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Global Marketing Strategy: Diffusion of the Italian Slow Food Movement in Japan

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要旨

本研究は、日本人消費者がイタリアに対して抱くイメージが、日本におけるスローフード運動の普及にどのように影響を与えるかを明らかにする。

第1章は、本研究の背景、問題意識および論文の構成を説明する。マーケティングの理論的フレームワークを用いて、日本人消費者がどのようにスローフード運動について考えているのかを明らかにすることが本研究の問題意識である。

第2章は、本研究の仮説を立てるためにこれまでの文献を整理する。文献展望は三つのパートで構成される。第1パートはスローフードに関する文献である。協会の歴史、目的、具体的な活動、海外における展開および運動から触発された新しいトレンドという側面から議論する。第2パートは消費者の認識に対するメディアの影響についてである。第3パートは日本におけるイタリアのイメージを詳しく分析するために、日本人消費者の特性、欧米に対する憧れ、日本における「イタリア」「イタリア人」「イタリア料理」に対する具体的なイメージとステレオタイプを検討する。これらの文献展望を通じて、スローフードがイタリア料理に関する新しいトレンドとして見なされたり知覚されたりするという本研究の仮説が導出される。

第3章は、本研究の方法論を説明する。三つの異なる調査を実施した。第1は、スローフード協会の創設者のカルロ・ペトリーニ氏へのインタビューである。コミュニケーションの困難性に対処するためにどのようにスローフードを普及させているかを明らかにする。また、スローフードのマーケティング戦略について協会のメンバーに対するインタビューも行った。第2は、メディアの役割を明らかにするために朝日新聞の記事を分析した。第3はオンラインのアンケートである。目的は日本人消費者がスローフードをどのように理解しているか、欧米と欧米人に対してどのような態度を持っているか、特にイタリ

アに対してどのような態度を持っているかが、マーケティングにどのように影響を与えているのかを明らかにする。

第4章は、データを分析し、仮説を検証する。第5章は本研究の発見物を議論する。スローフード運動はイタリアで生まれたにもかかわらず、世界のそれぞれの特性に合わせたメッセージをプロモーションしている。日本人消費者がイタリアに対する持っているイメージがメッセージに影響を与える可能性があることから、スローフードはイタリア料理に関して新しいトレンドとして知覚されてしまう可能性も起きる。最後に、本研究の理論的・実務的インプリケーションを説明する。

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Chapter 1

1.1 Introduction

Slow Food Movement was born in the North-West of Italy, in Bra, in 1986, developing from the already existing Arci Gola Association. The organization has reached the international level in twenty years, promoting projects about local consume and protection for those food species endangered by new production techniques which are damaging the environment.

Slow Food aims to educate consumers about the importance of food and the value they may lose because of the way the society is developing. This concept suggests their position against Fast Food chains, but members argue that it is not the only theme the association is focusing on.

It is important to remark that Slow Food is not promoting Italian cuisine at an international level, but gastronomic cultures of every nation. Of course, the Italian image has contributed in promoting the movement, but only at the beginning. Spreading at an international level, Slow Food has succeeded in reaching a proper autonomy from Italy and its country image.

Many critiques have been moved to the association. For instance, Slow Food has been considered a political organization, which is not really focusing its attention on the Earth's needs keeping close to consumers as its message promotes; it may be close to the government, instead. Moreover, Slow Food products have been evaluated as prestigious, meaning that they are expensive, a luxury brand for a limited and elitist group of people. Furthermore, Slow Food would not promote originality as a way to protect biodiversity, but this emphasis on value and uniqueness has been seen as a

strategy to raise the association brand, rather than a way to oppose globalization (Udagawa, 2008).

These kind of critiques represent the starting point of this study about Slow Food diffusion in Japan. In order to have a view of the situation as wide as possible, several themes have been analysed and three surveys have been held, as it will be explained in detail in the next paragraphs.

1.2 Research Question

The Research Question of the study is to understand whether or not Slow Food is presented and perceived as a new trend concerning Italian Food, rather than as an association which promotes local consume, traditional techniques and high quality products. To construct this hypothesis, several points have been analysed, dealing with Slow Food philosophy, media influence on consumers, stereotypes, consumers characteristics, desire and behaviours towards Italy.

1.3 Structure of the research

This study wants to understand how the Italian image held by people in Japan may influence perceptions and marketing strategies of the Slow Food Movement.

In the second chapter existing literature has been analysed, in order to construct the hypothesis of the study. First, the Slow Food Movement, its history, aims, practical activities and internationalization process have been analysed. Secondly, the study points out media influence over society and consumers. Third theme of the literature review is the Italian image held by consumers in Japan: throughout the analysis of consumers characteristics and of the desire towards West and Western people, the research studies whether this perception may influence or not consumers' attitude towards the association.

In chapter three the methodology is explained. Using different modalities, three surveys have been held: the first one consists in the interview to Carlo Petrini, founder

of the association, to understand how Slow Food faces communication difficulties in spreading its message. Moreover, other representative members of the association have been interviewed to study Slow Food marketing campaign; the second survey consists in the analysis of journal articles edited by the *Asahi Shinbun*, aiming to examine media influence in promoting the association; the last one is an online internet survey, sent to Japanese people living in Japan. This has been the only necessary characteristic to answer the questionnaire. The reason why is that only with this kind of sample the expected results would have been achieved. In effect, studies about consumers characteristics which represent the basis of the study concern consumers in Japan: this is the reason for the choice of the sample, which is composed by 106 people 18-aged and over.

In chapter four gathered data are analysed. Chapter five explains findings.

The birth of the association in Italy may represent the reason why of the possibility for it to be perceived as a new trend concerning Italian food, due to the presence of the generally shared country image this nation has. Finally, the study also argues implications and limits of the research.

Chapter 2

Literature Review

Figure 1.1 Slow Food logo¹



2.1 The Italian Slow Food Movement

2.1.1 A historical overview

The general description of Slow Food proposed in this study aims to emphasise the impossibility of making connections between the movement and fashion or trends; indeed, throughout the illustration of the Slow Food movement message essence, which pays attention to the global situation in order to save the world we are leaving in, the reader will be able to judge by himself if there could be any link between Slow Food and fashion.

Using Petrini's words to describe Slow Food is the best way to start approaching the movement.

Carlo Petrini, the founder of Slow Food, succeeded perfectly in depicting the aim of the association born in 1986 (Petrini, 2001).

The most basic is our conviction that alimentation is an essential part of life and that quality of life is therefore inevitably linked to the pleasure of eating in healthy, flavourful, and varied ways. This is the opposite of what fast food is selling, with its snacks and meals designed to be eaten hurriedly and distractedly, their only virtues their immediate recognizability (thanks to standardization) and low price (thanks to standardization and inferior quality). Slow food, on the other hand, means giving the act of nourishing oneself the importance it deserves, learning to take pleasure in the diversity of recipes and flavors, recognizing the variety of places where food is

¹ Source: www.slowfood.it, referred on June 8th, 2014

produced and the people who produce it, and respecting the rhythm of the seasons and of human gatherings. (Petrini, 2001, p. XVII)

The foundation of the association is used to be associated to the protesting movement towards the opening of the first McDonald's restaurant occurred in Rome.

The conquest of Rome in 1986 by McDonald's chain should be considered as the straw that broke the camel, not the event which led to the official foundation of Slow Food association which evolved from the already existing Arci Gola (Andrews, 2010; Sassatelli&Davolio, 2010). This previous organization was animated by a group of young people since the middle of the '70s, collected in Bra, a small city in Piedmont, in the North-West of Italy, a flourishing area for wine and cheese productions (Petrini, 2001). In the same year others events contributed to the creation of the right situation which permitted Slow Food dawning: the nuclear disaster occurred in Chernobyl, the contamination of the aqueducts in the Po' valley and the case of contaminated wine in Narzole², a village next to Bra, reason why 19 people died in March 1986 (Andrews, 2010; Petrini, 2013; Schneider, 2008). At the end of the year, the production and selling of wine in the region had suffered a 37% drop in expos and lost a quarter of the value for the entire industry (Petrini, 2013).

These negative occurrences improved the importance of the need for quality products and honesty towards consumers, which became the fields of action of Arci Gola, in order to recover consumers' confidence and make the image of the area raise again after the tragedy caused by wine contamination (Andrews, 2010; Schneider, 2008). Even before the official foundation, Slow Food principal values and scopes were the same as the ones promoted today: quality and correctness towards consumers.

Analysing about the origin of the name, McDonald's case represents an important issue.

This research shares Slow Food vision and consideration about the diffusion of fast food restaurants as representative of traditional recipes and gastronomical

² To make the alcoholic proof raise, wine producers added methyl alcohol, which contaminated the product.

knowledge refuse, evidence of a general superficiality that succeeded in reaching even the food sphere (Andrews, 2010). This is the reason why, when McDonald was opening in Piazza di Spagna in Rome, Arcigola (which meanwhile had changed name unifying the two words) organized a manifestation towards the American giant and during this occasion the appellation “Slow Food” was used for the first time as a striking contrast against the fast food culture promoted. Petrini remarks on the efficacy of the two words, kept in English language (Petrini, 2006, p.73):

The choice to keep the phrase “Slow food” in its English-language form in Italy was an ingenious twist. Those two words, a reaction to the Big Mac phenomenon, became the best way to spread the group's philosophy. Another kind of food could exist, another way to eat, another way to comprehend the pleasures of life. (Petrini, 2006, p.73)

The sign of the Manifesto and the foundation of Slow Food Publishing represented an efficient way to spread internationally.

In December 1989, Slow Food was officially launched at the Opéra Comique in Paris, where delegations from around the world gathered together to sign Slow Food Manifesto. This act symbolised the official presentation of the movement at an international level.

Moreover, the birth of Slow Food Publishing in 1990 represented a powerful way to spread and diffuse the association message around the world. Thanks to guides such as *Osterie d'Italia* (Italian Taverns) published by the editor, the attention was focused on modest and traditional restaurants, rather than on those proclaimed by the Michelin guide: evidence of the will to avoid the journalistic conformity, in order to promote tradition (Petrini, 2001).

From 1990, in few years Slow Food succeeded in spreading around Europe and in the other continents promoting local food ways and cultures (Sassatelli&Davolio, 2010) as an answer to globalization, a reverse trend which exalted the pleasure of the aesthetic values, contrasting with the modern busy life: still now, Slow Food promotes and represents the possibility of something different (Andrews, 2010).

Again, Petrini remarks (Petrini, 2001, p. 24):

The pleasures of the table are the gateway to recovering a gentle and harmonious rhythm of life (Petrini, 2001, p. 24).

After a presentation of the historical background and expansion, here it is the contemporary situation.

Now-a-days, Slow Food has 100,000 members spread over 150 countries around the world and it is considered one of the leader associations in the field of environmental commitment; international attention has been focused on this movement born in Italy which does not take into account only the national condition, but wants to spread its message at an international level, in order to move people to react against standardization (Petrini, 2001). The founder Carlo Petrini has been named European Hero by the *Time* magazine in 2004 (Schneider, 2008, p. 385), while the journalist Lawrence Osborne, in his article titled *The Year in the ideas: A to Z* edited by the *New York Times* on 9th December 2001, suggested the Slow Food movement for the letter S defining it «a gastronomic version of Greenpeace » (Osborne, 2001; Petrini, 2013, p.19), description which even today makes the founder Carlo Petrini smile (Petrini, 2013, p.19).

The next paragraphs will analyse the aim of the association, its practical activities and the way it succeeded in realizing its projects.

2.1.2 The aim: “Right to Taste”, defence and promotion

Not only Slow Food versus fast food, but the one which shall be used is a larger look: carefulness versus carelessness and attentiveness versus haste.

Slow Food has often been described as a movement born with the aim to face McDonald and the general fast food culture, but the panorama needs to be enlarged to analyse the objectives of the association in order to define its real position towards fast food and what is the message it is trying to diffuse.

The manifestation against the new McDonald's restaurant in Rome in 1986 should not be considered as the representation of the association essence: indeed, Slow Food has never «mounted an explicit campaign against the king of the hamburger chains» (Petrini, 2001, p. 26). Rather than slow opposed to fast, enlarging the look as they suggest, the necessary dichotomies are carefulness and carelessness, or attentiveness and haste (Petrini, p. 33).

Quoting, once again, *Slow Food: the case for taste* (Petrini, 2001), here it is a definition of the association aim:

If fast food means uniformity, Slow Food sets out to save and resuscitate individual gastronomic legacies everywhere; if haste threatens the enjoyment of tranquil sensory pleasure, slowness is an antidote to hurry and the gulping down of nourishment; if the new ways of absorbing nutrition create stereotypes that trample local cultures, Slow Food urges people to recover the memory of regional gastronomic practices. [...] if the invasion of agriculture by the chemical industry and senseless management of the land are menacing the environment, Slow Food supports growing methods that respect nature [...]. (Petrini, 2001, pp. 17-18)

The rhetoric of “Good, Clean and Fair”.

Slow Food diffuses its philosophy throughout the logic of “Good, Clean and Fair”, words that perfectly summarize and describe the association fields of action and its focal points. When this name was coined, members were afraid about its efficacy, but as they noticed later the slogan had been correctly understood and had the capacity to succeed in adapting in foreign languages, such as *Bueno, limpio y justo*, or *Bon, propre et juste* (Petrini, 2013, p. 23). Using these three words, Slow Food rhetoric and its wish to create a new and respectful economy will be explained (DuPuis, Goodman, 2005).

“Good”: put simply, good food is tasty and diverse and it is produced in such a way to maximize its flavor and connections to a geographic and cultural region (Petrini, 2007, p. 97).

“Clean”: clean food is sustainable, and helps to preserve rather than destroy the environment (Petrini, 2007, p. 114).

“Fair”: fair food is produced in socially sustainable ways, with an emphasis on social justice and fair wages (Petrini, 2007, p. 135).

A snail is the symbol of the movement, defined by Petrini «a creature that carries its house on its back feels at home wherever it goes. That's us too. We're interested in what's local, what's typical» (Pietrykowski , 2004; Singleton, 1998).

The origin of the ideology lies in Brillat-Savarin's *Physiology of taste* (1978), starting point of the new eco-gastronomy.

