Dissertation

Comparative Analysis on Logo Design Cultural Difference

(ロゴデザインの文化的差異における比較分析)

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I alone remain responsible for the content of the following, including any errors or omissions which may unwittingly remain.

Abstract

The importance of branding has become crucial to international corporate in marketing from low cost to higher cost premium products. The success in introducing appropriate logo to consumers can only be reached by the continuous observation of global strategies. As small and medium sized enterprises (SMEs) evolving from local to international marketplace logo design has become the new trend in global market strategies. Commonly, international corporate try to take advantage of familiarity effects in order to develop greater preference for the logo and the brand, through repeated exposures of the logo. Some logos, such as the Coca Cola trademark, have remained the same for decades while other corporate, however, wish to take advantage of novelty effects or to avoid boredom effects.

Chapter 1: A brief historical background about the relationship between Japan and the Arab world in addition to specifying factors of both internal and external relationship to the research organizations in its environment, the purpose of this research was directed to conducting an academic explanatory investigation of how we can strengthen the business relationship between SMEs in Japan and the Arab world since detected reasons showed that Arab and Japan cultures have more differences, less similarities in general and more importantly is that evidence to clarify similar researches being published were limited. Hence our objective intended to plan and implement a multi-comparative analysis on corporate and products logo between Japan and Arab world to grasp logo most influential factors that can be used as guidance for logo designers.

Chapter 2: Although the relationship between Arab and Japan is historical, effort for understanding cultural differences between both areas is insufficient. Apparently our preliminary investigation showed that researches with key words such as logo design or logos psychological effect and other related keywords are between hands. But we did not find any one that is relevant to the topic of our research. Given considerations Japan- Arab growing relation, a comparison can be made on cultural differences between Japan and the Arab world. However we were able to aggregate those similar ones, precisely previously done by Japanese researchers in this chapter.

Chapter 3: The concept of our research was triggered by Charles Morris Theory concerning the study of the "relation of signs to their interpreters. Therefore in this chapter, we argued that

the use of a comparative analysis, especially when the boundaries between the phenomenon of and the context are not clearly evident and that a renewable knowledge derived from a comparative analysis could be classified as more direct and realistic, rather than theoretical. To reach a good result, we primary had to look for explicit analyses methods related to psychological studies because we anticipated that participants' impressions of the same experiment differ by ethnic and cross culture sets of activities. Structurally, building the frame work for this research was compartmentalized into various subunits of logos elements and psychological influence against personality perception traits. In our research we individually introduced three distinct psychological approaches to perception analyses: 1) Factor analysis, 2) Rough Sets Analysis, and 3) Cluster Analysis (Ragin, 1995). We decided to select these approaches from the range of different perspectives within human sensory analysis on the grounds that we think that they represent particularly fruitful theories.

Chapter 4: It targeted only corporate logos and comprises of Study 1): with the process of investigating the differences between Japanese and Arabic logotypes influence of well-known international corporate on Japanese people and Study 2): conducting a comprehensive study between a variety of English, Japanese, and Arabic logotypes that included globalization as a factor that influence Japanese consumer responses.

Chapter 5: It targeted only products logos/marks and comprises of Study1): comparing the influence between Japanese and Arabic logotypes of the same products on Japanese people and Study 2): to increase the generalizability of our results, we passed an additional study in United Arab Emirates Arab (UAE) comparing Japanese and English products logotypes influence on Arab people.

Chapter 6: Although the first phase of analysis in study (2) suggested that unobserved "globalism" factor can represent the image of globalization level in logos, we considered only Japanese and Arabic logotypes as logical variable for further analysis in corresponding to analysis results in study (1) and study (3) as well. Hence we were able to prioritize the following logo images: 1) "Innovative-Creative" image, 2) "Familiar-Favorable" image, 3) "Traditional-Consistent" image, and 4) "Global) image. Moreover, the secondary analysis phase indicated some correlations between above images and logo elements, precisely Language used in logo design and its mark features. Thus we considered it to propose two guidance for logo Arabic and Japanese designers.

Chapter 7: Relatively since our research results supported Charles Morris Theory of logo attribute elements. Thus we considered it to propose two guidance Logo design system for Japanese and Arab consumers. Finally we were able to implement our research results by the collaboration of two Japanese SMEs. As a case study based on our proposed guidance, we were able to successfully design a logo for Arab marketplace and evaluate our work as well for future investigation.

Chapter 8: Our research revealed that the perception of Arabic and English logos by Japanese consumers for the same company differs because of the unfamiliarity with Arabic alphabets and familiarity with the English alphabet. Further examination of the psychological effect of corporate logo, Japanese or English (or together) was relatively effective but ineffective for Arabic logos. Moreover out findings appointed that Arabic logotypes design seem to impart rather the image of creativity and suggested that the globalism image can be obtained by only the utilization of English language as a main element in logos attribute. The final data examination clearly indicated that Japanese character logotypes designs are likely to impart high image of reliability and creativity by Arab people perception although Japanese language is not familiar in the Arab world.

