with another fight between the main character and the enemies. Following, the logo of the game appears as well as the sponsorship of the PS5 Console.</i>	<i>The spot shows a scene created in computer graphics where Spider-Man is fighting against certain enemies. After a car crash were Spider-Man is run over, he stands up and start fighting to the rhythm of music. The spot mainly shows the new powers of the characters and continues with another fight between the main character and the enemies. Following, the logo of the game appears as well as the sponsorship of the PS5 Console.</i>	<i>The spot shows a scene created in computer graphics where Spider-Man is fighting against certain enemies. After a car crash were Spider-Man is run over, he stands up and start fighting to the rhythm of music. The spot mainly shows the new powers of the characters and continues with another fight between the main character and the enemies. Following, the logo of the game appears.</i>
Character	<i>Spider-Man and other enemies</i>	<i>Spider-Man and other enemies</i>	<i>Spider-Man and other enemies</i>
Length	<i>30''</i>	<i>30''</i>	<i>30''</i>
Music	<i>Same</i>	<i>Same</i>	<i>Same</i>
Setting	<i>New York</i>	<i>New York</i>	<i>New York</i>

Caption	<i>No caption</i>	<i>No caption</i>	<i>No caption</i>
Voice-over/dialogue	Dialogue in English	Dialogue in Japanese	Dialogue in Italian
Slogan	PlayStation Exclusive (in English) + <i>Play Has No Limits</i>	PlayStation Exclusive (in English) + <i>Play Has No Limits</i>	Preorder Now. Available from November 12 th . (Original: Italian - Preordina Ora. Disponibile dal 12 novembre) + <i>Play Has No Limits.</i>

Therefore, the classification of the elements can be defined as follow:

Story	Global
Character	Global
Length	Global
Music	Global
Setting	Global
Caption	Glocal
Voice-over/dialogue	Glocal
Slogan	Global

3) PS5 Dual Sense Cosmic Red and Midnight Black - Sony

* *Words in italics refers to the parts that the spots have in common*

	American Version	Japanese Version	Italian Version
Story	<i>The spot begins in the space, where an explosion occurs. After that, the camera enters the light generated by the explosion and the first black controller makes its appearance. After, the red one is showed, some characteristics of the products are displayed. The spot ends with PlayStation Logo and Slogan.</i>	<i>The spot begins in the space, where an explosion occurs. After that, the camera enters the light generated by the explosion and the first black controller makes its appearance. After, the red one is showed, some characteristics of the products are displayed. The spot ends with PlayStation Logo and Slogan.</i>	<i>The spot begins in the space, where an explosion occurs. After that, the camera enters the light generated by the explosion and the first black controller makes its appearance. After, the red one is showed, some characteristics of the products are displayed. The spot ends with PlayStation Logo and Slogan.</i>
Character	<i>Only the product is shown</i>	<i>Only the product is shown</i>	<i>Only the product is shown</i>
Length	30''	30''	30''
Music	<i>Same</i>	<i>Same</i>	<i>Same</i>
Setting	<i>Space</i>	<i>Space</i>	<i>Space</i>
Caption	English	Japanese	Italian
Voice-over/dialogue	<i>No Voice-over/dialogue</i>	<i>No Voice-over/dialogue</i>	<i>No Voice-over/dialogue</i>
Slogan	<i>Play Has No Limits</i>	<i>Play Has No Limits</i> + 遊びの限界を超える	<i>Play Has No Limits</i>

Therefore, the classification of the elements can be defined as follow:

Story	Global
Character	Global
Length	Global
Music	Global
Setting	Global
Caption	Glocal
Voice-over/dialogue	Glocal
Slogan	Global