The association philosophy finds its basement in the French lawyer and politician Jean-Anthelme Brillat-Savarin's definition of “gastronomy”, as what contains «the reasoned knowledge of all that relates to man as a being that feeds» (Barthes, 1978, p. 40). Petrini and Slow Food expanded this thought, combining carefulness for the environment and pleasures connected to the production, preparation, cooking and consuming of food, suggesting a new eco-gastronomy (Andrews, 2010; Hani, 2008; Ikegami, 2003; McBride, 2003; Sassatelli&Davolio, 2010; Schneider, 2008). The word was coined by *The New York Times* in 1998, to introduce Slow Food to the American audience (Sassatelli&Davolio, 2010, p. 209; Petrini, 2013, p. 19).

Within the new gastronomy, then, «food is an expression of various political, economic, cultural, and agricultural networks, all of which demand the serious attention of any would-be gastronome» (Petrini, 2007, p. 36).

2.1.3 The Projects

Terra Madre, Mother Earth, is the first activity created aiming to defend small producers and connect them, in order to create a network all around the world.

Mother Earth was founded by Carlo Petrini in 2000, during the first edition of the “Slow Food Award in Defence of Biodiversity”, held in Italy and assigned to those

Figure 1.2 Terra Madre logo³



³ Source: www.terramadre.it, referred on June 8th, 2014

national small producers and farmers who used traditional production methods to guarantee products quality (Andrews, 2010). Instituting a wider network of producers able to reach all around the world those who shared the same values about production and consumption represented the best way to spread the association message in Petrini's thoughts, reason why Mother Earth was created. Thanks to this specific branch, media started pointing their attention on Slow Food and in particular on this section of the organization, which was supported by public institutions, local, regional and national corporations, and through which the internationalization process of the association had started (Terra Madre, All Rights Reserved⁴). Mother Earth succeeded in joining different spheres: the traditional knowledge of producers, the empirical knowledge of cooks and the official research (Andrews, 2010), with the aim of producing a different way of looking at the contemporary market bond by globalization and standardization, because «there's no future for gastronomy without awareness of environmental contest» (Andrews, 2010, p. 38).

Terra Madre, Mother Earth, mother, woman: in Petrini's speeches, women are considered as the most important powerful agent inside the food system, defined as «the gudgeon of the food community of Terra Madre» (Petrini, 2013, p.85), adding: «if the Earth is mother, rather than father, there will be a reason why» (*Ibidem*).

In 2003 the Slow Food Foundation for Biodiversity was created in order to sustain Mother Earth and its network and developing projects to protect biodiversity (Hall, 2012; Petrini, 2001). From its Statute (Petrini, 2001, p. 62):

the object of the Foundation shall be to support and disseminate the culture of biodiversity as a factor of human, civil and democratic growth. The Foundation shall work to safeguard the personal right to pleasure and to taste, thus establishing a harmonious relationship with nature in compliance with the traditions and the economic, gastronomic and agroindustrial identity of the *terroirs* of each single country. The foundation shall study and promote a new, different culture of development, of civil coexistence and of slow living, undertaking to disseminate quality products in compliance with the natural environment and consumer rights. The foundation shall

⁴ <http://terramadre.org/pagine/organizzazione/>, referred on March 20th, 2014

work to promote the study and defence of the food, farming and artisan heritage of every country, and to protect the typical characteristics and features thereof. (Petrini, 2001, p. 62)

The foundation is the promoter of different Slow Food projects: Presidia, the Ark of Taste, Garden at school, Earth's markets will be the one analysed in this research.

Throughout the Foundations for Biodiversity, Slow Food promotes different proposals which share the same system of values, based on the will to protect traditions and promote sustainable agriculture (Hall, 2012).

Slow Food Presidia⁵: the vehicle to promote and defend small communities and endangered producers, searching for new local and international markets, preserving and improving traditional production techniques and making local inhabitants aware of the treasure they may lose (Hall, 2012). Nowadays, there are more than 1,300 Presidia all around the world, which involve more than 10,000 producers, and the number is still growing (Slow Food, All Rights Reserved⁷). To enter a Presidia, food in question has to satisfy some standards: «It has to taste good, it has to be grown in an environmentally friendly manner and farmers should earn a fair price for their products» as Natsuko Fukue writes on *The Japan Times* on November 4th, 2009.

Figure 1.3 Presidia logo⁵



Figure 1.4 Ark of Taste logo⁸

The Ark of Taste, based on the legend of Noah.

The Ark of Taste was born in 1996 in Turin, in occasion of the first Salone del Gusto, where a meeting titled “An Ark of Taste to save the planet of flavors”



⁵ Source: <http://www.slowfoodfoundation.com/presidia>, referred on June 8th, 2014

⁶ In Italian, the word *presidio* means “garrison”, “fortress”, suggesting the military word. But, the verb “presidiare” means to protect, to reinforce: that's why it has been chosen to represent the project (Petrini, 2001, p. 93)

⁷ <http://www.slowfoodfoundation.com/presidia/13/objectives>, referred on March 21st, 2014

⁸ Source: <http://www.slowfoodfoundation.com/ark>, referred on June 8th, 2014

(Un'Arca del Gusto per salvare il pianeta dei sapori) was held, to face the worrying disappearance of food species caused by agricultural policies which did not preserve the environment (Petrini, 2001). The name was given after the legend of Noah, Biblical character who recovered a couple of animals for each specie into an ark to safeguard them from floods. The aim of the project is to recover 10,000 kinds of foods in the next future; here the symbolic value of the name remarked by the founder (Petrini, 2001, pp. 85-86):

[...] the Ark, because an ark is what we need to save quality food production from the flood of standardization and its blighting effects. [...] Faced with the excesses of modernization, we are not trying to change the world any more, just to save it. (Petrini, 2001, pp. 85-86)

Earth's Markets: a project which aims to construct places where consumers can buy directly from producers.

Earth's Market is an international network of markets held by producers and consumers who share Slow Food's principles: it promotes a short food chain. This is a place where consumers can buy directly from farmers, trusting about quality of products, and becoming co-producers throughout educational activities that the organization fosters (DuPuis&Goodman, 2005; Fukue, 2009, Hall, 2012; Mercati della Terra, All Rights Reserved¹⁰). Consumers become a powerful figure, and the fundamental certainty which caused the birth of such a project is that «local food producers are to be protected, and yet again the agent of such protection is the consumer» (Sassatelli&Davolio, 2010, p. 212).

Figure 1.5 Earth's Markets logo⁹



⁹ Source: <http://www.mercatidellaterra.it/>, referred on June 8th, 2014

¹⁰ <http://mercatidellaterra.it/welcome.lasso>, referredd on March 21st, 2014

Slow Food wants to create a new kind of consumer throughout activities in schools, training courses, etc.

Another relevant area in which Slow Food focuses its attention is the education (or better, the training) of consumers, starting from the youngest ones, with the project “Garden at school” (Orto in condotta), through which children of elementary schools can approach agriculture, raising a vegetable garden. As Petrini suggests, «we believe that generations of the future have to understand what quality food is and where it comes from» (Petrini, 2001, p. 63).

Moreover, throughout international events such as Salone del Gusto, Cheese, Slow Fish and Slow Wine, Slow Food diffuses its philosophy and consumers can gather information about the educational campaigns the association is promoting, even for adults, in order to create a new kind of consumer able to change the market he is involved in (Sassatelli&Davolio, 2010). Taste education is considered the way to reduce the gap between producers and consumers to make the food chain shorter (Sassatelli&Davolio, 2010).

Figure 1.6 UNISG logo¹¹



Last project to analyse is the University of Gastronomic Sciences UNISG, founded in 2004 in an old summer residence of the Savoia family, in Pollenzo, a village next to Bra. It is still generally shared that in this University students learn cooking, but the reality is different: unique at the world level, with a high level of presence of foreign students representing all other continents, the University of Gastronomic Sciences «is a laboratory where the sustainability of food is studied in a scientific way, where the humanist approach fits with the technological one, history goes hand in hand with chemistry, ethnobotany and aesthetics, vegetal and animal productions with sensory analysis» (Petrini, 2013, p.47). Every year 100 new students arrive to the University of

¹¹ Source: <http://www.unisg.it/en/>, referred on June 8th, 2014

Gastronomic Sciences to become those new gastronomes who will try to change the system of modern society, promoting awareness of problems such as famine in the world and wastefulness of food which exist even now.

2.1.4 The international diffusion: the spread of Slow Food philosophy

The process of internationalization may represent a risk for the coherence of the original message of a movement or philosophy, which could be changed in order to fit better in new consumers' taste. This did not happen in Slow Food case: with the expansion outside Italy and Europe, new aspects has been taken into consideration, but the message has not been subjected to variation (Sassatelli&Davolio, 2010). Roberta Sassatelli and Federica Davolio explain in few lines the expansion of meaning occurred with internationalization (Sassatelli&Davolio, 2010, p. 219):

[...] from taste and pleasure as indication of cultural traditions, to conviviality as indication of healthy community/human relations, to landscape and environment protection and diversity as a way to guarantee food safety and security (Sassatelli&Davolio, 2010, p. 219)

From Piedmont to the world: analysis of the internationalization process.

As already suggested (Sassatelli&Davolio, 2010), in less than 30 years Slow Food succeeded in diffusing its presence all around the world, now counting more than 100,000 members in 150 countries. From now on, a more detailed look of this internationalization process is proposed.

In 1992 Slow Food Germany and the year after Slow Food Switzerland were constituted. In 1994 the association reached Greece and in 1995 Slovenia, Australia and Cayman Islands joined the organization too. In 1996 in Turin the first edition of the Salone del Gusto was held where “The Ark of taste” project was launched. In 2000, Slow Food reached China, New Zealand and the USA and the establishment of Presidia project was presented. In 2003 the Foundation for Biodiversity was born and France entered the group, too. In 2004 the Italian Found for the Environment FAO recognized

Slow Food as a no-profit organization, agreeing for collaboration. In the same year the University of Gastronomic Sciences was instituted and, finally, Slow Food reached Japan, whose national headquarters is situated at the Tohoku Fukushi University, Sendai, 東北福祉大学、仙台). In 2005 the Salão das Comunidades do Alimento was held in Brazil, and in 2006 a fund to support damages caused by the Katrina hurricane was established by Mother Earth. In the same year, the United Kingdom reached the network, too. In the meantime, while presentation meetings were held in Holland, Ireland, and San Francisco, the Earth's Market project was also launched in 2008.

Slow Food has reinforced its presence at an international level throughout the promotion of projects linked to alimentation in areas of the world afflicted by war or poverty (Petrini, 2001), or sending delegations proposing workshops to make consumers approach the association philosophy. Moreover, Terra Madre supports projects in different countries, such those suggested in Brazil (2005) and in Louisiana (USA), and in 2009 national events promoted by Mother Earth were held in Tanzania, Argentina, Bosnia, Norway and Austria. Furthermore, the Salone del Gusto keeps attracting visitors and the number increases year by year (Slow Food, All Rights Reserved¹²).

2.1.5 Media influence and new tendencies inspired by the movement

The presence of a strong moral position has been the reason why media have focused on the Slow Food movement.

Since the birth of the association, the moral strength which characterized Slow Food message has played an important role, strictly defining the position of the movement with respect to the modern system the society is bonded to. It is this determinedness the reason why Slow Food has been defined, as already reported in 2.1.1, «the Green Peace version of gastronomy» on the *New York Times* (Osborne, 2001) and the cause of the denomination of Petrini as «European Hero» on the *Time* magazine (Sassatelli&Davolio, 2010).

¹² <http://www.slowfood.it/2/storia>, referred on March 29th, 2014

The philosophy of the movement with its evident moral implications can be proposed and applied to the population of the whole world, not just to industrialized countries.

Different critics have been moved towards Slow Food, in particular about the limited target of consumers it seems to succeed in reaching, as Mintz remarks: the movement is still reaching «a limited number of people, most of them in the West, most of them educated people of some means» (Mintz, 2006, p. 10); and others share his opinion, offering the example of Italy itself, country of origin of the movement, where the knowledge about Slow Food among ordinary people is not to take for granted (Udagawa, 2008). But Petrini himself remarks how the message they want to spread fits to every kind of consumer, and should be seen as the new paradigm the society needs to change the contemporary «crazy system» (Petrini, 2013, p. 66).

The association is promoting a strict critic to the contemporary society.

To succeed in training consumers to quality, to make them understand the real value of the food they're going to buy and eat, Slow Food takes a strict position with respect to the food system currently used by the society: it criticizes the shift from value to price as the most important factor to consider when making food choices; moreover, the new agricultural techniques in which the chemical components play an essential role without taking into account the effects on the fields and on the environment; the huge quantity of food that every day is discarded (Petrini, 2013).

In such a system, the problems the society is already facing and which will get more importance in future are: the progressive lack of water, the loss of biodiversity and the general increasing of the population, reason why the need for food will increase too and it won't be possible to satisfy everybody any more. This is the current situation Slow Food is trying to fix, not promoting regionalism as someone suggested (Sassateli&Davolio, 2010), but spreading the awareness of the critical situation the population of the world is facing, encouraging to take an active position.

At the marketing level is this moral component difficult to diffuse?

The evident ethic implication of the Slow Food message is supposed to reach consumers all around the world in the same way, but does it really happen? Understanding this aspect of the association marketing campaign will be the object of the third survey proposed in this research.

The word “slow”, after the birth of the association, has started being associated to a lot of different areas, all sharing the importance given to pleasure.

Slow life, slow tourism, slow city, slow café, slow marketing are few of the large amount of possible examples among the new range of words coined after the birth of the Slow Food association. All this neologisms represent the shared tendency of taking care of the environment, of human relationships: the same way of thinking and acting promoted by the Italian association.

Indeed, after the movement official establishment, the word *slow*, in contrast with *fast*, has been applied to different areas, all sharing the dissatisfied view of the society. Going back to real human relationships, putting the care for clients above everything are the premises of the *slow marketing*; *slow tourism* and *slow cities* promote a relaxed and sustainable way of visiting, rejecting low cost or all inclusive holiday packages (Slow Tourism Club, All Rights Reserved¹³); in a *slow café*, like the one opened in Wiesbaden, Germany, in 2013, clients can find refuge from confusion, paying not for what they drink or eat but for the time they spend in the local, like three Euro per hour (Huffington Post, All Rights Reserved¹⁴).

Taking into account the great use of the word *slow* in recent years, the problem of the consistency of the philosophy arises.

The great diffusion of the word *slow* in different areas as previously analysed may be considered, on one hand, as a positive factor, suggesting an increase in awareness of the problems and needs present in our society, but, on the other hand, may

¹³ <http://www.slowtourismclub.eu/main/index.php>, referred on April 4th, 2014

¹⁴ http://www.huffingtonpost.com/2013/05/28/slow-time-cafe-germany_n_3345531.html, referred on April 4th, 2014

it reflect the birth of a trend? Throughout the third survey, the relationship between the philosophy and tendencies will be analysed in this way.