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CHAPTER 1 BACKGROUND

1.1 Introduction

The Arab world was once a global commercial hub laying at the intersection of the three continents. Arab traders shipped goods between Asia, Africa, and Europe crossing vast expanses of land and sea. However, the world's center of gravity subsequently shifted toward the West and the Arab world's fortunes faded and the caravans traveling the Silk Road, linking Asia to Europe, all disappeared. There is no accurate data about caravans and caravan trade before the beginning of the 2nd millennium BC, however, one references can be gained form South Arabian land inscriptions where evidence of long-distance trade in the early 2nd millennium clarifies that caravan occurred from approximately 1950 BC.

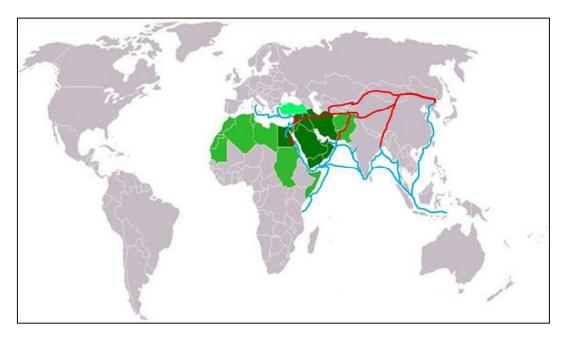


Figure 1.1: Silk Road (Silk Road' routes illustrated by author) Arab World Caravan Route Ocean Route

Although profound evidence from the fact that among the treasures kept at the Shosoin storehouse in Nara revealed that various handicraft items of Persian origin, including glassware and musical instruments bearing depictions of camels have been used by Emperor Shomu (A.D. 701-756) in ancient times, literally the existence of some active trading exchanges between Japan and the Arab world seems far away from reality historically because caravan route stopped at the end of East Asia land, what is called today Korea and ocean route ended at Malay islands. Figure 1.1 shows caravan & ocean routs of Silk Road as is being historically registered.

The relationship between Japan and the Arab world grew during the second half of the 19th century as a result of Japan's victory in the Russo-Japan war of 1904-1905. A warm friendly shared sense of nationalism for being members in the same Orient. After the World War II, Japan's relationship with the Arab countries developed gradually in conjunction with the recovery of Japan's economy. The fourth Middle East War and the oil crises in the 1970s, the Iran-Iraq War in the 1980s, and the Gulf War in the 1990s were factors behind Japan's growing interest in the Middle East. Recently the relationship between Japan and the Arab counties has strengthened steadily, particularly in the diplomatic and economic spheres. Japan and the Arab world countries have traditionally built strong ties in energy-related fields. Japan depends on the Middle East for approximately 90% of its crude oil imports and 9.7 trillion Yen of overall import from the Arab countries indicating extremely interdependent economic relationship between Japan and the Arab world. Since The Arabian region is recently at turning point in terms of democratization and reform processes, the political and economic stability in this region, which was the site of the Middle East War and numerous other conflicts, is considered to be extremely important to the peace and stability of Japan and the rest of the world. The Arab world as is categorized in Table 1.1, which had once been known as the Arab caravan spread out trade among Asian, African, and European contents, cannot compete today's international trade arena by only oil revenue. A number of Arab countries such as GCC (Bahrain, Kuwait, Oman, Qatar, Saudi Arabia, and UAE) are becoming much more aware of products diversification and quality control needs to set foot in today's global market. Recently the importance of globalization has become crucial to the evolution of Arab entities from low cost production to higher cost premium production in marketplace. Some Arab countries such as KSA (Kingdom of Saudi Arabia) has adopted a plan for exchange students to study in different countries abroad. As this plan moves forward, efforts should be made to increase the number of foreign students who find employment in Japan's creative content industries. The plan goal would be to develop a good understanding of foreign cultures and create new employment opportunities in a variety of industries.

	Arabian Penins	ula	North A	Middle East				
	GCC	Yemen	Algeria Chad	Libya Malta	Iraq Jordan			
Bahrain Kuwait Oman	Qatar Saudi Arabia UAE		Comoros Djibouti Egypt Mauritania	Morocco Somalia Sudan Tunisia	Lebanon Palestine Syria			

Table 1.1: Arab World (22 Courtiers)