4) Ratchet and Clank: Rift Apart - Sony

* *Words in italics refers to the parts that the spots have in common*

	American Version	Japanese Version	Italian Version
Story	<i>The advertisement begins giving some insights about the story of the game. The entire spot shows frames taken directly from the game. The enemies are conquering the universe when Rivet and Clank (main characters) make their appearance. Therefore, doctor Nefarious appears and start to break dimensions. Some sequences of gameplay appear and shows various features of the game. Finally, the logo and the pre-order details appear in foreground. The spot ends with PlayStation Logo and Slogan.</i>	<i>The advertisement begins giving some insights about the story of the game. The entire spot shows frames taken directly from the game. The enemies are conquering the universe when Rivet and Clank (main characters) make their appearance. Therefore, doctor Nefarious appears and start to break dimensions. Some sequences of gameplay appear and shows various features of the game. Finally, the logo and the pre-order details appear in foreground. The spot ends with PlayStation Logo and Slogan.</i>	<i>The advertisement begins giving some insights about the story of the game. The entire spot shows frames taken directly from the game. The enemies are conquering the universe when Rivet and Clank (main characters) make their appearance. Therefore, doctor Nefarious appears and start to break dimensions. Some sequences of gameplay appear and shows various features of the game. Finally, the logo and the pre-order details appear in foreground. The spot ends with PlayStation Logo and Slogan.</i>
Character	<i>Game characters</i>	<i>Game characters</i>	<i>Game characters</i>

Length	<i>135''</i>	<i>135''</i>	<i>135''</i>
Music	<i>Same</i>	<i>Same</i>	<i>Same</i>
Setting	Computer Graphics footages + In-game footages	Computer Graphics footages + In-game footages	Computer Graphics footages + In-game footages
Caption	English	Japanese	Italian
Voice- over/dialogue	<i>The characters speak between each other in English</i>	<i>The characters speak between each other in Japanese</i>	<i>The characters speak between each other in Italian</i>
Slogan	<i>Play Has No Limits</i>	<i>Play Has No Limits</i> + <i>遊びの限界を超 える</i>	<i>Play Has No Limits</i>

Therefore, the classification of the elements can be defined as follow:

Story	Global
Character	Global
Length	Global
Music	Global
Setting	Global
Caption	Glocal
Voice-over/dialogue	Glocal
Slogan	Glocal

5) Ghost of Tsushima: Director's Cut - Sony

* *Words in italics refers to the parts that the spots have in common*

	American Version	Japanese Version	Italian Version
Story	<i>The spot begins with Jin (main character of the game), training with his sword. The entire spot shows frames taken directly from the game. After that the advertisement focuses on the aspect that are exclusive to the Director's Cut edition of the game. Finally, an image with all the details referring to this edition appears in the foreground. The spot ends with PlayStation Logo and Slogan.</i>	<i>The spot begins with Jin (main character of the game), training with his sword. The entire spot shows frames taken directly from the game. After that the advertisement focuses on the aspect that are exclusive to the Director's Cut edition of the game. Finally, an image with all the details referring to this edition appears in the foreground. The spot ends with PlayStation Logo and Slogan.</i>	<i>The spot begins with Jin (main character of the game), training with his sword. The entire spot shows frames taken directly from the game. After that the advertisement focuses on the aspect that are exclusive to the Director's Cut edition of the game. Finally, an image with all the details referring to this edition appears in the foreground. The spot ends with PlayStation Logo and Slogan.</i>
Character	<i>Jin (main character of the game)</i>	<i>Jin (main character of the game)</i>	<i>Jin (main character of the game)</i>
Length	60''	60''	60''
Music	<i>Same</i>	<i>Same</i>	<i>Same</i>
Setting	<i>In-game footages</i>	<i>In-game footages</i>	<i>In-game footages</i>
Caption	English	Japanese	Italian

Voice-over/dialogue	English <i>but same meaning</i>	Japanese <i>but same meaning</i>	Italian <i>but same meaning</i>
Slogan	PlayStation Logo	PlayStation Logo	PlayStation Logo

Therefore, the classification of the elements can be defined as follow:

Story	Global
Character	Global
Length	Global
Music	Global
Setting	Global
Caption	Glocal
Voice-over/dialogue	Glocal
Slogan	Global

6) Demon's Soul – Sony

* *Words in italics refers to the parts that the spots have in common*

	American Version	Japanese Version	Italian Version
Story	The spot starts with PlayStation Logo. After that the scenarios directly from the game are showed. Then, fragments of gameplay appear. Finally, the trailer ends with the main character who is attracted by another character to the centre of the word, creating suspense and mystery. <i>The spot ends with PlayStation Logo and Slogan.</i>	The spot starts with PlayStation Logo. After that the scenarios directly from the game are showed. Then, fragments of gameplay appear. Finally, the trailer ends with the main character who is attracted by another character to the centre of the word, creating suspense and mystery. <i>The spot ends with PlayStation Logo and Slogan.</i>	The spot starts with PlayStation Logo. After that the scenarios directly from the game are showed. Then, fragments of gameplay appear. Finally, the trailer ends with the main character who is attracted by another character to the centre of the word, creating suspense and mystery. <i>The spot ends with PlayStation Logo and Slogan.</i>
Character	Various characters from the game	Various characters from the game	Various characters from the game
Length	64''	64''	64''
Music	<i>Music from the game</i>	<i>Music from the game</i>	<i>Music from the game</i>
Setting	<i>In-game footages</i>	<i>In-game footages</i>	<i>In-game footages</i>
Caption	English	Japanese + English (PlayStation Exclusive)	Italian (PlayStation Exclusive)
Voice-over/dialogue	No voice-over/dialogues	No voice-over/dialogues	No voice-over/dialogues