Petrini's idea about Slow Food in Japan is hopeful.

To start accosting the two elements of this research, on one hand Slow Food and on the other hand Japan, here it is quoted once again Natsuko Fukue, who writes down Petrini's words, about the Japanese situation:

“It seems people are (leading) a stressful life in Japan, and the suicide rate is high. Perhaps the quality of life here is not high,” he said. “But I feel young people in Japan are protesting this lifestyle, saying they can no longer sacrifice themselves for it.” (Fukue, 2009).

Petrini makes an interesting analysis of the current condition. Japan is defined as a country where, because of the speedy of life, stress and suicide rates increase: a perfect country where to make people start thinking more about traditions, about the pleasure of life, about the necessity to take a break and consider the environment the society is destroying. And, anticipating the theme of the next part of this literature review: «it is not a case that Slow Food was born in Italy» (Sassatelli, 2014¹⁵), and it is exactly Italy, the country defined by people in Japan «the country of the everyday life» (Rambelli, 2005), to suggest to take a break and have a look at the world around. By consequence, given this shared Italian image in Japan, precisely because it is a way of thinking proposed by Italy, may the association message take a different value? That's the question the third survey will try to answer.

2.2 Media and stereotypes: are they related?

2.2.1 Media role in contemporary society

The subject of the second part of this literature review will be the role of media in constructing stereotypes and country images, in order to understand how strong their

¹⁵ Roberta Sassatelli, professor of the University of Milan. Meeting held on April 13th, 2014

influence in forming, in particular, the Japanese conception of Italy has been and how media can induce consumers to adopt certain behaviours.

Several studies about the mass media influence on society have been made, all researches generally conferring them a substantial role.

Denis McQuail in *The influence and effects of mass media* (1979), assumes that «mass media are highly diverse in content and in forms of organization and include a very wide range of activities which could have effects on society» (McQuail, 1979, p. 8). A moderate opinion, if compared to the one exposed in Hilaria Gössmann's study, who attributes to mass media a much more powerful role. In *Images of Asia in Japanese media* [...], indeed, Gössmann declares (Gössmann, 2001, pp. 2-3):

It goes without saying that the media reflect trends in society. However, at the same time, the media contribute decisively to the construction of our perception of reality. The media functions simultaneously as a mirror and a driving force of trends in society. [...] Furthermore, the way the media deal with a certain phenomenon can be very influential. For example, the images of ethnic minorities in the media can contribute to overcoming discrimination in society. Conversely, they can also reinforce existing prejudices. (Gössmann, 2001, pp. 2-3)

However, in depicting the field of action of mass media, who stands by the other side should be analysed too: the audience.

Effectively, on one hand the author suggests a strong and evident influence exerted by media on the audience but, on the other hand, the characteristics of the public itself should be taken in consideration too: together, these factors are both necessary to determine the effective strength of influence of the contemporary media (Cecconello, 2013).

Television, journals, internet websites, cinema, radio and posters are examples of mass media daily used to diffuse information and through which messages are spread. But, among them, television is probably the most diffused one (Cecconello, 2013), reason why this research will study, first of all, its role in everyday life and the possible consequences of promoting certain models to the public.

Analysing the case of television, Ceconello suggests an interesting reflection about the audience, which could be active or passive towards what the media proposes.

Standing or sitting, doing something else or focusing on it, watching television implies the spectator to make some choices: firstly deciding what to watch, then thinking about how much reliability give to information he gathers and so determining how gullible be in front of the screen.

By consequence, the capability of reacting to a model proposed, in this case, by television, lies in the audience's hands: nobody but the public can decide whether to accept and follow the image, be indifferent or even deny what he sees. Ceconello suggests two adjectives to identify this opposites positions, statement supported by Biocca (1988), who defines two types of behaviour (Biocca, 1988, p. 51):

On one end of the rope we find the active audience: individualistic, "impervious to influence," rational, and selective. On the other end, we have the passive audience: conformist, gullible, anomic, vulnerable, victims. (Biocca, 1988, p. 51)

These two positions represent the extreme possibilities among the large amount of nuances that the reaction to a model suggests: active or passive, rational and vulnerable. The audience has, by consequence, the responsibility to decide which side to stand by.

Watching at the past, mass media, since their invention, have been used to diffuse news about contemporary facts, playing a fundamental role especially during the Second World War.

Trying to give a general overview of mass media role in society, a brief stop on the way they have been used during the Second World War should be done. Throughout mass media, like television, radio and journals, information about the state of the conflict have been spread in large parts of the world: they had a powerful role in clearly determining which inclination to give to information, considering the dictatorial empires established at that time.

The word *mass media* derives from the concept of *mass culture*, the one which belongs to the lowest rank of society.

From the etymological point of view, the word *mass media* can be divided in two parts, meaning the ways (media) used to inform the mass. This mass is the public, as Macdonald wrote in 1957 in his *Theory of the mass culture*, where this word was used with a negative connotation, in contrast with the “High culture”. Moreover, after this distinction, the author remarks that those who belong to the “Mass culture” have their own media, «movies and television which are specially well adapted to mass manufacture and distribution» (Macdonald, 1957, p. 59).

Naming and considering the public, the audience, a people, a mass, suggests an easier way to succeed in controlling it and this is the principle which has been used during dictatorial empires in the last century. The contemporary political situation is notably different, but a reliable comparison can still be made, analysing how strong the influence of modern mass media is on the public.

Other than television, which are the other mass media? In particular, what is the position of literature in this scenery?

Even with the appearance of new media, such as internet, social networks and similar, television can still be considered the most powerful and diffused one to spread messages, news and advertisements (Ceconello, 2013). But other than those which can be defined the ordinary mass media, can literature be considered a way to spread information or images, too? Before television, journals were the favourite way to diffuse news, reason why they can be considered the ancestor of the modern invention, but they do not represent the kind of literature this research will study. To get closer to the core of this analysis, the attention will be focused on the role of literature, intended as literature production, in forming country images, taking the example of Shiono Nanami, author whose literary fortune has been based on Italy, more than any other writer in Japan (Miyake, 2010, p. 117)

Through an outline of Shiono's career and literary production, this research will try to define her role in depicting the image of this country.

Dedicating her literary production almost completely to Italy, in the '90s Shiono reached the reputation of the most influential author when reasoning about this country, according to people in Japan (Miyake, 2010). She spent long time living in Italy, where she moved after graduating in Tokyo in 1962, fascinated by the Italian Renaissance, theme of her final dissertation. The majority of her works analyse the historical development of Italy, reason why Shiono is generally considered a historiographer, but she also studied contemporary themes such as politics or international relationships. In 1992 *Rōmajin no monogatari* (ローマ人の物語) was published, after twenty years almost completely dedicated to the Renaissance, as Miyake remarks (Miyake, 2010, p.123).

What this research wants to emphasise analysing Shiono's production is the presence of evident similarities with the Italian image provided by the *Grand Tour* and the modern dual image that will be presented more specifically in the third part of the literature review.

When analysing the Renaissance period, the portrait of Italy Shiono gives is that of a superior country, motherland of culture, inventions and progress, but, later, considering the standard of modernity of European countries, Italy loses its supremacy, conception which leads to the formation of a certain dual image as suggested here above: this change is particularly stressed when the author describes Sicily, background of the Italian stereotype that will be analysed later. Moreover, it is important to underline how the mechanism of the Orientalism, suggested by Said (1978), succeeds in insinuating in reflections about the relationship between East and West even when this is analysed by the opposite point of view, the Eastern one. Effectively Miyake remarks how, through Shiono's works, the reader faces a kind of overturned Orientalism: Italy is considered exotic and illogical, while Japan is rational, adjective usually associated to Western countries, when the study is conducted by a Western point of view. Because of

this incompatibility, Japan can't understand Italy: the perfect reversal of the Western way of thinking (Miyake, 2010).

In Japan Shiono Nanami is famous and her works represent the fundamental readings to learn about Italy or before having a journey in this country: thanks to her literary production, the Italian culture has been popularized in Japan, reason why in 2002 the President of the Italian Republic Carlo Azeglio Ciampi awarded her the honour of Grand Officer of the Order of Merit.

Shiono represents undoubtedly an important personality in spreading information about Italy through which people in Japan formed the Italian image, but how much the presented portrait differs from the classical stereotypes about Italian people formed during the *Grand Tour*? Not so much. Moreover, the presence of Orientalism and Orientalized eyes are fundamental too, suggesting the conclusion that Shiono has played and is still playing an important and useful role in the formation of the Japanese perception of Italy, but the portrait proposed is still characterized by those old images and traits which the Italian people should try to remove.

Since the word stereotype has been used several times in this research, analysing causes and effects may help the reader in following the sequence.

2.2.2 Stereotype: a definition, origin and effects

The word stereotype was invented relating to typography, but now-a-days it means a behaviour of the human mind relating categorization.

Coined in 1798 by the French printer Didot, the word *stereotype* was used in the world of typography referring to the metal cast of prints that, repeatedly struck, formed words.

Now-a-days, it relates to social behaviours and human attitudes and thoughts towards other people, meaning suggested in 1922 by the American journalist Walter Lippmann who, writing on *Public Opinion* at the beginning of the past century, used the word *stereotype* to indicate a fixed stamp produced and used by the human mind

towards the external environment to make sense of it. Effectively, from the etymological point of view, the word *stereotype* is formed of two parts: stereo, meaning fixed, and type, stamp; so that it can be defined as the stamp through which human impressions take the form in thoughts (Cantwell, 1990).

The essential condition for the stereotype to exist is the distance, which can lead to competition too.

The stereotype can be seen as an element created to be interposed between the human being and the external world, a way to define what the mind recognizes as different from itself, assuming as essential element the presence of a certain distance between oneself and the other. You can identify the gap as a fundamental element, which represents, in effect, the cause, the condition *sine qua non* of the birth of the stereotype (Cantwell, 1990).

These distance and differences between oneself and the external environment increase the possibility of the birth of a certain competition, so that the stereotype may become the way to identify the rivals (Cantwell, 1990). In other words: you perceive somebody or something different from you taking in consideration certain traits, so that you notice and maybe create a gap between the two. About these traits, you feel as if you were competing, and the tendency is to identify the rival with an image that rarely can change: the stereotype. This picture can be shared by the other components of a group, and can be, as usually happens, applied to the rival one, generalizing the other crowd as a whole. The final result can be an image based on few traits but expecting to describe the complete person, a portrait generally accepted and so transmitted through years, becoming the key of understanding of a certain group (Treccani, All Rights Reserved¹⁶).

The presence of stereotypes can have negative consequences: for instance, the phenomenon of the “stereotype threat” (Steele&Aronson, 1995), but using stereotypes is the normal way of thinking of the human mind.

¹⁶ <http://www.treccani.it/enciclopedia/stereotipo/>, referred on March 10th, 2014

Stereotypes can assume positive and negative connotations. They usually stress a certain characteristic of a group, that often becomes the principal one used to describe it. The selected features can concern a certain attitude or behaviour toward something, a physical trait, a particular cultural component, forming a complex ensemble representing not just a person, but, as previously said, the group he is in as a whole (Cantwell, 1990).

As analysed, the human mind uses stereotypes to make sense of the external environment: using this process of categorization is its *modus operandi*, so that it is its normal way of looking at the world, simplifying it into defined categories, which can take the fixed form of stereotypes (Arcuri&Cadinu, 1998).

The direct consequence is that, probably, the presence of a certain image can influence yourselves' attitudes toward the represented people, in a positive or negative way. This image may even cause a phenomenon called “stereotype threat”, suggested in 1995 by two researchers of the Stanford University in USA, Claude Steele and Joshua Aronson, while studying how stereotypes about Afro-Americans influence Americans' attitudes towards this group (Steele&Aronson, 1995). In the USA, taking into account the diffusion of the belief that Afro-Americans are less intelligent than Americans, the two researchers tried to understand how the presence of this negative stereotype could influence the performance of the involved group, in terms of psychological pressure. The results showed that, once a person knows about the existence of a negative stereotype about the group he belongs to, when under pressure like during an exam, he feels even more pressured because he is afraid of confirming that negative image. This anxiety, when very strong, may really damage the final results of the test, not because of a real lack of intelligence (like it was supposed to happen in the Afro-Americans' case), but only because of the fear of confirming the general belief (Steele&Aronson, 1995).

From stereotype to prejudice the passage is not so long.

Quoting Gordon Allport, the American psychologist who wrote in 1954 *The nature of prejudice*, the prejudice is defined as «a hostile attitude toward a person who

belongs to a group, simply because he belongs to that group, and is therefore presumed to have objectionable qualities ascribed to the group» (Allport, 1979).

The relationship between stereotype and prejudice is evident: the first one can produce and find its basement in the second one. Etymologically, the word prejudice can be separated in two parts: pre and judgement, getting to the definition of the word as the fixed and generally negative attitude toward somebody or something, due not to a real experience, but based on a judgement made before any contact. Moreover, the prejudice also involves a strict position against any possibility of change: once the preconception has been established is, in effect, really difficult to remove (Jervis, 1996).

Up to here the consequences of the presence of a negative stereotype have been analysed; the object of the next paragraphs will be the case of the presence of a positive one: the relationship between stereotype and desire.

2.2.3 Can a relationship between stereotypes and desire exist?

If there is a positive stereotype, that is to say a positive image, there's the possibility of the development of a certain desire to reach that image. In this paragraph, this research will try to explain the relationship between stereotypes and desires.

As previously analysed, the personal component in forming stereotypes is notable, and the negative phenomenon of the “stereotype threat” (Steele&Aronson, 1995) and the production of prejudices have been analysed; but what if this image is the one proposed by society? In this case, you could have an important consequence: you may see the birth of a desire, the will to reach that model, to become as similar as possible to the surrounding environment (Dijksterhuis, 2005).

When the society proposes, defines and considers an image as a positive one, for instance concerning physical traits, citizens are induced to try all their best efforts to reach that model: think about the great feedback of proposing too slim top models on young women in term of rising of anorexia rate in recent years (Magliaro, ANSA, All Right Reserved¹⁷).

¹⁷ https://www.ansa.it/lifestyle/collection/societa_famiglia/02/03/Bruttezza-immaginaria-anoressia-florida-industria-dimagrimento_10009938.html, referred on April 7th, 2014

Thinking in psychological terms, Freud analysed this phenomenon.