1.2 Research Reason

Although history recorded strained relationship between the Arab and West due to the imperialistic attitudes of Western, Japan has none of the historic residues of imperialism against the Arab world. For this reason the possibility of having fruitful relationship between Arab and Japan is extremely high. Fortunately, with the present announcement of the International Olympic Committee (IOC) that upcoming 2020 Olympic Games is scheduled to be held in Tokyo and with various initiatives of Japanese government aimed at increasing foreign visitors to Tokyo and stimulating greater foreign products consumption, Arabian products are beginning to spread throughout Japan reginal market. However the lack of resources in Japan, the Arab world with its resource of oil has been important to Japan great economic development. Although Arab oil contribution to Japan is historical, it is unfortunate to declare that Japan's image in Arab world is still ambivalent in contrast to the Arab world where people's image in Japan is being extremely positive due to the diverse curricula of compulsory education being taught in most of the Arab countries. Although this had reflected trade relation unfavorably between both ends (Tatsuki, 2011) "made in Arab" products have begun to increase recently in Japan marketplace, in part, as a result of the development of diplomatic and commercial communications between Japan and Arab countries (Okai at el 200). Since Japan has adopted English in compulsory education even daily life Japanese people have become much more knowledgeable of English language alphabets than other alphabetic foreign languages (Adams at el 2003). The need for appropriate image of Arabic alphabetic logotype design to influence Japanese people positively is compelling. As the marketing strategies are evolving from company-centered rational solutions to customer-centered emotional solutions the concept of Visual Identity (VI) has become the new trend in the global market. Well-known trademarks, logos and other corporate identity designs are valuable assets of the companies that own them and an integral part of the persuasion efforts. Many companies concern themselves with maintaining the value of these visual assets. Logo designs appear on advertisements, packaging, annual reports, letterhead, business cards, signs, and are incorporated into the designs of the products themselves (Zhang at el 1998). Identifying the brand of a product by recognizing the logo is a major aspect of the purchase process (Yorkston at el 2004) and is a particularly important function in this age when so many brands and promotional messages compete for consumer attention. Surely the Arab logo design industry has being growing but not to the level of recognition in international market. Thus all size of Arab corporate including small and medium enterprises (SMEs) became more concern about corporate and products logos design.

Non arguably it is fair to tell that some institutions with broader diverse participation, may also sometimes causes unintended negative consequences, the integration of positive approach to diversity results positively and reveals complementary directions for future. A positive approach to diversity can more powerfully facilitate making diversity a resource for positive outcomes in commercial sector. In this research we assume that diversity is the outcomes of cultural differences generated by people behavior and that culture differences would likely influence diversity outcomes and visa-versa. Figure 1.2 represents diversity causal model that guided the design of this study. We hypothesized our model based on comprehensive reviews of a number of diversity empirical studies (Richard at el 200).

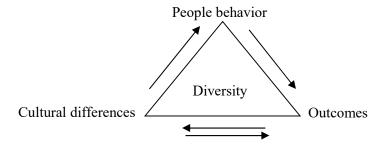


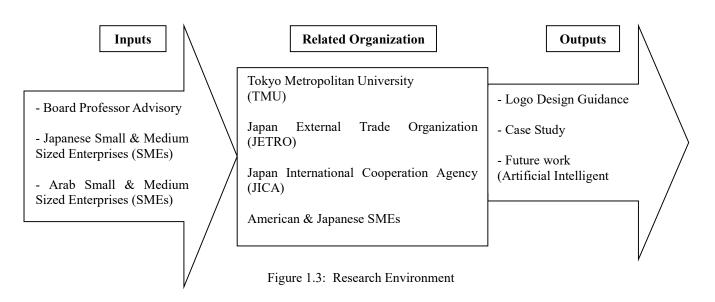
Figure 1.2: Diversity Causal Model

The awareness level of cultural differences between Arab and Japan nations is what determine diversity's performance whether would likely be positive or negative and how Arab and Japanese people percept each other. The trend of globalization has made the different culture walk onto a worldwide stage (McLean at el 2010). In the business world, culture is treated as an important contribution to success. Since the historic background and geographic situations are different from Arab to Japanese people, Arab and Japan cultures have more differences, less similarities in general. Cultural influence on language mainly embodies in cultural differences' influence on language. The use of a country language is not separable from its culture. Arab culture is quite different from that of Japan culture due to linguistic substantial differences. There are several different aspects between Arabic and Japanese in the information processing of natural language where in contrast to Arabic as an alphabetic language, Japanese characters are regarded as elements of words, at the same time, they function to characterize the syntactic or semantic classes of words and express word boundaries in a character string. In particular, Japanese language logographic script has been widely used in psychological studies as experimental materials to examine cognitive processing comparing to alphabetic language systems. However graphic Arabic alphabetic and Japanese characters are to be creative to people by own calligraphy uniqueness (Tsuzuki, 1993).

1.3 Research Environment

In order to provide an academic basis for defining the research environment and its impact on this research, it is necessary to articulate a conceptual framework that delineates the various components of this environment and the relationships between these factors. In this chapter, we will specify factors of both internal and external relationship to the research organization that is relevant to understanding the procedures of this research planning and implementation. We found that empirical researches concerning Japan and Arab corporate logos have not been conducted yet by any organization in both ends, surely after running a preliminary inspection based on face to face consultation with recognized organizations such JETRO (Japan External Trade Organization) and others. Thus, we drew a general framework proposal of organizations and the interrelationships between and among relevant factor. Fairly Japan may well have much in common with other countries in matters of family life, childrearing, and personality development but when comparison is limited to the Arab world, the differences may appear to be more prominent. The external conditions influence the inputs into variables for this research and also affect the outputs of its results directly. Similarly logos structures and their elements are interrelated and influence one another in multi-linear relationships. Relatively understanding the psychological personality traits of two different societies in ethnic and culture is unbearable. The endeavor to compare between Japan and Arab people personality encompasses internal variations within Japan and Arab boundaries. In compulsory education, large numbers of Arab learn and study about Japanese people but not vice versa since what is taught in Japan does not what so ever reflect the true Arab personality. We hope that our work will persuade researchers for future psychological studies for Japan and Arab because it obvious that Japanese need better understandings of Arab personality. Our concern of finding much more explicit analyses methods for psychological studies was primary as well as our attention to synchronic and diachronic comparisons between Japan and Arab corporate logos because of the lack of guidance. The operation of analyses methods shall identify the significant - psychological influence of a variety of corporate logos differing in ethical and cultural aspects towards Japanese and Arab' perceptions. We anticipate that participants' impressions of the same experiment differ by ethnic and cross culture sets of activities. Structurally, building the frame work for this research was compartmentalized into various subunits of logos elements and psychological influence against personality perception traits, including advisory groups of professors, participants from Japan and Arab, and few interested Japanese SMEs. Thus the inputs and resources for this research were extracted from a diverse organizations and finally