Slogan	PlayStation Logo	PlayStation Logo	PlayStation Logo
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Therefore, the classification of the elements can be defined as follow:

Story	Global
Character	Global
Length	Global
Music	Global
Setting	Global
Caption	Glocal
Voice-over/dialogue	Global
Slogan	Global

7) Returnal - Sony

* *Words in italics refers to the parts that the spots have in common*

	American Version	Japanese Version	Italian Version
Story	<i>The advertisement begins with Selene (main character), landing on an unknowing planet. After that, scenes of her life are showed. Following some frames directly taken from the game are showed. Attention is given to some gameplay features that are peculiar of this game. The trailer ends with an intriguing referment to the main character's past life. The spot ends with PlayStation Logo and Slogan.</i>	<i>The advertisement begins with Selene (main character), landing on an unknowing planet. After that, scenes of her life are showed. Following some frames directly taken from the game are showed. Attention is given to some gameplay features that are peculiar of this game. The trailer ends with an intriguing referment to the main character's past life. The spot ends with PlayStation Logo and Slogan.</i>	<i>The advertisement begins with Selene (main character), landing on an unknowing planet. After that, scenes of her life are showed. The trailer ends with an intriguing referment to the main character's past life. The spot ends with PlayStation Logo and Slogan.</i>
Character	<i>Selene (main character)</i>	<i>Selene (main character)</i>	<i>Selene (main character)</i>
Length	<i>129"</i>	<i>129"</i>	<i>30"</i>
Music	<i>Same</i>	<i>Same</i>	<i>Same</i>
Setting	<i>In-game footages</i>	<i>In-game footages</i>	<i>In-game footages</i>
Caption	<i>English</i>	<i>Japanese</i>	<i>Italian</i>

Voice-over/dialogue	English <i>but same meaning</i>	Japanese <i>but same meaning</i>	Italian <i>but same meaning</i>
Slogan	<i>PlayStation Logo</i>	<i>PlayStation Logo</i>	<i>PlayStation Logo</i>

Therefore, the classification of the elements can be defined as follow:

Story	Global
Character	Global
Length	Local
Music	Global
Setting	Global
Caption	Glocal
Voice-over/dialogue	Glocal
Slogan	Global

Appendix 3 - Future perspectives: neuromarketing and storytelling

As we have analysed in the previous chapters, as far as branding and new marketing campaigns are concerned, emotions play a significant role as drivers for consumers' decisions. Furthermore, thanks to the development of neuroscience and the progressive reduction of costs, technology has been helping marketing managers in the measurement of feelings and emotions. The first report that was published using the word neuromarketing appeared in 2002 and announced the creation of a business division, using Functional Magnetic Resonance Imaging (fMRI) for conducting marketing research⁹⁴. Concretely, neuromarketing uses brain screening technologies such as fMRI to observe how people react in front of a specific packaging, design, slogan and more⁹⁵. Doing so, marketing managers found a new way to measure the engagement and the reaction of consumers when exposed to marketing campaigns. Functional magnetic resonance (fMRI) measures and maps brain activity throughout the detection of changes associated to blood flow⁹⁶.