The will to reach, to look like somebody is a need that naturally arises in the human mind during the self-formation process; Freud indicated this attitude in his *Introduction to psychoanalysis* (1932) with the word *identification*. Referring to the definition given by Laplanche and Pontalis in *The language of Psycho-analysis* (1973), it is the

psychological process whereby the subject assimilates an aspect, property or attribute of the other and is transformed, wholly or partially, after the model the other provides. It is by means of a series of identifications that the personality is constituted and specified. (Laplanche&Pontalis, 1973, p. 205)

Again, Dijksterhuis (2005) remarks that «We do know that humans have the capacity to automatically and unconsciously bring their behavior in line with their social environment» (Dijksterhuis, 2005, pp. 207-208). By consequence, imitation in a Freudian sense is something natural, an essential component of the process of the formation of the self, while in Dijksterhuis' opinion it can be defined a «social glue», a process which «leads to liking» (Dijksterhuis, 2005, p. 208).

Finally, here it is the connection between the first and the second part of this literature review: the process of imitation, in part naturally originated in one's personality, in part suggested and reinforced by mass media.

External environment clearly plays an important role in the formation of the self, and the already analysed importance of mass media can be defined as the most important and powerful actor in diffusing social models and trends.

More specifically analysing: why do people in Japan have this kind of desire (*akogare* 憧れ) towards West and Western people?

An interesting article published on the *Newsweek Japan Magazine* is titled “Does the desire towards the world = the West damage Japan?” (*Sekai = Ōbei e no*

akogare ga Nihon o dame ni suru, 世界=欧米への憧れが日本をダメにする): people in Japan too recognize the presence of a desire towards the West (Newsweekjapan.jp, All Rights Reserved¹⁸). First of all, the author remarks that: «we, Japanese, adore from the bone marrow the West¹⁹»; after this assertion, through several examples he describes the difference perceived by people in Japan when facing an Asian rather than a European or American: Asian people do not have a reputation as good and desirable as the one held by the Western. The reason why is identified in a different consideration of the concept of “world”: to people in Japan, this word can be associated to the West, not to Asia. Quoting the article: «there's the deep-rooted certainty that the world is comparable to West, statement which foments its adoration²⁰».

But what is the deep reason for this perception of the West? Why do people in Japan look at it with enchanted eyes? These are the questions the research will try to answer, analysing in the next part of the literature review the characteristics of consumers in Japan and their practical perception of Italy and Italian people.

2.3 How people in Japan perceive Italy: a practical analysis

2.3.1 Consumers in Japan: some characterizing features

Knowing about consumers' behaviours and attitudes is an important step when expanding into new countries.

When entering new markets, companies should take into consideration the cultural environment consumers are involved in and their behavioural characteristics, in order to catch the best way to approach them (Synodinos, 2001). With respect to this

¹⁸ <http://www.newsweekjapan.jp/column/tokyoeye/2012/11/post-595.php>, referred on April 8th, 2014

¹⁹ *Bokutachi wa hone no zui kara Ōbei o `sūhai' shite iru*, 僕たちは骨の髄から欧米を「崇拜」している, <http://www.newsweekjapan.jp/column/tokyoeye/2012/11/post-595.php>, referred on April 8th, 2014

²⁰ *Ōbei sūhai ga nedzuyoi riyū wa `Ōbei = sekai' to iu ninshiki ni aru*, 欧米崇拜が根強い理由は「欧米=世界」という認識にある, <http://www.newsweekjapan.jp/column/tokyoeye/2012/11/post-595.php>, referred on April 8th, 2014

connotation, Japanese market has been defined as very attractive but difficult to enter, because of its intrinsic cultural features (Miura, 2002; Synodinos, 2001). As Clammer suggest in his *Contemporary urban Japan: a sociology of consumption* (2011, pp. 1-2),

Of all the cases that might present themselves as candidates for such comparative analysis, Japan is certainly one of the most prominent. The first non-Western society to achieve industrialization under its own steam and without ever experiencing colonization, Japan is now the world's second biggest economy and one of its populous state. [...] Japan cries out for analysis as the most conspicuous example of mass consumption in Asia. (Clammer, 2001, pp. 1-2)

It can be said that Japan has captured Western societies' attention because of the unique way it developed after the Second World War, which represents the most important reason why this country has been defined a hybrid between East and West, the union of the two different cultural, economical and political environments (Miyake, 2011).

There has always been an analysis based on Western principles, on an individualistic prospective, but Asian countries, for us, Japan, are culturally different. You need for a different kind of analysis.

Studies about consumers' behaviour were born in Western Europe and North America in the '40s: these geographical and cultural assets made researchers face the topic with an individualistic perspective (Synodinos, 2001; Tandris, 1990), which cannot pretend to be universally applicable. Effectively, Tandris (1990) claims the lack and the need for a new outlook to analyse behaviours of those consumers which do not belong to the Western sphere, in this case the Japanese ones. As it will be proposed later, the cultural environment is determining in defining consumers' behaviour (Synodinos, 2001): attitudes, in fact, reflect environmental conditioning (Synodinos, 2001).

Every consumer is unique, but cultural aspect must not be underestimated.

Of course, generally talking every consumer is different and unique thanks to its individual characteristics like age, gender, income, education, etc., but, to describe general behavioural traits that could influence choices, the cultural environment needs to be considered too, and, as Synodinos suggests in his *Understanding Japanese consumers: some important underlying factors* (2001), Japanese market has been seen as very attractive but difficult to grasp, because of its cultural differences with respect to the Western background (Synodinos, 2001).

This study will analyse consumers' behaviour and those aspects of the Japanese culture that may influence or even cause their attitudes, in order to understand what kind of marketing strategy could be the best one to be applied to satisfy their needs and desires, investigating on the possibility of some historical or cultural reasons at the basis of this behaviours.

The usual process of influence is: culture-society-politics and economy. In Japan it occurred in the opposite direction.

Contemporary Japanese culture is the result of the influence of different realities from ancient times, which have shaped the original core determining the current one: first of all China and Korea, then West and finally America. Usually, the process of influence and modelling played by a culture over another one follows these steps: starting from the cultural sphere, the influence moves to society, than to politics and, only at the end, it reaches the economical area. In the case of Japan the direction has been the opposite one: economical and political spheres were the first one to be involved, under the strong influence played by the US after the Second World War, while social and cultural sectors were influenced only later (Synodinos, 2001).

There are two myths about consumers in Japan: they demand for high quality product and they easily complaint about flaws.

Dealing specifically to consumers in Japan, you cannot take into account the presence of two myths: the first one wants them demanding for high quality products; the second one says they easily complain about flaws, even for those not functional to

the use of the product (Miura, 2002). About this second statement, Miura reports an emblematic example, quoting Suzuki (1997), comparing Japanese and German consumers' behaviour towards a flawed buttonhole: when noticing a flaw, consumers in Japan affirm it's not worth to use the product any more and that it should be substituted; on the other hand, German consumers, if this blemish does not affect the functional properties of the product, they consider it working (Miura, 2002). This attitude represents the basis of the reason why consumers in Japan are thought to demand for high quality products and «they become hard to please in producers' opinion» (Miura, 2002, p.5).

“Purity”, “respectful behaviour” and “sense of community” are cultural factors which influence behaviours.

Referring to a study held by professor Miura (2002) about consumers' behaviour in Japan and its implications in marketing strategies, the characteristics of consumers in Japan sketched thanks to a survey held among foreign workers in Japan will be outlined.

First of all, some cultural aspects of the Japanese society which are told to influence in a certain way consumers' behaviour (Miura, 2002) should be underlined: the importance of purity (*seijyou* 清浄), considered an aesthetic value in contradiction with dirty (*kitanai* 汚い), originally related to guiltiness and criminals. Purity represents, now-a-days, the basis of Japanese moral value; the incomparable respectful behaviour towards customers, in Japanese *okyaku-sama*, お客様, literally “guest”, considered «as human beings rather than as just another sale» (Synodinos, 2001, p. 244); the strong sense of community that characterizes Asian societies, in contrast with the Western ones, based on individualism. This awareness of belonging to a group represents the powerful motor of the solid sense of collaboration present in every kind of relationship in the Japanese society; but, at the same time, it can be seen as the cause of a certain lack of personality, contrasting with Western societies (Miura, 2002).

There are some contrasting elements with Western societies: first of all, the need for brand.

Among the three factors early analysed, this study will focus on the third one, the strong sense of community, that is the most different connotation of the Japanese society with respect to the Western communities. In this feature you can find evidence of the statement proposed in this study about the facility for consumers in Japan to follow new trends: they could be so easily convinced because of the inclination of looking at trends as a way to fill up this lack of personal expression (Miura, 2002). This tendency can be defined as a need for the brand, the use of the image of a product as a symbol to identify oneself among the others; a desire which has raised from the '80s and that is now-a-days still present (Miura, 2002).

Second, the different perception of new, the need to change: by consequence, consumers become demanding and hard to please.

Always relating to Miura (2002), you can say consumers in Japan and Western ones have a different perception of the need for changing a model. Referring to Miura's example, for people in Japan the complete substitution of a model should occur every four years, but minor modifications take place every two. In the European case, instead, a model is substituted with a new one to repair flaws or malfunctioning features, that is to say to fix the negative aspects. There's a different attitude towards the new: in Europe it is perceived as a way to repair the old, in Japan it is the normality.

This longing for new models makes consumers in Japan become demanding and hard to please to producers, who have to exploit this need as a way keep on improving (Miura, 2002).

Demanding for high quality products, claiming for even little flaws, liking new models, giving importance to the after-sale service, to the image or brand, the will to follow the brand, the will to follow new trends prove that consumers in Japan are more demanding than others.

Here you have a summary of the characteristics of consumers in Japan outlined through Miura's study. First of all, the facility of presenting claims even for not-functional flaws; the demand for high quality products; and the need or desire to show the brands, to choose brands in order to satisfy the lack of personal expression due to

the collectivist environment. Moreover, the importance that shop assistances give to the service and to the costumers while shopping and the after-sale assistance, which makes the clients aware of the closeness and availability in case of need. Last but not less important characteristic of consumers in Japan refers to their attitude towards gathering a large amount of information about products before buying it, in order to low the risk rate (Synodinos, 2001). Being well-informed clients reinforce once again the general belief which defines consumers in Japan as demanding, more than others (Miura, 2002).

Moreover, dealing more particularly with attitudes toward food, existing studies emphasize how the first traits to be considered when buying food in Japan are freshness, high quality and fresh tasting (Wolf et als., 2012). Someone may wonder these are exactly the traits promoted by Slow Food, making consumers in Japan a powerful figure: this theme will be studied throughout the next surveys.

There are consequences on marketing strategies: possibility of chose between general line or adaptation of products to consumer's taste.

How can these results affect producers' marketing strategy? First of all, always relating to Miura's study, two directions should be defined: on one hand the generalization, on the other hand the adaptation of an advertisement to a certain group of consumers. It is generally shared that keeping the general line is synonym of being coherent with the original message of the company; but differentiate the product and the marketing strategy in base of consumers' characteristics could lead to a mayor profit (Miura, 2002).

The Japanese case: example of adaptation of products in base of consumers' tastes, the McDonald's case.

As previously analysed, consumers in Japan and the market they are involved in have been considered particular and fascinating. The presence of such important characteristics should lead producers to choose the individualistic line to succeed in satisfying their needs and desires, rather than the general one, relating to marketing strategies (Miura, 2002). A representative example of adaptation of a product in base of Japanese tastes is the invention of a Japanese kind of sandwich produced by McDonald

(Ohnuki-Tierney, 1997). Even though «throughout Asia [...] fast food is not simply a commodity; it is also a representation of “the West” or “America”» (Ohnuki-Tierney, 1997, p. 160), in Japan the American sandwich has been adapted to the local gastronomic culture, introducing seaweed, *nori*, or prawns, *ebi*, foods which do not belong to the American cuisine. This strategy has reached even a wider range of consumers, pleased to succeed in joining the American experience with the Japanese taste (The Associated Press, All Rights Reserved²¹).

The outlined characteristics may be defined as intrinsic of people in Japan, but the strong and different cultural influences that Japanese culture has absorbed since ancient times, which have clearly played an important role in the process of formation of the contemporary society should be considered too. This will be the topic of the next paragraphs: in particular, the role of West.

2.3.2 *Akogare* 憧れ, the desire for West: origin, causes and consequences

Chinese, American European culture have shaped the Japanese one.

Synodinos (2001) summarizes as proposed below the sequence of different influences which affected Japan (Synodinos, 2001, p. 239):

Early in its history, Japan was mostly influenced by its close mainland neighbours, namely China and Korea. During the Meiji restoration period (starting in 1868), the influence was primarily Western. European influence was especially strong in the late 19th and early 20th century. American culture was “imported” with the occupation forces after the Second World War, and its influence on Japan was pervasive during the second half of the 20th century. (Synodinos, 2001, p. 239)

First of all Chinese culture, then European and American ones have had great influence above Japanese society since ancient times: think about the birth of Japanese writing system, derived from the Chinese one; and you can find even today tangible signs of these approaches in a lot of areas (Tobin, 1992). Tobin, in his *Re-made in*

²¹ http://www.nbcnews.com/id/9695377/ns/business-us_business/t/mcdonalds-offers-shrimp-burger/#.U0A1WY_I9Ti, referred on March 29th, 2014

Japan (1992), talks about imitation, to define the way people in Japan absorb and manifest foreign influence (Tobin, 1992, p. 3):

The Japanese are known to themselves and to others as an imitative people. The way this story goes, the Japanese, unable or unwilling to create, borrow. The genius of the Japanese lies not in invention but in adaptation [...]. (Tobin, 1992, p. 3)

The internalization of foreign cultures can be seen as a domestication of the West.

Japan has borrowed from West lots of products and ideas and practises, adapting them to its original culture: there has been a kind of domestication of the West (Tobin, 1992), a process through which people in Japan has succeeded in converting the foreign into local. The result is that imported items or ideas has been changed, like «Japanized» (Tobin 1992).

Influence has positive and negative aspects.

Analysing strong cultural influences, in this case the one played by West over Japan, you can find positive but also negative consequences: the positive implication may be seen in the adoption of a larger way of looking at the world, not focusing on one's situation, but understanding to be part of a larger system in which cultures influence each other, a way to look at the external world not facilitated by geographical characteristics; the negative implication could be defined as the possibility that the imported features may have supremacy on the original ones, leading to the loss of the local culture. About this, Tobin says (1992, p. 4):

over the past century Japan has become more Western and modern-Western in the sense that traditional food, clothing, furnishings, and forms of entertainment have been displaced by imported goods; modern in the sense that the Japanese have become dramatically more urban, educated, mobile, and technological. (Tobin, 1992, p. 4)

The desire for West was born in the Meiji era.