associated with a study case for evaluation although the levels and sources of funding for it was all provided by the researcher alone as our research environment related organization participants preferred to provide only technical advice and comments. However the outputs were well-deserved and persuasive for future work, luckily.



Although it is a bit of a paradox saying that American culture has become the world's most widespread and influential today. Indeed, it has become so powerful and ever-present that some fear it may actually interrupt their own national cultures as America's position in world has become dominant right after World War II in 1950s, when American popular culture went global. This was the reason to broaden our comparison to including American corporate logos aside Japanese and Arab corporate logos. Figure 1.3 depicts the environmental elements of research related organizations, showing the relationships among the inputs and the outputs of that are carried out by individually by researcher. The outputs and outcomes will definitely affect future inputs of further works. However, all of these mentioned elements exist within the context of organizations of distinct cultural and behavioral background. As far as the overall level of budget available for this research, the level of funding coming into from research related organization was too limited but did not affects its implementation plan. The impacts that the level of funding may have on the conduct of a research could be unfavorable when not available. Since there has been only limited evidence to clarify the importance level of this research to the university professors board members, the environment in which the research had been conducted was competitive and at high risk for engaging in misconduct, particularly when they came to face a diverse situation of Arab culture that they lack access to acquiring its Knowledge, hence expectations for success was poor.

1.4 Research Purpose

Since researches on logo design are as important as logo design, we did not want to start this research without well- preparation because poor preliminary inspection is likely to influence the research unfavorably and prevent understanding its relevant problems. Our research environment allowed us to understand those problems we might face during research implementation, which in a way will enable us to design appropriate solutions meet the purpose of this research and can be presented with confidence in any conference with the association of knowledge needed to back up our arguments. What logos should we study? How much knowledge of foreign marketplace do participants have? Are two key questions and areas to focus preliminary inspection on before research start? Logos basically comes with ethos of different business in many forms for such as ownership, management, products or service, and others. Before designing process take place by designers it is essential that we understand logos vary by reasons of designing. New logos, old logos, redesign logos of corporate are endless. While young corporate may have designed the logo in-house with fair quality, new brands and well-established businesses will, however, have high-quality logs design. Ensuring that we had a comprehensive understanding about the past and current situation of corporate trend and logo design change happening alongside was important to simply decide to choose corporate logos randomly for meaningful data. Since the consumers are targeted by corporate based on marketplace location as one factor among others, the demographics of consumers' behavioral reaction towards foreign logo designs may not be accurate when interacting for the first time. For this case, we provided brief verbal introductory about corporate origin and consumer marketplace before survey conduction to maintain some sort of understanding of corporate intended objective and ideal consumer, what message is trying to communicate with its target consumer, and how does it want consumer to feel when they engage with the brand. This will often heavily influence the consumer response. Although the Japanese government extensive effort in the Arab world that helped many Arab countries maintaining their progress over the last decade in terms of rolling out education access and information and communication technologies (ICT), gradually improving the institutional environment for private-sector led growth, most of the Japanese companies still regard the Middle East only as a region that poses risks to the running Japanese economy which is, in reality, just a sole negative perception of the Middle East that does not anyhow support the Japanese government effort in the Arab world. In response to this problem, we would like to conduct an academic research of how we can strengthen the business relationship between SMEs in Japan and the Arab world.

1.5 Research Objective

Relatively logos are important assets to corporate and products. Identifying and understanding various factors that influence consumer perceptions of logos is one key aspect in creating in building corporate identity and products trademark. The current exploratory research investigates several factors of logo design that may influence consumer personality. Traditional research in logo design, particularly the study by Ohkata and Yamashita (2007), has identified numerous factors that influence consumers' personality response to logos. However, in this study, benefiting from previous research, we proposed to explore several factors that influence consumer responses to logos between Japan and Arab world through more controlled experimental designs. Particularly, we intended to conduct a multi-comparative analysis on corporate and products logo between Japan and Arab to grasp logo most influential factors that can be used as guidance for logo designers. We firstly begin the process of investigating the differences between Japanese and Arabic versions logotypes' influence of well-known international corporate on Japanese people, secondly comparing the influence between Japanese and Arabic logotypes of the same products on Japanese people, thirdly conducting a comprehensive study between a variety of English, Japanese, and Arabic logotypes that included globalization as a factor that influence Japanese consumer responses. Finally, to increase the generalizability of the results, we pass an additional study in Arab (UAE) comparing Japanese and English corporate logotypes on Arab people and implement a case study as Figure 1.4 below.