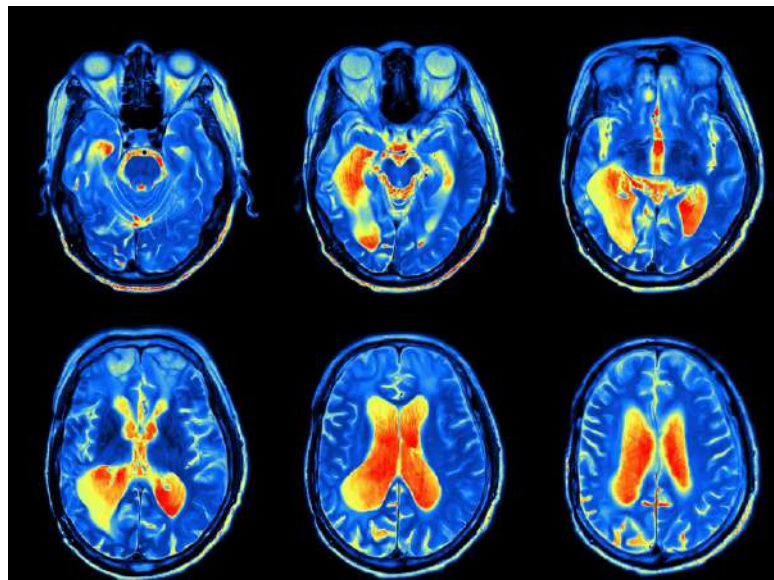


Figure 14 - An example of Functional magnetic resonance

⁹⁴ Fisher, C. E., Chin, L., & Klitzman, R. (2010). *Defining neuromarketing: practices and professional challenges*. Harvard review of psychiatry, 18(4), 230–237. <https://doi.org/10.3109/10673229.2010.496623>

⁹⁵ Walden University Official Website (2010). *How Neuromarketing Is Being Used in Business Management*. Link to the article: <https://www.waldenu.edu/programs/business/resource/how-neuromarketing-is-being-used-in-business-management>

⁹⁶ Bermejo, E. (2021). *Neuromarketing: What Is It & Why Does It Matter?* MKTR Official Website. Link to the article: <https://www.mktr.ai/neuromarketing-what-is-it-and-why-does-it-matter/>

Apart from fMRI, marketers make use of many other techniques such as electroencephalogram (EEG), the Galvanic Skin Response (GSR) and eye-tracking. The collected data are particularly relevant for companies to better understand consumer behavior, as well as create innovative designs or advertisements and is becoming more and more popular between marketing managers.

As the last part of the research, this last chapter wants to point out the problem of globalized consumers from a relatively recent and innovative point of view. In fact, in the most recent years, marketers are largely discussing about new methodologies to cross cultural barriers through emotions and this topic has seen a progressive growing interest between academics. Hence, this chapter aims to give some insights about the most recent and innovative discoveries in neuromarketing techniques. In first instance we will address the matter of neuromarketing as a new way to engage cross-cultural consumers. Then, we will get more deeply into storytelling and how global brands are planning their future steps with approaches whose objective is to inspire consumer's emotions.

Can emotions break cross-cultural barriers?

According to the most recent discoveries from psychology, the 90% of our behaviors are driven by emotions and motivations that operates beyond our consciousness. This implicit brain processes are now measurable via a series of tests including fMRI, electroencephalogram (EEG), the Galvanic Skin Response (GSR) and eye-tracking. Brain processes are hugely important when making a purchase decision, everything from color, music or way of promoting are fundamental to make the purchasers buy a product. Multinational Companies have been the first advocates for the development and the adoption of these new criteria. For example, marketers now know that the color of a company's logo can have an impressive impact on brand perception and popularity. So, managers nowadays know that the red color has the power to provoke impulsive actions as well as the yellow color is often linked with, intelligence, innovation, and trustworthiness ⁹⁷.

Furthermore, at a first glance this could be seen as the key to reach the achievement to break cross-cultural differences. However, this can be considered right but only in part. In fact, it is important to underline that those emotions are very often influenced by the consumers'

⁹⁷ Bottomley, P. (2006). *The interactive effects of colors and products on perceptions of brand logo appropriateness*. *Marketing Theory*, 6, 63-83. 10.1177/1470593106061263.

cultural background and so it is likely that if exposed to the same product or advertisement, consumers from various cultures could recall different emotions ⁹⁸. Therefore, processes of localization (or glocalization), when speaking about specific products or style of communication, could play a vital role in consumers from different country in the most effective way possible, even from the emotional point of view. On the other hand, global brands make use of emotions to build their identity around the globe. This is possible thanks to what managers call ‘marketing archetypes’ based on the Jung’s theory of the twelve archetypes ⁹⁹. He defines them as “images and themes that derive from the collective unconscious, [...] Archetypes have universal meanings across cultures and may show up in dreams, literature, art or religion” ¹⁰⁰. When a brand uses archetypes, its values and image can be easily identified and it transform the brand into an iconic image, worldwide ¹⁰¹. A study from Wertime sum up all the archetypes used from branding, in the following ¹⁰²:

Archetype	Gist, common values	Example in branding
Ultimate Strength	It overcome every obstacle; strength must be proven	Timex
The Siren	Power of attraction, with possibility of destruction	Gucci
The Hero	Fortitude and courage bring to the victory	Nike
The Antihero	Universal message of evil, the bad	Heavy Metal Icons

⁹⁸ Bernardi G., (2015). *The Role of Cultural Differences in Consumer. Emotions: Neuroscientific Evidence*, Master’s degree thesis, LUISS Guido Carli, Link to the research: <https://tesi.luiss.it/14921/1/bernardi-giulia-tesi-2015.pdf>

⁹⁹ Diotto, M. (2020). *Neurobranding: Il neuromarketing nell'advertising e nelle strategie di brand per i marketer*. Hoepli Editore

¹⁰⁰ McLeod, S. (2018). Carl Jung, *Simply Psychology*. Link to the article: <https://www.simplypsychology.org/carl-jung.html>

¹⁰¹ Narasimhan, R., & Schoenherr, T. (2012). *The effects of integrated supply management practices and environmental management practices on relative competitive quality advantage*. International Journal of Production Research, 50(4), 1185-1201.

¹⁰² Wertime, K. (2002). *Building Brands & Believers*. Esensi.

The Creator	Creativity brings to innovation and authenticity	Coca-Cola
The Change Master	Transformation, improvement, and mystery	Gillette
The Powerbroker	The best, the number one	Bill Gates and Microsoft
The Wise Old Man	Experienced and trustworthy	Levi's
The Loyalist	Trust, Loyalty, and reassurance	Coca-Cola
The Mother of Goodness	Pure and worm, honest	Disney and Snow White
The Little Trickster	Humor, nonconformity, and element of surprise	Nickelodeon and SpongeBob
The Enigma	Mystery, suspense, and uncertainty	Abercrombie

Table 7 - Archetypes, gists and brand examples

Because archetypes carry symbols meanings that people have inside their mind, they can overcome cultural barriers and so, many brands make use of archetypes to position themselves at a global level ¹⁰³. As an example, Nike endorse the archetype of the hero, it embodies the concept of power and innovation with a huge impact on the outside world ¹⁰⁴. Because familiar archetypes are carriers for emotions ¹⁰⁵, in this sense many scholars believe that neuromarketing and the measurement of the brain's activity can bring incredible innovations for managers and can be used in branding and marketing campaigns to overcome cultural barriers.

¹⁰³ Hwang, S. (2017). *Storytelling in branding: the difference in brand archetypes between Western and Asian Tech brands-based on Carl Jung's 12 Archetypes Model*.

¹⁰⁴ Vannelli, M. (2020). *Gli archetipi nella costruzione di un brand*. Marketing Espresso. Link to the article: <https://marketing-espresso.com/gli-archetipi-nella-costruzione-strategica-di-un-brand/>

¹⁰⁵ Narasimhan, R., & Schoenherr, T. (2012), *Ibid*.

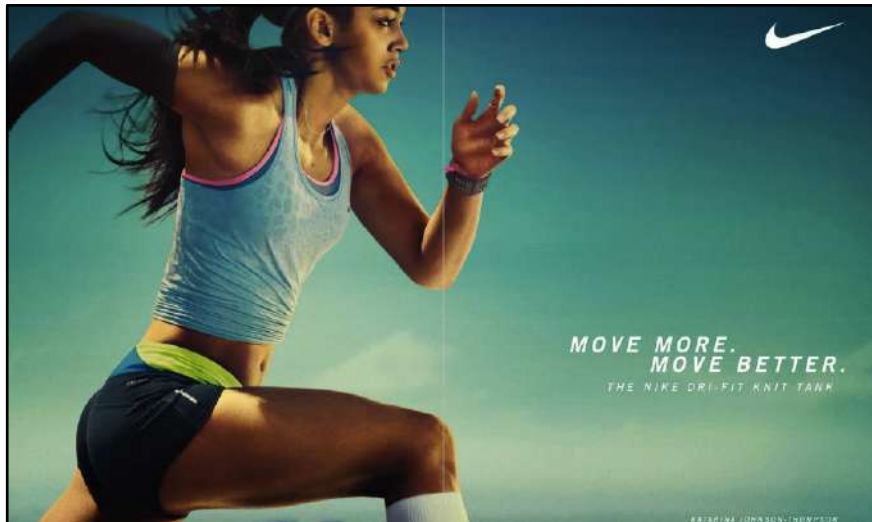


Figure 15 - An example of how Nike make use of the Hero Archetype, Source: Nike.com