Why do people in Japan want to be so much similar to Western ones? This strong desire was born during the Meiji Era (1868-1912) when, thanks to the

Commodore Perry, Japan opened its borders to the world and the West started penetrating the country. In that while, Japan faced for the first time a lot of inventions and new thoughts which entered the nation: from that period on, the word “modern” started being synonymous of West, a connotation that has lasted till recent years. The particular aspect is that this meaning have lasted till now-a-days, despite the economical grow experienced by Japan after the Second World War, thanks to which it has reached the second position among the world powers. But after the conflict, the democratization process made the American influence grew in importance, fact that reinforced even more the connotation of the West as modern, as the way to follow.

The influence of the West-East system is strong, people in Japan feel like inferior with respect to the Western one, but it is the consequence of the process described by Said.

Another important aspect to analyse is the behaviour adopted by people in Japan towards the West and the Western community, but in this session it will be only outlined the definition of the relationship between East and West: you will find a more detailed description later.

Recalling Said's *Orientalism* (1978), the West, pretending to define the East, takes over a superior position, the role of the one who can judge the other. The direct consequence is that the East feels like inferior (Tobin, 1992), put in a subordinate position from which it cannot do anything but aiming for reaching the top, dominated by the West (Miyake, 2011; Tobin, 1992).

Why do people Japan share this view? Why do not they react but keep staring at the West as something superior? The reason why is that Japanese too see themselves through «orientalizing Western eyes» (Tobin, 1992, p.30), ending up sharing the Western way of thinking (Tobin, 1992).

The diffusion of the American fast food restaurants and the case of Tokyo Disneyland as evidence of this desire of authentic West.

Looking for some evidence in everyday life of the strong attitude of people in Japan of easily absorbing the Western influence but, most of all, of looking for Western experiences, you cannot take again in consideration the large diffusion of American Fast food restaurants or, for example, the decision took by the Oriental Land, owner of Tokyo Disneyland, about keeping as original as possible the entertainment park, avoiding any possible process of adaptation of the environment to Japanese consumers' choices (Brannen, 1992). In both cases, people in Japan see in these foreign products the possibility of an American experience, a way to feel closer to the Western model proposed by the West itself and a way to experience that way of life. Moreover, relating to the diffusion of the Japanese *depāto* (department store), it maybe considered the best way to experience the West: Tobin notices that in Japan they are much more powerful than in America and Europe, as if people in Japan wanted to live the West by buying it (Tobin, 1992).

The final conclusion proposed by this study is that, because of the historical roles played by America and Europe, in other words, by what it is contemporary generally defined as West, people in Japan have developed a particular inclination towards it, ending up aiming for reaching its position and, considering what comes from foreign countries as modern, becoming easily gullible towards Western trends.

The theme of the next paragraphs will be the image of Italy held by people in Japan and, most of all, the influence of old stereotypes about Italy in Japanese contemporary life.

2.3.3 Italy and Italian seen by people in Japan: are there stereotypes or preconceived images?

The Italian image: from the *Grand Tour* the prevalence of Sicily as background is notable, and the portrait has a double face: a country with a high artistic value, but Italian people do not have a great reputation.

Before analysing the image that people in Japan hold towards Italy and Italian people, it is necessary to give a brief description of the period in which Italy started being appealing to foreign eyes' and the first representations of our country appeared.

In XVII century a lot of European aristocratic men were used to travel around the continent to know the places where the culture began, so that the favourite destinations were Italy and Greece. This journey, called the *Grand Tour*, was considered an important stage concerning the education of young men of that period, and the first representations and comments about Italy and Italian people can be found in the diaries of the travellers (De Seta, 2007).

Italy was crossed from North to South, from East to West, and Rome was the focal point, representing the most important open-air museum of Roman remains, but also others cities of art such as Florence, Venice, Naples and Turin were considered relevant destinations. But the Italian area which was considered the best representative of the cradle of culture, was Sicily, because of its uncontaminated nature and its ancient relationship with Greece (De Seta, 2007).

And it was exactly Sicily which became the most used background of the Italian stereotype which was born in the travellers' diaries: Italy was seen as the motherland of culture, with an incredible and unequalled artistic value and heritage, but populated by a particular kind of people, who lived in big families, with a disappointing position towards authorities and power. The whole Italy was identified with the social situation of Sicily, image that persisted even during the Italian emigration in America during the first part of the XX century (De Seta, 2007; Rambelli, 2006).

Influence of history and cinema in shaping the Italian image is notable too: you always found stressed the double characteristic, high artistic value but particular people.

In shaping the Italian stereotype, political and historical issues have played an important role, and Italians are often described as passionate and jokers, but always ready to betray and to jeer at foreign people, considering them a threat for the safe of one's family (Kelikian, 1992). The principal reason of this connotation can be seen in the role played by Italy during the World War 2, towards Germany: it is described as a

disloyal country, unreliable and always ready to betray. Moreover, during and after the conflict Italian emigration towards America reached its highest intensity and due to the fact that the majority of emigrants were from Sicily, there has been the tendency in identifying the whole country as an enlargement of the Southern region.

Indeed, the cinema played an important role too and the represented image is always a double one. In this research, two of the most known Italian film at world level will be taken as example: *The Godfather* (1972), representing a contested and denied but still present and alive side of Italy, criminal organizations; and *La dolce vita* (1960), symbol of the artistic and carefree life of rich people in Rome.

Firstly the *Grand Tour*, later the film industry: the image of Italy has kept being double till the middle of the last century, at the same time motherland of art and culture but unable of having reliable international relations, ready to betray, like its inhabitants.

Analysing Japanese view of Italy, Rambelli and Miyake assert: the image is double as the one generally shared, but there is a strong and positive inclination toward Italy, despite its negative aspects.

After this introduction in which the circumstances of the birth of the Italian image has been explained, it will be analysed the Japanese perception of our country.

First of all, the physical and cultural distance between the two countries should not be underestimated, and, to succeed in defining this image, determining the concepts of East and West represents a necessary step. These two dimensions do not have to be considered as separate and without connections between each other; in effect, referring to the definition given by Edward Said in his *Orientalism* (1978), East and West should be considered like the two faces of the same aspect, one representing the opposite of the other but, most of all, the essential condition for the other to exist.

In this relationship it is present the same process of categorization described relating with stereotypes: one defines the other. Indicating the East, the West identifies itself as the complete opposite image, so that the final result represents two dimensions completely different, which can exist thanks to each other, being the contrasting part, the counterbalance. But, being the one which defines, the West could be positioned in a

negative way, as if it were superior to the other, pretending to hold the authority to define what is different (Pasquinelli, 2005).

In this study, the necessary position is the opposite one: not thinking about East and judge it, but being in consumers' shoes and look at Italy. Fabio Rambelli, professor at the Department of East Asian Languages and Cultural Studies at the University of California in Santa Barbara, wrote in 1997 *Itariateki kangaekata: Nihonjin no tame no Itaria nyumon* (イタリア的考え方:日本人のためのイタリア入門), in which he analysed how Italian image has changed during the time and the reasons of these development. In this investigation, the political role played by Italy during the World War II and in the period after is defined as the most important reason for the change of the image of the country.

To explain the relation between West and East, Miyake's studies will be used.

At the international level, Japan belongs to what it is usually defined as East, but it is generally shared that, thanks to its fast economical grow, it got close to the West, becoming the second world power in the '90s. As Miyake suggests, Japan is East, but has something of West, it is an hybrid nation (Miyake, 2011). And Italy? It belongs to the West, but complaints about its backwardness with respect to other European countries are usual. So that you can say Italy is geographically West, but it is an outstanding country because of its underdevelopment. Italy is hybrid too: as Japan, it has something of both areas (Miyake, 2011).

Relating to a survey held in 1986 by *Dime*, a Japanese magazine, readers classified Italians as «the most stupid people in the world». This negative vision was the result of political instability of the Italian government, economical crisis and social fights. Italy was considered, in effect, the worst model par excellence (Miyake, 2011; Rambelli, 2005). This negative result evoked critics by the Italian Chamber of Commerce (ICC) in Japan, which later hold other surveys in order to understand if the Japanese perception towards our country was stiff or flexible.

Fortunately, as found thanks to more recent surveys (Miyake, 2011), the old negative connotation lasted till the '80s, then radically changed. Which were the reasons

why? Rambelli saw as the most important cause the economical boom, which raised the importance of the country in the commercial area; secondly, Italy grew in the international sphere, becoming an important actor in foreign relations (Rambelli, 2005).

Moreover, the Made in Italy brand grew in importance and through America reached Japan, where people had started getting interested in international travels, entertainment and ephemeral consumption (Rambelli, 2005). In the '90s, Italy became the favourite European country among Japanese women and young people, as evidenced by the magazine *Hanako* through which, thanks to a special issue published in April 1990 about *tiramisu*, a typical Italian dessert, the Italian cuisine became a trend, even more important than the French one (Miyake, 2011).

The result of these changes is not a complete new image of Italy, but the previous one overturned: Italy had become a positive model to follow, a place where it is possible to live a “human life”. In effect, our country has even been defined in Japanese *seikatsu no kinu* (生活の国), the country of everyday life, a «paradise where to live» (D'Emilia, 2006; Rambelli, 2005). Among European nations, people in Japan focus their attention on Italy, even if the general image of the country keeps being dual (D'Emilia, 2006). It is the old story: on one hand there is an incomparable artistic value, but Italian people's image is still related to the old stereotypes. The survey held by the ICC in 2006 remarks this statement: the most used adjectives to describe Italian people are *simpatico* (funny), *creativo* (creative) *alla moda* (fashionable), *intraprendente* (enterprising), *spiritoso* (humorous) (D'Emilia, 2006). Italy does not succeed in being associated to reliability and safety, adjectives reserved to Germany (D'Emilia, 2006).

Now-a-days Italian is the second more studied foreign language in Japan after English and Italian words are used in everyday life in a large amount of areas, from car industry to entertainment (D'Emilia, 2006). It is generally defined as the nation of culture, art and quality of life; it is the favourite one with respect to USA, United Kingdom, France, Germany and Spain as travel destination or place where to move (D'Emilia, 2006).

Someone may wonder: why do not Italian people understand how positive the image of their country in Japan is and they do not succeed in exploiting it? D'Emilia too is claiming about that: Italian people enjoy a good reputation, but they cannot gain from it the best they could, while foreign companies, sometimes using in an improper way Italian words or Italian style, gain profit in areas in which they could be better (D'Emilia, 2006).

A final overview: from the Slow Food association, through the analysis of the stereotypes and images concerning Italy, to the characteristics of consumers in Japan and their desire towards the West.

Through the rhetoric of “Good, Clean and Fair”, Slow Food movement aims to train consumers to quality, in order to make them aware of the importance of a short food chain, of producers' value and production techniques, and of all those worrying problems the contemporary society is facing now-a-days or will face in the near future, such as the loss of biodiversity, the deficiency of water and the impoverishment of fields due to an exaggerated use of chemical products.

This message aims to adapt to every culture, not preferring one rather than another, insisting on the fact that the future is a common trait of all the peoples, reason why all the peoples should cooperate not «to change the world any more, just to save it» (Petrini, 2001, pp. 85-86).

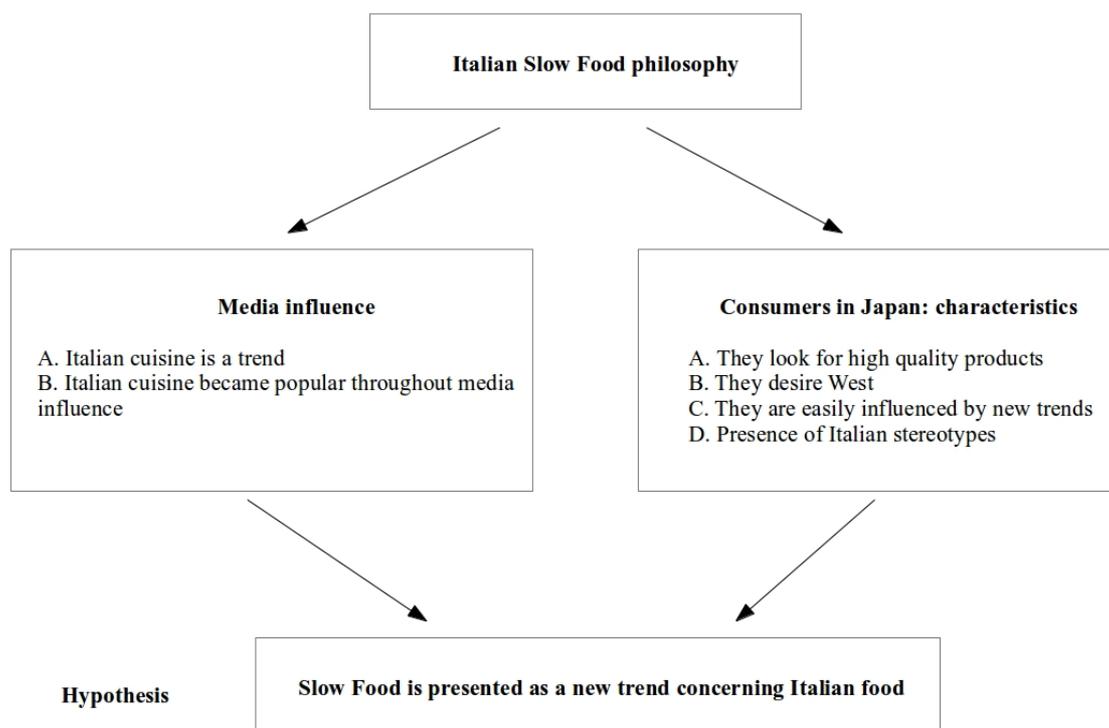
But where does the Japanese consumer stand in this scenery? As analysed in Miura's studies, he seeks for high quality products and claim for flaws. Items promoted and protected by Slow Food are clearly high quality products, feature that can fit well with what consumers in Japan look for. But the other aspect analysed by Miura is the incessant demand for new things: this need may not fit with Slow Food philosophy. Moreover, it is generally shared that people in Japan like foreign cuisines, fact that could represent their most dangerous characteristic: may they perceive the emphasis promoted by Slow Food on traditional foods as an obstinateness? If it would be so, could this compromise the diffusion of the movement in Japan? Or could it induce the

association to adapt its message in order to reach a larger range of consumers? These are the questions this research will try to answer through the surveys.