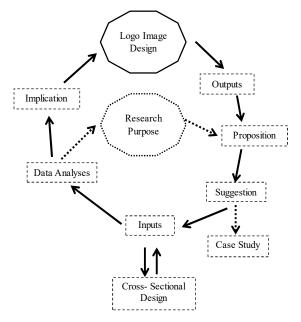


Figure 1.4: Research Design

CHAPTER 2 RELATED RESEARCH

As globalization keeps expanding throughout the world, nowadays lots of corporate and products are being introduced to marketplace by Arabic calligraphy logotypes in order to get consumers attention. As the matter of fact the application of simple circularity and angularity as well as language calligraphy in logo design is likely to be powerful enough to affect one's perception and therefore consumer behavioral response counts mainly on logo image caused by elements used in design.

Many of these paper topics of logo design are still fairly broad. What makes a topic successful isn't necessarily that it's presenting an ideas throughout one angle, but that it might take a look at an idea from different perspectives or that it delivers new ideas. Logo design is rich subject with an abundance of areas to study. Naturally, this makes choosing a research theme a bit difficult at times, especially if not such research have been approached yet. Relatively a great number of professional journals are being published containing research studies that are relevant to ours from a growing array of references. Research contents will vary in terms of quality as it may seem in some published researches due to aspects of research design. Our research plan was conducted based on systematic procedures, from problem identification to conclusion through data collection and methods of analysis used to create our work.

We believe that our research topic should fits its background, purpose, and objective and more importantly it is needed. Feelings of uniqueness and creativity for what we're going to investigate genuinely between Arab and Japan shall be favorable for both ends. The interest of studying visual signs had started way before in the 19th century when most visual signs researches were either syntactic or semantic and therefore the interpretation of visual sign kept vague until the 20th when pragmatic features of visual sings studies took pride in research course (Maciej, 2005).

Nevertheless the visual sings of logos for corporate and products are their valuable identity and assets since, in addition to, the cognitive responses by individuals of identifying the logo and remembering information, logo design can also elicit affective responses by individuals' personality traits and charge memories of experiences with associated corporate image or products. According to the discrepancy hypothesis (Haber 1958; Hansen 1972) visual sign of logos allows psychological effects to influence people perception. Relatively people are

conditioned to respond to logos visual stimuli and then become adapted to a particular stimulus, but slightly altered versions of stimuli for a logo design would result in an effect of preference for a particular stimulus than others. It assumes, that traditional research of logo design is consistent with logos elements analysis representation, whereas, logo designers' claim, the primary functioning logotypes in marketplace without logical explanation. Some well-reputed researchers specifically addresses preferences for changes in logo designs and have implemented leading work for logo analysis and left rich exploratory studies as references.

In 1998 Henderson and Cote, investigated various designing elements of logos. Previous academic research regarding preference for visual images had been characterized by tightly controlled experiments. These studies examined very specific variables such as the effect of time on preference for logo colors (Zuber & Ekehammar, 1988).

Another study in 1988 to recall is the one of Irena & Ekehammar who used different logo designs as stimuli and found differences in the way naive and trained viewers would interpret logos, followed up on an emergent finding from the first study, that an individual with more visual design background evaluated visual images differently from those with less background in visual design.

Traditional research on logo design, particularly the study by Harmon developed a succinct listing of the seven factors that have shown the most robust familiarity effects in 1995. Further related large body of research exists on the psychological effects of corporate logos by Janiszewski (2001), Melewar (2005), and Mori (2004)

The trend of globalization accelerates the occurrence of international trades. Cultural differences between Arab and Japan are awaiting to be discovered by researchers in order to keep pace with globalization. More recently, drawing upon much more sophisticated psychological researches on logo design effect, well-reputed Japanese researchers begin the process of exploring several factors that influence consumer responses to logos through more controlled experimental designs particularly based on new methodology. Ohkata & Yamashita (2007) hypothesized that logo design psychological influence comprises of three effects: 1) Recognition, 2) A common shared meaning, and 3) Positive effect which was consistent with later study of logo design perception and consumer response by Der Lans, R. V., Cote, J. A., Cote, C. A., Leong, S. M, Smidth, S., Henderson, P. W, Bluemelhuber, C., Bottomley, P. A.,

Doyle, J.R., Fedorikhin, A., Moorthy, J., Ramaseshan, B., and Schmitt, B. H. in 2009 which suggested that elaborateness, naturalness, and harmony seem to be designing factors that exist across stimuli. Even when the design elements are quite different, these three factors appear repeatedly also across cultures.

Logo colors correspond psychologically with consumer awareness, thus designers focus on selecting colors that represent high values in corporate or products. In an emotional connotations of color a study was done by Clarke, Tom, and Alan in 2008 explored how the psychology of color influences consumer purchasing behavior as it pertains to corporate product logos design, it was found that designers use color associations in logos to promote corporate and increase products marketing. Moreover it suggested that colors are likely to be associated with visual state, for instance blue color impart sense of cleaning state while green color reflect nature, therefore the first is widely used for clean related corporate and products and the latter is used for healthy food industry.