A way international brands involve consumers' emotions is by telling them stories. This technique takes the name of 'storytelling', and it is particularly used by international companies and branding activities. In many ways humans did not change too much trying to create sense of community throughout stories ¹⁰⁶, but only in the last decades this has become matter and interests of marketing. There is no fixed scheme when creating a story. However, there is a structure that help the spectator to keep high the attention ¹⁰⁷, herby we summarize the main elements that are recurring in storytelling:

- The message: the message is the shape of the story and the principal elements the brand wants to transmit to the consumer. Usually, a story is focused on a unique and positive message and transmit a clear and widely understandable idea.
- A conflict: the conflict is what make the plot interesting and the story dramatic. Usually, conflicts are solved thanks to the main characters and can grab the attention of the consumers.
- The character: the character embodies the power of solve the conflict, it can be design following archetypes and generally it is able to provoke emotions in the spectators.
- The plot: the plot is a series of events, usually structured as a beginning, a middle and an end. The tone of the communication is defined at the beginning and usually it narrates about a conflict that is solved by the main character. The end is a sum up of the initial message.

¹⁰⁶ Fog, K., Budtz, C., & Yakaboyle, B. (2005). *Storytelling*. Berlin: Springer.

¹⁰⁷ Lundqvist, A., Liljander, V., Gummerus, J., & Van Riel, A. (2013). *The impact of storytelling on the consumer brand experience: The case of a firm-originated story*. *Journal of Brand Management*, 20(4), 283-297.

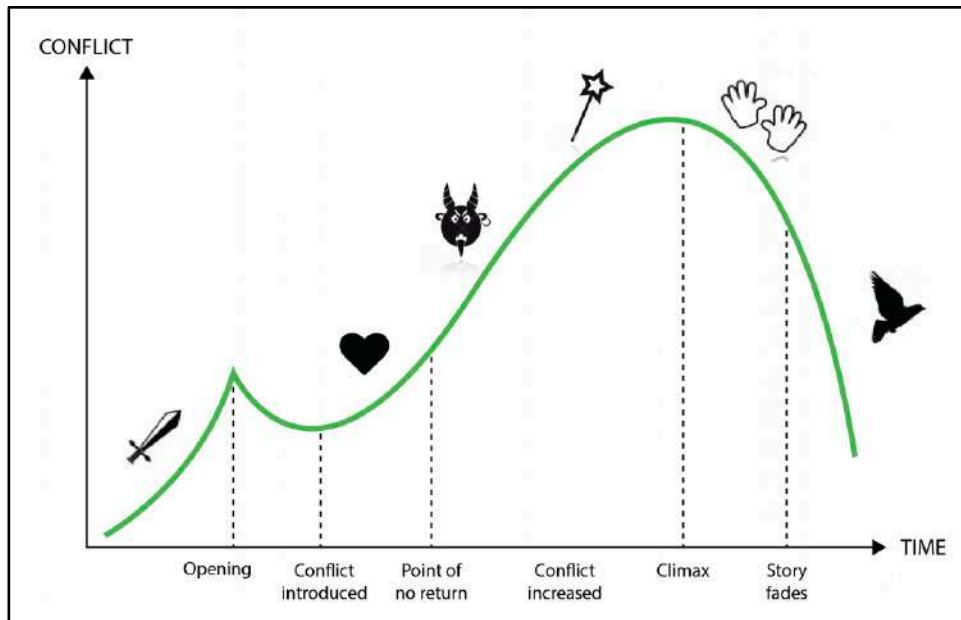


Figure 16 - Story model, Source: Fog, Munch and Blachette 2010

Storytelling is becoming a core element of marketing and the more consumers became sophisticated, the more to create great stories is relevant for firms to gain success. According to Holt, “as brands distribute their mission, goal, and history in a distinctive form of storytelling, company embeds the brand myth in their products and consumers receive the message by using the company products [...] so by the reflection, consumers using the branded products believe that they relate to the brand ¹⁰⁸. Today companies want to create emotional attachment to their brand. Furthermore, storytelling can play a key role in unlocking cross-cultural understanding. The use of archetypes and images that are largely shared can be useful for creating a unique and shared image of the brand and, at the same time without affecting the core values and perception of the brand itself.