2.4 Hypothesis

Slow Food is presented to consumers in Japan as a new trend concerning the Italian food, rather than as a movement promoting sustainable commerce and awareness about local value.

Figure 2.1 Theory at the basis of the study



Source: created by the author based on the Literature Review

Chapter 3

Methodology

3.1 Aim of the surveys

In the third chapter the research presents the already anticipated three surveys held in order to study: Slow Food movement philosophy and its marketing campaign in Japan; media influence in shaping Italian image; consumers' perceptions with regard to the West, Italy, tradition and high quality products.

The first step consists in two interviews: the first one has been made to Roberta Sassatelli, professor at the University of Milan, who collaborated with Federica D'Avolio at the publication of *Consumption, Pleasure and Politics: Slow Food and the politico-aesthetic problematization of food* (2010) examined in the literature review; the role of the Italian stereotype and its relationship with food have been the themes of the meeting held on March 13th, 2014.

In a second moment arose the opportunity to directly talk to Carlo Petrini, Slow Food association founder, in occasion of *Incroci di civiltà*, event promoted by Ca' Foscari University of Venice in April 2nd-5th, 2014, activity of the International Festival of Literature in Venice. Petrini held a conference where he promoted his new book *Cibo e libertà (Food and freedom, 2013)* and presented to high-school students Slow Food movement principles and activities. After the meeting, the proper interview has been developed by exchanging emails, in particular with the Slow Food International representative Carlotta Baitone and the Slow Food Japan vice-president, Masayoshi Ishida 石田雅芳.

A different typology has been used for the second survey: to investigate the association marketing campaign, a research among Japanese journal articles and

advertisements has been made. In particular, the attention has been focused on the national newspaper *Asahi Shinbun* 朝日新聞, outlining Slow Food historical development and the way it has caught people interest in Japan. The research has focused the attention on articles edited from 2000 till now a days.

The last enquiry consists in an internet consumers survey, with questions focused primarily on the analysis of the level of knowledge of the movement and its message; moreover, on the relationship between the consumers and Italy, Italian Food, tradition, stereotypes, media and their influence.

Chart 3.1 First survey: interviews

Who	Aim	Topic	Date
Roberta Sassatelli	Understand how stereotypes and a country image may influence the diffusion of a message	The role of the Italian stereotype and its link with Italian cuisine	April 13 th , 2014

Who	Aim	Topic	Date
Carlo Petrini; Carlotta Baitone; Masayoshi Ishida;	Investigate about the influence of the Italian image in the Slow Food movement and the practical ways the association promotes its message	Role of the Italian image in promoting Slow Food, and its relationship with Eataly	April 2 nd , 2014 April 14 th , 2014 April 29 th , 2014

Chart 3.2 Second survey: analysis of journal articles

Who	Aim	Topic	Date
<i>Asahi Shinbun</i> Archive, Kikuzō (菊蔵)	Understand how Slow Food is presented by the newspaper	Analysis of articles from 2000 till now a days	April 2014

Chart 3.3 Third survey: online consumers survey

Who	Aim	Topic	Period
106 consumers in Japan, 18-aged and over	Investigate how consumers in Japan perceive Slow Food and their relationship with Italy, Italian cuisine and fashion	Online survey: questions are related to the knowledge of the movement and the role of the Italian image in shaping attitudes	From April 25 th , 2014 to May 21 st , 2014

3.2 Content of the surveys, a general outline

3.2.1 1st Survey: analysis of Slow Food Movement philosophy

Roberta Sassatelli, Carlo Petrini, Carlotta Baitone and finally Masayoshi Ishida have been interviewed, in order to understand how much the Italian image has played a relevant role in a positive or negative way in the diffusion of the Slow Food movement. Questions were related to the themes already studied in the literature review, such as stereotypes and their influence, the presence of a generally shared Italian image and the problems due to cultural differences in diffusing the association message.

Slow Food message has a strong ethical value, indeed. Communication difficulties due to cultural differences may represent an important barrier in succeeding in skilfully diffusing it. The diffusion of this ethical side is the focal point of this research and interviews has mainly focused on this topic.

Questions have been designed in order to clarify critical points of the original hypothesis, particularly focusing on stereotypes, the Italian image effect and the strong emphasis on tradition.

3.2.2 2nd Survey: analysis of media influence, *Asahi Shinbun*

In the second survey this study has focused its attention on the journal articles edited by the *Asahi Shinbun*, as already anticipated. The analysis of not only academic articles has been considered necessary in order to have a wider view including a more popular side. After studying how strong media influence in shaping consumers' attitudes may be, the need for an analysis of how Slow Food movement has been presented to consumers has raised in importance. By consequence, articles edited from 2000 on have been analysed, in order to find a possible link between the movement and fashion in the way it is described to the public.

Asahi Shinbun is one of the five national newspapers in Japan and it is accessible to almost everyone. These represent the mayor reasons why it has been chosen to analyse media influence. Among all the articles edited from 2000, those reporting the word “Slow Food” has been chosen, forming a group composed by 40 pieces. The way the analysis has been made will be explained in the next chapter.

3.2.3 3rd Survey: online consumers survey

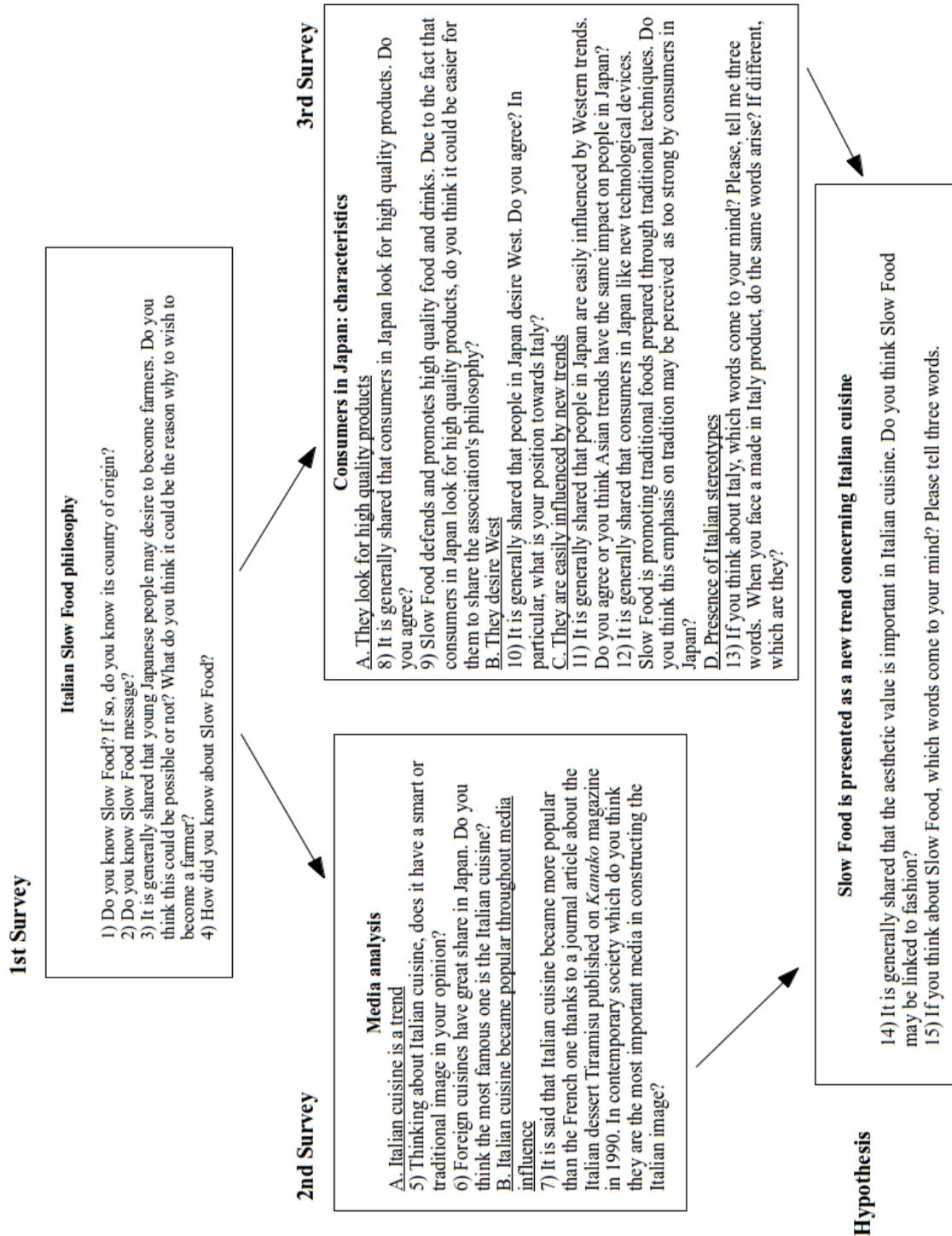
The last poll consists in an online survey designed in order to understand how consumers in Japan perceive Slow Food movement. It has been sent to as many as possible consumers in Japan, 18-aged and over, trying to reach as many as possible Japanese prefectures, throughout Facebook and ordinary emails. 106 people answered the questionnaire. The only characteristic required was to be Japanese living in Japan, in order to prevent foreign people to answer. This require has been considered essential to reach the proposed aim: only collecting answers by Japanese people living in Japan the expected results could be achieved. Miura's studies about consumers characteristics analysed in the literature review relate to consumers in Japan, so that it has been necessary having a sample similar to the one studied.

The list of question proposed in the Appendix B, as for the other surveys, deals with the themes studied in the literature review. In summary: the knowledge of the

movement, its message and its link with Italy; the relationship between the consumer and Europe, in particular Italy; their perception of Italian cuisine and Italian products.

Questions have been designed in order to deal with every point of the original hypothesis explained in the logical scheme inserted in the literature review, as showed below.

Figure 3.1 Online survey questions list



Source: created by the author based on Literature Review

Chapter 4

Composition and results

In this chapter detailed explanations and results of the surveys will be presented.

4.1 Interviews

This first activity has been divided in two parts: on one hand the interview made to Roberta Sassatelli, professor at the University of Milan who has not direct contacts with Slow Food association; on the other hand, Carlo Petrini, Carlotta Baitone and Masayoshi Ishida, respectively the founder of the association, the representative of Slow Food International and Slow Food Japan vice-president.

Roberta Sassatelli has been interviewed in Milan on March 13th, 2014. The main topic of the discussion has been the role of stereotypes in everyday life «which are basically present in every speech», reason why, she declares: «it is not a coincidence that Slow Food was born in Italy». Effectively, the connection between Italy and good cuisine is generally shared at an international level, reason why stereotypes concerning Italian people and food are easy to create. Sassatelli affirms that «undoubtedly, Italian image may have influenced Slow Food diffusion in certain way. I cannot define if this occurred in a positive or negative sense, but it has certainly played an important role». Italian image's role has been the focal point of the next interviews.

In Venice, April 2nd, Carlo Petrini opened the *Incroci di civiltà* Festival of literature, describing its association to high school students. During the conference he succeeded in catching youths' attention talking about the importance of understanding food value and making them aware of their role's power in constructing society's future. The antagonism towards fast food and McDonald's restaurant opening in Rome in 1986

are undoubtedly important traits of Slow Food story, but the founder affirms that «more than a protesting movement against fast food restaurants diffusion, Slow Food intends to be a movement promoting food education and differences among foreign cuisines». After a brief explanation of the projects promoted by the association, Petrini focuses on the urgent need for protecting biodiversity and makes a strict critic to modern system. He affirms that «it creates injustices and destroys the environment», referring to the immense quantity of chemical products used to succeed in obtaining more and more from the fields. Other critical points are the massive waste of water and the generally shared ignorance about food value: «there has been a shift from value to price and we are accustomed to pay too little for what we eat. We need to restore food value». Finally, Petrini takes a strict stand: he affirms that «you need a fight against waste, which is the most beautiful political struggle that you could do» and underlines, once again, that «being a farmer is not an improper work, because farmers have made our history. You must respect them and their work and a way to do that it is paying the right price for the fruits of their labor».

During the conference, the theoretical points Slow Food is based on and it is promoting now a days have been detailed explained, demonstrating a strong coherence between the original aim the association had and its current position towards modern society.

Figure 4.1 Carlo Petrini



Source: Photo took by the author on April 2nd, 2014. Santa Margherita Auditorium,
Ca' Foscari University

Interviewing Carlotta Baitone and Masayoshi Ishida, more practical aspects have been taken into consideration. Same questions were used in both interviews. The entire list is provided in appendix A.

Carlotta Baitone was interviewed by phone on April, 14th. Analysed topics have already been generally explained, but a more detailed summary may be useful to the

reader to catch focal points. First of all, the role played by Italian image when Slow Food was presented to consumers in Japan. Baitone affirms that:

With no doubt, when the association was born in Japan, Italianness has played an important role, so that many people got interested to the association because of this connection with the Italian reality.

So, Italian image was relevant at the beginning, but Slow Food aim is to promote traditional and local gastronomy, rather than Italian cuisine. By consequence you can say that thanks to Slow Food's proper nature, the association succeeded in making consumers understand that the focus was not on Italy, but on Japan.

Asking about the possibility of a link between the association and fashion, Baitone does not have a negative opinion. In a certain way, you can say «Slow Food wants to promote those foods which do not represent a trend any more, abandoned in favour of more productive species. But this choice endangers biodiversity». This is the way fashion may be interpreted by Slow Food: «making abandoned food species become attractive again to consumers».

Tradition's role in Slow Food message and the way the association underlines the importance of keeping it alive represents another important theme. As showed by the literature review, consumers in Japan are particularly attracted by new trends. This feature is clearly inconsistent with promoting tradition and in this case it represents the most dangerous trait when designing marketing strategies: it may lead to change the message to promote. To the presentation of this possibility, Baitone replies:

Rather than saying that emphasis on tradition is too strong, it should be said that people do not take care enough of what they may lose, because they are ignorant about it. Today you can say there is a kind of Westernization which threatens biodiversity and local cultures.

Tradition, West, Westernization, biodiversity and local cultures: these words keep being present when describing the association, indeed. Once again, it can be said that it is a proof of consistency with the original position.