Apparently our preliminary investigation showed that researches with key words such as logo design or logos psychological effect and others are between hands and it is not very hard to aggregate a list of researches such as above. But we did not find any study that is directly related to our research theme. Therefore, it really calls for an action especially at that time when Japan has started strengthening foreign relationship with Arab world. Although a research on logos of pictorial and alphabetic characters is crucial to study, it is not easy task to analyze differences between Arabic and Japanese logotypes, where each logographic character is likely to impart distinct image to consumers (Philiastides & Ratcliff, 2013).

Arabic and Japanese logotype psychological influence is in awe because of the new and increasing amount of trading between both areas. Arabic logotypes influence Japanese people personality with cultural difference evolving today, yet most Japanese are kept up-to-date with confusion to whether or not accept Arabic logotypes usage in Japan marketplace. Anticipating and understanding cultural differences and being able to adapt the way we communicate accordingly is the foundation of any successful relationships between nations. Our research raises awareness of cross-culture differences between Arab and Japan ethnics, and serves as a reference for those Japanese people who seek to adapt their communication skills to the international arena. Hence, when designed our studies for research, we focused on selecting different elements for Arabic and Japanese logotypes.

CHAPTER 3 METHODOLOGY

3.1 Research Concept

The importance of branding has become crucial to international corporate in marketing from low cost to higher cost premium products. The success in introducing logo corporate can only be reached by the continuous observation of global strategies. As small and medium sized enterprises (SMEs) evolving from local to international marketplace logo design has become the new trend in global market strategies. Commonly, international corporate try to take advantage of familiarity effects in order to develop greater preference for the logo and the brand, through repeated exposures of the logo. Some logos, such as the Coca Cola trademark, have remained the same for decades. Many corporate, however, also wish to take advantage of novelty effects (Suzuki &Yamamoto, 2013) or to avoid boredom effects. Consequently, many logos, such as Burger King has evolved over the years through successive changes as is shown in Figure 2.1.

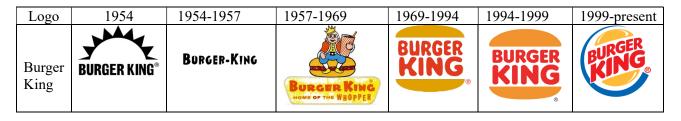


Figure 3.1: Example of Logo Changes (Bur King)

A corporate logo is the relationship between the corporate and people. Thus designing influential logo is significant for international corporate in foreign countries. Building and enhancing a corporate brand is extremely competitive in nowadays global market. Among the brand strategies used by all sized of Enterprises is logo design, which is the most visually appealing means in commercial advertisements for consumer products. Logos appear in TV commercials, packaging and product designs, letterheads, business cards, print advertisements, and annual reports, among others. Logos are a critical in-store recognition aid, speeding selection of the preferred product. A large body of research exists on the psychological effects of corporate logos (e.g., Janiszewski et al. 2001, Melewar et al. 2005, Mori et al. 2004). Ohkata and Yamashita have aggregated these studies into three effects: 1) Recognition: Consumer awareness of corporate logo existence, 2) A common shared meaning: Commonality between consumer perception of corporate logo and corporate intended logo image, and 3) Positive

effect: Corporate logo favorable impression on consumers. Since these three effects not only persuade consumers in their purchasing decisions but they also support companies with needed human resources employment as well as increasing corporation employees' motivation, in this way, it is arguable that the influence of corporate logos is significant (Okata & Toshiyuki, 2007). The concept of our research was triggered by Charles Morris Theory (Morris 1964). Charles laid down the foundation of the Theory of Signs in 1938 suggesting that comparative semiotic investigation between measurable quantities of signs is divided into three kinds: 1) Syntactics: it deals with formal relations between signs in abstraction from their signification and their interpreters, 2) Semantics: It examines the relations between signs and their referents independently of the way signs are used, and 3) Pragmatics: The study of the "relation of signs to their interpreters. The third is our concern because it defines logo attribute elements which we need to investigate the influence of logo image design on people as is categorized in Figure 2.2. Recently pragmatic features investigation turn in modern philosophy of language due to globalization where the meaning of a word is its use in the language, giving rise to the development of various kinds of investigation. Therefore, we argues that the use of a comparative analysis, especially when the boundaries between the phenomenon of and the context are not clearly evident and that a renewable knowledge derived from a comparative analysis could be classified as more direct and realistic, rather than theoretical. To reach a good result, this study should provide a comprehensive comparison between Arab and Japan Logos which would generates hypothesis by combining complex phenomena (Yin, 1994).