To conclude, the aim of this chapter was to exemplify that the discussion beyond branding, cross-cultural marketing and cultural understanding is developing, and new discoveries have been made. Thanks to the synergic integration of various disciplines such as psychology and medicine, marketing managers are exploring new perspective. The discussion about global consumers and cross-cultural marketing campaign is renewing and living a new phase where economists, linguistics, psychologists as well as anthropologists and many other scholars are pioneers of new oceans, and other ones are nothing but waiting to be discovered.

¹⁰⁸ Holt, D. B., & Holt, D. B. (2004). *How brands become icons: The principles of cultural branding*. harvard business press.

The Videogame Market: can emotions break cross cultural barriers?

In the previous chapters we introduced the topic of neuromarketing as a new discipline for the study of how consumers react to advertisements and stimulus from marketing campaigns. Emotions play a fundamental role in purchasing decision and so many companies make use of certain strategy such as storytelling or the adoption of archetypes to create engagement among consumers. In this thesis we have analyzed two Japanese firms (PlayStation and Nintendo), operating in the videogame market and classified their marketing positioning strategies, concluding that Nintendo ones can be considered glocal, while PlayStation ones can be considered global. However, in consideration of the collected data, a further analysis about stories and archetypes can be conduct. Firstly, in all the analyzed spots (both for Nintendo and PlayStation), we registered a massive use of storytelling as the main technique that those firms use for the promotion of their products. In some cases, with referment to spots with a duration that is under one minute, no characters were displayed but the narration followed the classic storytelling scheme (Opening, conflict introduction, point of no return, conflict increased, climax and end of the story). Not always conflicts in the narrow sense were displayed, often these were represented as inner conflicts. In other cases, the conflict was real and showed a hero fighting against an antagonist.

Regarding the level of adaptation/standardization of those spots, we registered a higher level of standardization for PlayStation. The fact that Sony choses mainly to standardize its stories in advertisements, it is driven by the fact that those spots do not have cultural references that are specific to a culture. In addition, thanks to the careful analysis of each advertisement we deduced that PlayStation does use archetypes for the creation of its spots. For instance, the brand is often represented as futuristic, recalling the “Creator” archetype, consumers can feel to be part of a process of changing and innovation. In other cases, the “Hero” archetype is taken into considerations, and spot’s characters are driven by a mistic courage that bring them to the victory. Considering the analysis, this research concludes that the display of fictional images concerning worldly-well-known images such as archetypes did manage in this case to break cultural barriers and permitted PlayStation to acquire a global image by maintaining its core identity.

From this point of view, Nintendo adopted a slightly different strategy and often changed the setting or the characters of the spot. However, we have registered the tendency of using the same story-flow and style of narration despite the decision of make modifications according to the target culture. As we can see from the image, representing respectively the

American, Japanese, and Italian version of the spot for the game " Super Mario 3D World + Bowser's Fury", the setting is often the same and the narrations style (in this case the main theme is the fact of playing together) is a common point between all the versions of the spots. However, both the setting and the characters are different, showing the tendency of Nintendo to localize according to the target culture. That happens because people from different culture feel the same emotions, yet it is not necessarily true that the same images arouse the identical emotions when showed to consumers from different cultural background ¹⁰⁹.



Figure 17 - Frames from the American, Japanese and Italian Version of Super Mario 3D World + Bowser's Fury

Speaking about archetypes, Nintendo also uses its pure image to conduct cross-cultural marketing campaigns. The duality between evil-good is often displayed as well as some other common topics such as family love. Those elements help to create a strong common brand image worldwide despite keeping the attention on culture differences.

¹⁰⁹ Bernardi G., (2015). *Ibid.*

To sum up, the answer to the question “Can emotions break cross cultural barriers?” is not to be considered obvious. Given the data collected by this research the conclusion is: Yes, but not totally. In fact, we have registered the tendency of videogame firms of using archetypes and basic concepts (such as the duality between good-evil, old-young, and more) for creating a common brand image that can be valid worldwide. The fact that emotions change according to personal background and culture creates the necessity of adapting messages to the market. Scenes that are not fictional or show every-day routines are linked by the consumer to their own experience. Hence, emotions can be influent driver for creating an effective global brand identity, within the account of synergic work of adaptation when a cross-cultural marketing campaign is conducted.

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