Here you have another interesting point: the connection with Eataly, high-end Italian market/shop founded by Oscar Farinetti in 2004. It is a place where you can find all those Italian food items considered excellences. Quoting Baitone:

When Eataly was born in Italy it represented a kind of outlet for Slow Food products, the ideal marketing: in effect, there has also been a collaboration for the choice of products. But, when it grew and expanded at an international level, it disclosed from Slow Food philosophy: in effect, the entrepreneurial interest grew in importance, which made Eataly distance from its original position.

Now, Eataly still represents an important support for Slow Food because in Eataly's shops there are Slow Food products, but the association itself does not promote the store. It keeps being useful because it supports producers, even if it lost the closeness with the association philosophy.

This connection has often being interpreted in a critical way: being a high-end market, Eataly makes Slow Food appear to the majority of people as promoting expensive food items. This is the reason why it has been considered necessary understand how members think about this link.

As anticipated, the same questions have been used when interviewing Masayoshi Ishida, vice-president of Slow Food Japan. Received answers do not stand much out from the previous ones. Ishida agrees with Baitone when declaring that thanks to the presence of the Italian image people in Japan got interested to the association, in particular at the beginning. Moreover, he refers to the organization of the manifestation “Italy in Japan 2001” held in Tokyo in which several areas such as art, handicraft, fashion and design, tourism, food and industrial productions have been presented to consumers in Japan, to make them know Italian life style. «At that time, the association has been presented by the ex vice-president of Slow Food Japan, Giacomo Mojoli, beloved personality by people in Japan. I think this had a positive impact on consumers».

With respect to the connection between the association and fashion Ishida does not take a strict position, but he strongly agrees with Baitone when discussing about the

presumed too strong emphasis on tradition. «Stressing on tradition is a characterizing feature of several association. For instance, we also have *grandma's onigiri* (*obāsan no onigiri* お祖母さんのおにぎり). We do not think about tradition as something nostalgic, but as the element to promote and to defend in order to spread sustainable trades and the right to taste».

Here, the link with Eataly, which Ishida describes similarly to Baitone. He shares the ideal marketing and outlet for Slow Food products vision and agrees when saying Eataly has changed its original position. Once again, he stresses on what the association is promoting: sustainable trades rather than expensive food items, in harmony with Petrini. Moreover, he admits there could be the possibility this stress on the right value may be perceived by consumers as a justification for the price, maybe higher than the usual one.

Last topic has been the practical way the association diffuses its message. Being a NPO, it cannot use media such as television or journals: in effect, Ishida declares the diffusing process is basically centred on word of mouth, differently from Italy, where the great visibility is a good way to attract new members.

4.2 Journal articles analysis

It consists in the analysis of 40 articles published by the *Asahi Shinbun* from 2000 to today. As NPO Slow Food cannot use media to promote its message or events as suggested by Masayoshi Ishida: word of mouth plays an important role in spreading the philosophy. Throughout the analysis explained below, the way the association is presented to public by the newspaper may be defined consistent with its original aim.

The impossibility for Slow Food to take advantage of this kind of communication and advertisement, makes media themselves those which have to focus their attention on it. It is a reverse process: instead of the association looking for media as a way to promote itself, media refer to the association. Among all the articles published from 2000 to today, 40 have been selected as representative of the way the *Asahi Shinbun* presents Slow Food.

As the research illustrates, the association is usually mentioned in pieces concerning agriculture, cuisine, tradition, environment and similar. When describing the organization, some of the most frequent used words are calm, handmade-prepared, protection, taste, local, safety. It has been described as “The Renaissance of food”²², or defined as a new and interesting “reverse trend”²³. It is promoted as a philosophy to adopt to try to change society, to build a better future for new generations, whose education represents one of the most important association aim.

As anticipated in the literature review, from Slow Food other several words have been invented, representing innovative ways, for instance, of visiting following slow tourism philosophy or having coffee in a slow café. In several articles Slow Food is present as related to these new attitudes, which share the will to promote sustainable commerce and restore original value. In effect, Slow Food is often perceived as a new word, representing a new way to face high speed society. For instance, concerning slow tourism and slow cities, the expected results of the application of this philosophy, rather than an economical improvement concern quality of life, which wants to be raised (*Asahi Shinbun*, October 30th, 2012). Practical proof of this feature attributed to the association has been found in the article entitled “Why always in a hurry?”²⁴: living at a lower speed represents the way to succeed in establishing a truer relationship with the surrounding environment²⁵. Not hurry, but *yukkuri* ゆっくり, that is to say calm. Respects for consumers, carefulness and similar behaviours require *yukkuri*, do not they? Slow Food is paradigm of a new way of thinking and living in harmony with the Earth, at a lower speed.

Articles took into account till this point of the analysis do not properly examine Slow Food, but arise the association as example. That is to say: they are not principally

²² *Tabemono no Renesansu to mo ieru* 食べ物のレネランスとも言える, “減速する?愛知万博の「食」スローフード協、出展へ【名古屋】” (Gensoku suru? Aichi banpaku no 'shoku' surōfūdo-kyō, shutten e [Nagoya]), *Asahi Shinbun*, May 6th, 2002, page 26.

²³ “Gyakuten, Tokusan no aji hasande hasshin”, (Reversal, transmission across taste of specialty), *Asahi Shinbun*, July 27th, 2008, page 36.

²⁴ Naze “hayaku, hayaku”, “Kokorogaketai na. Tsuneni yukkuri” (I want to try. Very slowly), *Asahi Shinbun*, April 9th, 2007, page 8

²⁵ *Ibidem*

about Slow Food, but they talk about it in a secondary moment. What about the way the *Asahi Shinbun* describes events promoted by the association, such as the annual Yokohama Fair? Several articles have been found about this manifestation which promotes good, clean and fair food. The newspaper describes the event as an opportunity to learn about the philosophy association, throughout workshops which intend to show those food items considered as excellent. In effect, the word used to call these species is *jiman* 自慢, proper “pride”. Slogans like “The good of Japan”, *Nihon no oishii* 日本のおいしい, or “Let's taste after thinking”, *kangaete ajiwatte* 考えて味わって are used to describe the manifestation²⁶.

Moreover, are Slow Food events held in Italy such as Salone del Gusto in Turin echoed by media in Japan? Yes, they are. Several pieces about this manifestation have been analysed. Specifically, after Fukushima Earthquake in 2011, the presence of Japanese representatives at the Salone del Gusto in Turin has been especially appreciated. In that occasion, Japan asked Europe and other 150 countries not to forget it after the disaster. Because of the nuclear accident, the need to think about a new paradigm to use to build a new society was strictly underlined by the Japanese representative.

Interesting role in Japan has been played by Alice Waters, Slow Food vice-president and Slow Food USA first promoter, called “Slow Food's mother”, *surōfūdo no haha* スローフードの母²⁷. She hosted a television culinary program transmitted in Japan where she promoted the use of local ingredients. She considers food as the way to restore connections among men²⁸. Not only in the USA where Alice Waters lives, but at an international level she is considered one of the most influential 100 people of the world, as published on the *Time magazine* on May 7th, 2014 (Reichl, 2014). Here arose a doubt: due to this large success, may people in Japan think Slow Food was born in America rather than Italy? The third survey will clarify this theme.

²⁶ “Surōfūdo no saiten Kangaete ajiwatte” (Slow Food Festival. Think and taste), *Asahi Shinbun*, October 22nd, 2009, page 28

²⁷ “Beikoku `surōfūdo no haha' NHK de ryōri bangumi” (Cooking show on NHK "mother of Slow Food" U.S.), *Asahi Shinbun*, October 23th, 2013, page 23

²⁸ Tabemono ha hitobito no tsunagari wo torimodosu modo desu “食べ物是人々のつながりを取り戻すものです”, *Ibidem*

Last point has been raised up by an interesting article about the collaboration established between Saint Lorenz's Market in Florence and Nishiki Market (*Nishiki ichiba* 錦市場), traditional market in the centre of Kyōto²⁹. The common feature of these two places is their reputation: they are considered areas where culinary tradition is preserved and traditional lifestyles are protected. Nishiki Market is usually called “Kyōto's kitchen” (*kyō no daitokoro* 京の台所), in order to underline how ancient and evocative may be the atmosphere you can enjoy walking along these streets. Slow Food appears in this piece when dealing with events promoted both in Italy and Japan. These two markets are described as the places where you can taste typical food of these two countries, thanks to manifestations held in order to promote both cuisines. In particular, events to make people taste t-bone steak in Japan or similar are described in the piece. This connection between the markets started in 1965, aiming to diffuse Japanese cuisine in Italy and vice versa. Once more, Slow Food appears as the association which promotes tradition, food safety and knowledge, consistently with its original aim.

4.3 Online consumers survey analysis

The group of people who answered the questionnaire consists of 70 women and 36 men, mostly in their twenties. By consequence, the majority are students, followed by employees. Prefectures of origin are mostly Tōkyō, Tochigi, Shizuoka, Hyōgo and Nara.

As presented in the question list in appendix B, the first questions were related to the general knowledge of the movement and its aim: the majority of people knows the association, 80% is aware of its aim and 90% asserts it is addressed to ordinary people and not only to a selected rich minority. TV and internet have been named the most used media to learn about Slow Food.

²⁹ “Zainichi daidokoro kōryū. Nishikishijō to san rorentsu~o ichiba. Koto no midori, yūkō kyōtei musubu” (Exchanges between Japanese and Italian kitchens, Nishiki market and San Lorenzo Market. The green of the ancient city, established a friendship agreement), *Asahi Shinbun*, November 7th, 2006, page 25

Positive results for an hypothetical return to agriculture: 80% of people think that young people may choose to become a farmer, listing strengths and weakness of this job. For instance, the importance to grow by oneself vegetables and fruits for better security and pleasure, to learn about the importance of food or to get away from city life and stress; on the other hand, weaknesses such as no holiday, working hours from early in the morning to late in the evening have been raised as reasons why young Japanese people may not choose this life style.

Part two: Italian cuisine and media role in depicting the Italian image. Received answers show consistency with the scheme suggested after the literature review: Italian cuisine is perceived as the most popular one in Japan; it evokes both tradition and fashion; TV, magazines and, in minor part, films, they are the most influential media in constructing the country image.

Part three: aiming to confirm Miura's studies about consumers in Japan, people were asked whether or not they look for high quality products: 87,6% confirmed this statement. May this characteristic make consumers in Japan particularly suited to grab Slow Food message, which is promoting high quality food products? 84% of people gave a positive answer to this question. Moreover, stress on tradition is not considered as too strong.

Three words representing Italy were asked: the most popular one are *pasta*, *pizza*, some cities such as Milan and Venice, important brands such as *Prada* and *Bulgari* and adjectives like passionate, good-looking and smart. You can notice how these answers reflects the survey held by the Italian Chamber of Commerce in Japan in 2006 (D'Emilia, 2006), illustrated in the literature review.

To describe Slow Food too, three words were asked, achieving an important results: terms like tradition, health, local consume, against fast food, taking time, organic, biological were the most used one.

In receiving these kind of answers, you may think the association is succeeding perfectly in diffusing its message: in fact, as showed in the other surveys, Slow Food is not presented as a trend concerning Italian cuisine, but the last answer showed a

different perception: 75% of people argues that there is a link between the association and fashion.

Chapter 5

Conclusions

5.1 Findings

Throughout the three surveys explained in the previous chapter, all the aspects concerning Slow Food and its possible link with fashion have been deepened and analysed and the expected results have been achieved.

Taking into account the hypothesis designed throughout the literature review and suggested as basis of this research, surveys have led to a different conclusion. Attention has been focused on the generally shared Italian image, the presence of a certain desire this conception may produce on consumers in Japan and on media influence on this feed process. The initial suggestion was the Slow Food message adaptation to this kind of consumer, presenting the association as a new trend concerning Italian cuisine. But this expected result is not supported by findings: Slow Food has not changed its message in order to reach a wider target of consumers, taking advantage of the Italian image. Consistently with the original aim, the association keeps promoting projects which aim to make consumers understand the importance of tradition, of local production and of environmental problems present now a days.

Here it is a brief summary of surveys results.

5.1.1 Interviews

Received answers show the strict position taken by the association in order to promote environmental knowledge and create informed consumers. It may be important to underline that Slow Food is often perceived as an association promoting not

traditional culture of every country, but only the Italian one at the world-wide level. This wrong conception may influence the association image: here it is the basis of the suggested hypothesis.

5.1.2 Journal articles analysis

As anticipated, being a NPO Slow Food itself cannot use this channel to spread its message or to promote events. In this sense, it could be said that media have almost the complete autonomy to decide how to describe the association and its events. As showed in the previous chapter, Slow Food is mentioned in articles about nature, environmental problems, conscious consumption: words usually used when describing the association. Moreover, even in many specific pieces about events held in Italy and Japan which have been studied, no link with fashion is mentioned. The only sense in which the word “fashion” may be used by association representatives is to describe the desire to restore value of those foods which do not represent a fashionable choice any more, that is to say, those items which have been substituted by newer and more productive ones. This is the only way “fashion” directly deals with Slow Food.

On the other hand, new trends have developed inspired by the association name, as studied in the literature review. Journal articles about slow cafés and slow life prove this new tendency, but it does not influence in any way Slow Food message. Rather, they reinforce its connotation as a new lifestyle to adopt and a new way of thinking.

In conclusion, it could be said that the second survey too contradicts the initial hypothesis: media are not changing Slow Food message presenting it like a new trend concerning Italian cuisine.