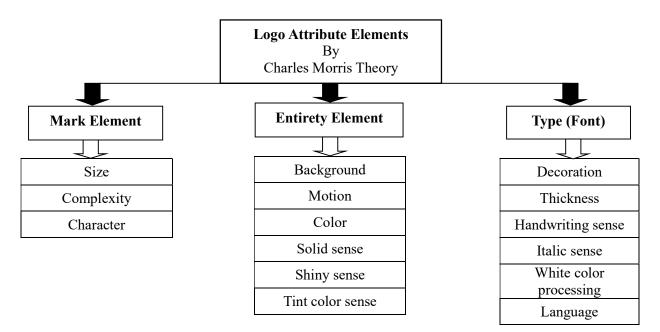


Figure 3.2: Logo Attribute Hypothesis

3.2 Analyses Method

The approaches on which we have chosen to focus as frameworks for analyses method share certain key premises about how "Human Perception" is to be understood. They also have in common the aim of carrying out critical explanatory research, that is, to investigate and analyze relationships between one emotions towards particular objects within society. The formulation of normative perspectives from which a critique of such relationships can be made with an eye focus on the possibilities of globalization although, each perspective has a range of distinctive philosophical and theoretical premises, including particular understandings of sensory analytic methods. For decades, the word "Human Perception" has been a fashionable term used indiscriminately, often without being defined. The concept has become vague, but rather different, meanings in different contexts with human psychological reactions towards tangible and nontangible objectives. In many cases, underlying the word "Perception" is our general sense when we take part in different domains of our social life. In order to construct a coherent framework between Arab world and Japan for this research, it is crucial to be aware of the philosophical, theoretical and methodological differences and similarities among analytic methods. Although our knowledge of the world may not be treated as objective truth. Perception is only accessible to us through sensational categories, so our knowledge and representations of the world are not actually the reflections of our reality but rather are products of our ways of categorizing the world itself. In this chapter, we will individually introduce three psychological different approaches to perception analyses: 1) Factor analysis, 2) Rough Sets Analysis, and 3) Cluster Analysis. We decided to select these approaches from the range of different perspectives within human sensory analysis on the grounds that we think that they represent particularly fruitful theories and good comparative methods for our research between Arab world and Japan history, culture, tradition, language, and society. Obviously, this requires an overview of the field. The aim of our presentation of the three perspectives is to contribute to the acquisition of this overview by introducing the key features of three important sensory analytical methods benefiting from other academic works concerning these features. It is important to stress that different perspectives provide different forms of knowledge about a phenomenon so that, together, they produce a broader understanding in the light of these considerations. The three analyses methods on which we have chosen to concentrate are all based on a range of new theories about culture and society known as social constructivism. Our analytics tool is just one method among others shared by empirical researches in psychology.

3.2.1 Factor Analysis

By way of orientation, we will present a comprehensive conceptual review of Factor Analysis method. Factor Analysis is a statistical toll that measures the impact of a few un-observed variables called factors on a large number of observed variables. It is used as a data reduction method. It may be used to uncover and establish the cause and effect relationship between variables or to confirm a hypothesis. It is often used to determine a linear relationship between variables before subjecting them further analysis. Factor Analysis is often conducted by the application SPSS. It is an open source programming package used for statistical analysis and we can use it to conduct exploratory factor analysis as well as confirmatory factor analysis. Factor Analysis is also extensively used in the field of market research related to product attributes and perceptions as well as sensory evaluation. The detection of psychological effect towards human sensory are some crucial areas where Factor Analysis is widely used along with other quantitative research and analysis tools. When confrontation with entangled behavior, unknown interdependencies, masses of qualitative and quantitative variables in data, many social scientists tend to apply Factor Analysis to uncover main factors and simultaneously manage over a large number of variables and disentangle complex interrelationships into their main distinct regularities. In mathematics, however, it is a complicated method that entails numerous considerations in an application. Several groups of variables have been proposed to explain or describe the complex variety and interconnections of visual images and one's personality. In our research, since hypotheses abound regarding dimensions of human behaviorism and sensory in respect to graphic image of corporate and products logos, we used factor analysis to test logos features influence on people perception and clarify major factors in which logos features and one's perception should be related to appropriately postulated dimensions. Besides those relating to dimensions, Ohkata and Yamashita have aggregated logo main attributes: 1) Logo mark, 2) Logo Entirety, 3) Logo type (font) as well as logo image perception: "1. Energetic: motion sense", "2. Innovative: inspiration sense, "3. Familiar: recognition sense", "4. Consistent: solid sense", "5. Reliable: professionalism sense", "6. Favorable: goodness sense", "7. Traditional: custom sense", "8. Promotable: progress sense", "9. Futuristic: vision sense", "10. Creative: skill sense", "11. Characteristic: feature sense", and "12. Luxurious: class sense. A large body of research exists on the psychological effect (e.g., Janiszewski et al. 2001, Melewar et al. 2005, Mori et al. 2004) have hypnotized the magnitude of involvement of above variables. The systematic and correlations among these variables to be measured only on rank order scales can be done by the face of well-constructed questionnaire.