5.1.3 Online consumers survey

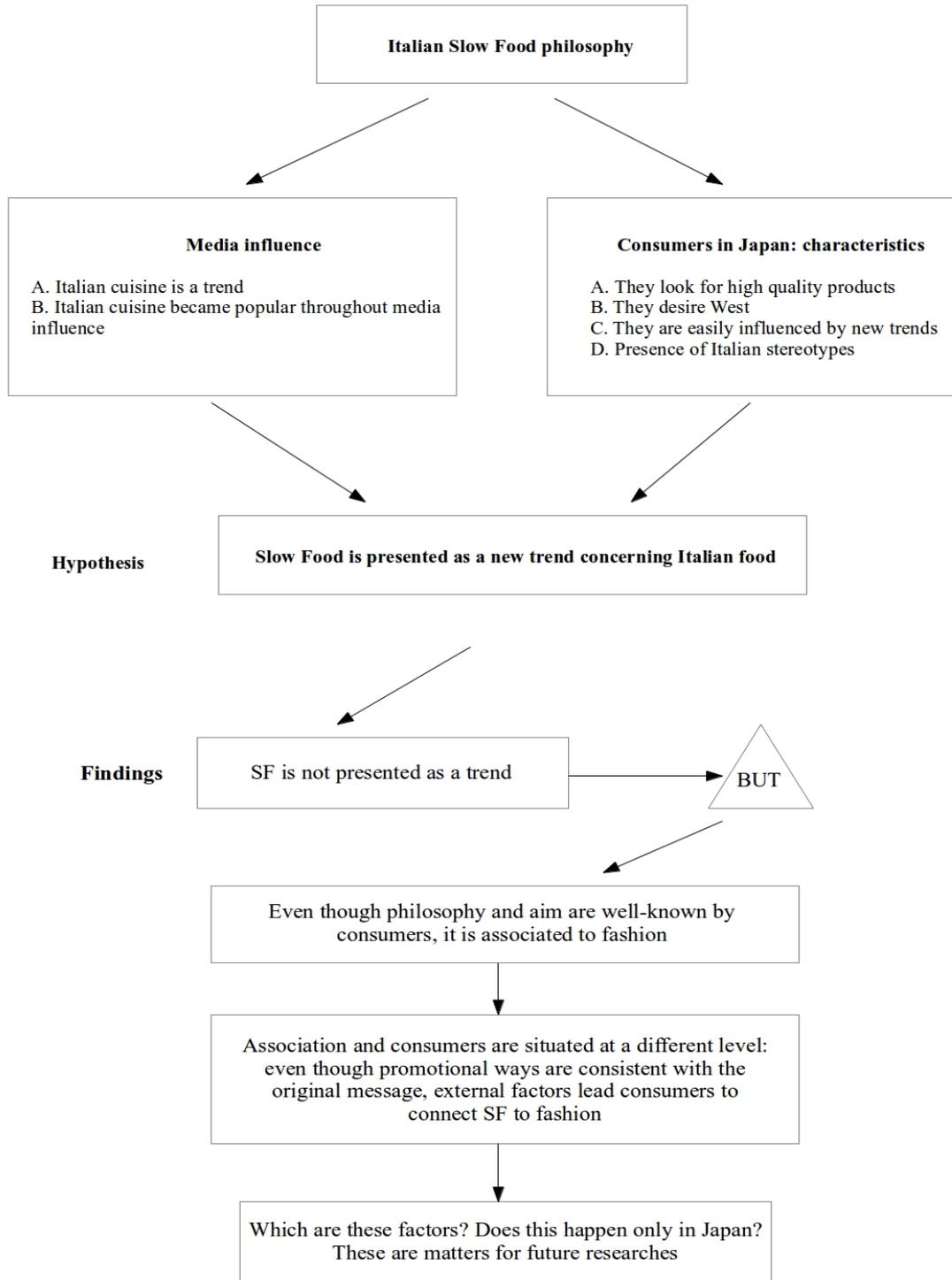
As showed in the previous chapter, received answers generally agree with expectations, both about Italian cuisine presence in Japan and general knowledge of the movement.

The majority of people knows Slow Food and is aware of what the association aims to. Dealing with their perception of Italy and Italian cuisine, results are similar to those collected by the ICC in 2006: Italy keeps being associated with *pasta*, *pizza*, important and luxury brands and elegance. Despite this importance given to fashion by consumers which covers almost all fields, they have chosen words to describe Slow Food which really represent its essence. Here it is the incongruence: why do they perceive it related to fashion, even though nobody or nothing has suggested this connection? Future researches should focus on this point.

To summarize in a general way, you can say that throughout the first and the second survey, it has been confirmed that neither the association itself, nor media present Slow Food as a trend, but as an association aiming to teach consumers the importance of environment, of food and local consume. Consumers who answered to the online questionnaire are aware of this ethical value present in the association message and scopes, but despite this, 3/4 of the sample considers it linked to fashion.

By consequence, you can say there are two levels: on one hand the association and on the other consumers. Even though the ethical value is strongly marked and consumers are aware of that, they argue about a possible link with fashion, which is not present among Slow Food principles. Which may be the causes? Are country images too much entrenched?

Figure 5.1 Conclusions



Resource: created by the author based on the present studies

5.2 Implications

5.2.1 Theoretical Implications

Among the existing studies, those which may support the hypothesis proposed by the author have been chosen. In detail, taking into account consumers' characteristics Miura's studies have been used because of their affirmations about looking for high quality products, the desire for West and being easily influenced by trends. Moreover, dealing with stereotypes and Italian image Miyake's studies support in some respects the approach proposed by the author. Almost every publication about Slow Food has been analysed and taken into account in order to explain the association philosophy as faithfully as possible.

5.2.2 Practical Implications

When entering a new market, specific promoting techniques should be used in order to fit as better as possible different kind of consumers. Professor Miura too argues about the need for specializing marketing campaign when entering new markets (Miura, 2002). As showed in the literature review, consumers do not have the same characteristics, reason why it would be profitable to adapt promoting strategies to local consumers.

As the research shows, consumers in Japan perceive Slow Food Association as linked to fashion, even though this connection is not suggested neither by the organization itself nor by media. In this case, Slow Food may adapt its marketing strategy to local consumers, in order to reach the complete autonomy from the Italian image avoiding any possible link with fashion. This could be a profitable way to succeed in making consumers understand the real essence of the association.

5.3 Future Researches

Data gathered in this study cannot be considered in absolute terms due to the too small size of the sample examined. The research aims to present itself as the initial phase of a new field of studies.

Future researches in this field should focus more deeply on Slow Food promoting ways, in order to understand which is the focal point to insist on to make the proposed message fully understood, without any interference.

Even though Slow Food was born in Italy, a general ignorance about the association is present in its country of origin, too. For instance, it is generally considered as directly linked to Eataly and by consequence as a movement which aims to export Italian excellence abroad in the gastronomic area. It would be interesting to propose the same study to Italian consumers in Italy to compare final results with those presented in this research. The association may understand which are the points to focus on in order to promote the movement as better as possible.

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Appendix

Appendix A: Interviews questions list

Roberta Sassatelli:

- 1) What do you think about the role of stereotypes in marketing campaigns and in the diffusion, in this case, of Slow Food philosophy? Do you think they play a useless or useful role? Positive or negative?
- 2) How do you think about the collaboration between Slow Food and Eataly?
- 3) Slow Food is usually seen as a protest movement concerning food. Do you think this perception could be common also outside Italy or that it may be seen as a new trend concerning Italian food?

Carlo Petrini, Carlotta Baitone and Masayoshi Ishida:

- 1) Slow Food was born in Italy but the association looks at the world-wide level. Do you think that the generally shared Italian image may influence in a positive or negative way the perception of the message? In particular in Japan, Italy is usually associated to fashion and the Italian cuisine is considered a tendency too. What kind of image do people in Japan hold towards Italy and the Italian cuisine?
- 2) Do you agree with the statement that the message promoted by Slow Food, through the association with Italy, could be distorted in some way and perceived as a new trend concerning the Italian cuisine?
- 3) What kind of relationship is the one between Slow Food and Eataly? It is generally shared that Eataly, using the Made in Italy brand succeeded in making

profit, but don't you think that the Slow Food message has been changed in a negative way? What's your position towards this statement?

- 4) Being a NPO, Slow Food cannot use mass media such as television, magazines or journals to promote the association. By consequence, how does it spread its message, especially in Japan? Does it participate to international events such as FOODEX?
- 5) Consumers in Japan particularly like foreign cuisines; due to the fact that Slow Food emphasizes traditional foods and preparation techniques, don't you think this movement could be perceived as being emphasizing too much tradition? Because of this cultural aspect, has Slow Food message been adapted to Japanese culture and consumers?

Appendix B: オンラインのアンケートの質問リスト

1) あなたの年齢を教えてください。

- a. 20歳未満
- b. 20代
- c. 30代
- d. 40代
- e. 50代
- f. 60歳以上

2) あなたの性別は？

- a. 女性
- b. 男性

3) あなたがお住いの都道府県は？

(都道府県のリスト)

4) あなたの職業は？

- a. 学生・生徒
- b. 派遣社員
- c. 会社員
- d. 会社役員
- e. 公務員
- f. 自営業
- g. 自由業
- h. パート・アルバイト
- I. 主婦
- l. 無職
- m. その他

- 5) スローフードをご存知ですか？ 答えが「はい」であれば、スローフードがどこの国の誕生したかご存知ですか？ 国の名前を教えてください。
- 6) スローフードのメッセージが分かりますか？
- 持続可能な消費を促進して、危険にさらされた食べ物を守る
 - 値段が高くて、いい品質の食べ物のプロモーション
- 7) 誰に向けているメッセージですか？
- 普通の人ではなく、お金持ちとか限られたグループへ向けている
 - 誰でも向けているメッセージ
- 8) 日本人の若者は農業家になりたい人がいると考えられています。あなたの考えでそれは可能ですか、不可能ですか？ 農業家として働きたい理由は何と申しますか？ 教えてください。
- 9) スローフードをどのようにして知りましたか？（複数回答可）
- 友達が教えてくれた
 - 家族でスローフードメンバーがいるから
 - テレビで知った
 - インターネットで調べた
 - 学校でならった
- 10) イタリア料理と言えば、オシャレなイメージですか？あるいは伝統的なイメージですか？
- ファッションだけ
 - 伝統だけ
 - 二つとも
- 11) 日本では外国料理のレストランが多いですが、一番人気がある外国料理はイタリア料理だと思いますか？

- a. はい
- b. いいえ

12) 1990年に「HANAKO」と言う雑誌でイタリアのティラミスについて記事が出たおかげで、日本でイタリア料理はフランス料理よりトレンドになったと言われています。現在でイタリアのイメージを作っているメディアはどんなメディアだと思いますか？（複数回答可）

- a. テレビ
- b. 映画
- c. 文学
- d. 雑誌
- e. 新聞
- f. その他

13) 日本人消費者は高い品質を求めると一般的に考えられています。あなたもそう思いますか？

- a. はい、いい品質を求める
- b. いいえ、品質はそれほど大切ではない。

14) スローフードは高い品質の食べ物や飲み物を守ったりプロモーションしています。日本人消費者は高い品質を求めているので、スローフードの考えに賛同する可能性が高いと思いますか？

- a. はい。可能性は高いと思う
- b. いいえ。可能性は低いと思う

15) 日本人は欧米に対する憧れがあると一般的に考えられていますが、あなたもそう思いますか？特に、イタリアに対するあなたの行動はどうか？

16) 日本人消費者はトレンドに対して影響を受けやすいと一般的に考えられています。あなたも賛成ですか、アジアから来るトレンドも日本人消費者に強い

影響と考えていると思いますか？

- a. 欧米から影響を受ける
- b. 欧米とアジアの影響を受ける

17) 日本人消費者は新しい技術製品を好むと言われています。スローフードは伝統的な作り方を通じて伝統的な食べ物のプロモーションをしています。この伝統の強調は日本人にとって強すぎると思えますか？

- a. 強すぎる
- b. 強くない

18) イタリアといえば、どんな言葉が思いつきますか？三つ書いてください。イタリアで作った製品を見たり、買ったりするときに、同じ言葉が出てきますか？別の言葉が出てくれば、3つ教えてください。

19) イタリア料理で美的な側面が大切だとよく言われていますが、スローフードはトレンドやおしゃれと関係があると思えますか？

- a. はい、スローフードはファッションと関係がある
- b. いいえ、関係が絶対ありません

20) スローフードから、どんな言葉が思いつきますか？ 3つ教えてください。

Appendix C: Online consumers survey questions list

- 1) Please, tell me your age.
 - a. Less than 20 years
 - b. 20s
 - c. 30s
 - d. 40s
 - e. 50s
 - f. 60 years old or over

- 2) Are you female or male?
 - a. Female
 - b. Male

- 3) Where do you live?
(list of Japanese prefectures)

- 4) What is your employment?
 - a. Student
 - b. Temporary staff
 - c. Employee
 - d. Manager
 - e. Public official
 - f. Independent businessman
 - g. Free-lance professional
 - h. Part-time
 - i. Housewife
 - l. Unemployed
 - m. Other

- 5) Do you know Slow Food? If so, do you know its country of origin? Please tell me the name of the country.
- Yes
 - No
- 6) Do you know Slow Food message?
- It promotes sustainable commerce, protecting endangered food species
 - It promotes high quality and expensive food items
- 7) Who is its message directed to?
- It is addressed to a limited group of people, not to ordinary ones
 - It is addressed to everybody without limits
- 8) It is generally shared that young Japanese people may desire to become farmers. Do you think this could be possible or not? What do you think it could be the reason why to wish to become a farmer?
- It is possible
 - It is not possible
- Reason why: _____
- 9) How did you know about Slow Food?
- Friends told me about it
 - In my family there are Slow Food members
 - Television
 - Internet research
 - I learnt about it at school
- 10) Thinking about Italian cuisine, does it have a smart or traditional image in your opinion?
- Fashionable image

- b. Traditional image
- c. Both

11) Foreign cuisines have great share in Japan. Do you think the most famous one is Italian cuisine?

- a. Yes
- b. No

12) In 1990, thanks to a journal article about the Italian dessert Tiramisu published on *Kanako* magazine, it is said that Italian cuisine became more popular than the French one. In contemporary society which do you think are the most important media in constructing the Italian image?

- a. Television
- b. Cinema
- c. Literature
- d. Magazines
- e. Newspapers
- f. Other

13) It is generally shared that consumers in Japan look for high quality products. Do you agree?

- a. Yes, they look for high quality products
- b. No, high quality is not that important

14) Slow Food defends and promotes high quality food and drinks. Due to the fact that consumers in Japan look for high quality products, do you think it could be easier for them to share the association philosophy?

- a. Yes, I think there is a high possibility
- b. No, I do not think there is a high possibility

15) It is generally shared that people in Japan desire West. Do you agree? In particular, what is your position towards Italy?

16) It is generally shared that people in Japan are easily influenced by Western trends. Do you agree or you think Asian trends have the same impact on people in Japan?

- a. They are influenced by West
- b. They are influenced both by West and Asia

17) It is generally shared that consumers in Japan like new technological devices. Slow Food is promoting traditional foods prepared through traditional techniques. Do you think this emphasis on tradition may be perceived as too strong by consumers in Japan?

- a. Yes, it is too strong
- b. No, it is not too strong

18) If you think about Italy, which words come to your mind? Please, tell me three words. When you face a made in Italy product, do the same words arise? If different, which are they?

19) It is generally shared that the aesthetic value is important in Italian cuisine. Do you think Slow Food may be linked to fashion?

- a. Yes, there is a link between Slow Food and fashion
- b. No, there is not any link

20) If you think about Slow Food, which words come to your mind? Please tell three words.