3.2.1.1 Mathematical Model

In application, there are not one but several factor models which differ in significant respects. A model most often applied in psychology is called common factor analysis. Indeed, psychologists usually reserve the term "factor analysis" for just this model. Common factor analysis is concerned with defining the patterns of common variation among a set of variables. Variation unique to a variable is ignored. In contrast, another factor model called component factor analysis is concerned with patterning all the variation in a set of variables, whether common or unique. Other factor models are image analysis, canonical analysis, and alpha analysis. Image analysis has the same purpose as common factors for a sample of cases that are the best estimates of those for the population; it enables tests of significance. Alpha analysis defines common factors for a sample of those in a universe of content (Tabachnick & Fidell, 2007).

3.2.1.2 Geometric Model

Factor analysis can be examined through a geometrical approach to gain a better understanding of how the technique works. In a coordinate system, the factors are represented by the axes and the variables are lines or vectors (Mulaik, 1972). When a variable is in close proximity to a certain factor, this means that the variable is associated with that particular factor. When there are more than three factors, this exceeds the three-dimensional space thus the dimensions are represented in hyperspace (Kim & Mueller, 1978). Figure 2.3 is an example of geometrical representation for factor analysis in two dimensional space and the variables plotted as a function of the factors. The factor axes act as a reference frame to determine where the data-variable vectors can be placed by giving factor loadings or coordinates, that is, the numerical labels on the axes represent factor loadings (Comrey & Lee, 1992). The length of the vector is equal to the square root of the communalities; variance explained by the common factors. Using Pythagorean Theorem $(a^2 + b^{2+} c^2)$ the squared hypotenuse can be found if the other two variables are known by the following formula: $c^2 = \sqrt{a^2 + b^2}$. The cosine of the angle between the variable and the factor gives insight to the correlation between each variable and each factor (Gorsuch, 1983). The correlation between a vector and one of the factors or with another variable (vector) can be determined as a function of the angle between them. In the equation $r_{12} = h_1 h_2 \cos \alpha_{12}$, the length of the vector is represented by h. The length of the first vector times the length of the second one times the cosine of the angle between the two vectors will give the correlation. Since all the variance in a factor is included in the dimension that it defines, its length is 1.0 (Comrey & Lee, 1992).

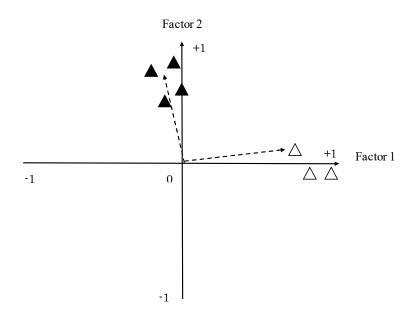


Figure 3.3: Example of Geometrical Factor Analysis Representation

Although Factors successively define the most general patterns of relationship in the data, Factors are rotated for better interpretation since un-rotated factors are ambiguous. The goal of rotation is to attain an optimal simple structure which attempts to have each variable load on as few factors as possible, when the first factor solution does not reveal the hypothesized structure of the loadings, it is customary to apply rotation in an effort to find another set of loadings that fit the observations equally well but can be more easily interpreted. In our example in Figure IV, it shows that white triangles load onto factor 1 and black triangles load onto Factor 2.

As it is impossible to examine all such rotations, computer programs carry out rotations satisfying certain criteria. Perhaps the most widely used of these is the varimax criterion. It seeks the rotated loadings that maximize the variance of the squared loadings for each factor; the goal is to make some of these loadings as large as possible, and the rest as small as possible in absolute value. The varimax method encourages the detection of factors each of which is related to few variables. It discourages the detection of factors influencing all variables. The quartimax criterion, on the other hand, seeks to maximize the variance of the squared loadings for each variable, and tends to produce factors with high loadings for all variables. But not used in behavioral psychology.

3.2.1.3 Communality

This communality may be looked at as a measure of uniqueness. By subtracting the percent of variation in common with the patterns from 100, the uniqueness of a variable can be determined. This indicates to what degree a variable is unrelated to the others as well as to what degree the data on a variable cannot be derived or predicted from the data on the other variables. Factor analysis uses variances to produce communalities between variables. The variance is equal to the square of the factor loadings (Child, 2006). In many methods of factor analysis, the goal of extraction is to remove as much common variance in the first factor as possible (Child, 2006). The communality is the variance in the observed variables which are accounted for by a common factor or common variance (Child, 2006). The communality is denoted by c^2 and is the summation of the squared correlations of the variable with the factors (Cattell, 1973). The formula for deriving the communalities is $c^2_{j} = a^2_{j'} + a^2_{jz} + a^2_{jz}$ where *a* equals the loadings for *i* variables, we then calculate the communalities using the aforementioned formula. For instance in Table II, the communality of the variable v_{\perp} will be $c^2_{\perp} = a^2_{\perp} + a^2_{\perp} + a^2_{\perp}$. Values in Table 2.2 represent the factor loadings and how much the variable contributes to each factor. When $a_{iz} > a_{iz} > a_{iz} > a_{iz} > a_{iz} > a_{iz} > a_{iz}$ then variable v_{iz} contributes the most to Factor 2 (F2) and that the calculated communality of c^2 means how much in percentage (%) variable v can be predicted based on the knowledge of the three factors, hence the communality is the variance accounted for by the common factors. A certain set of factors can exist to explain variable variance when it has a high communality but a variable with low communality is to be eliminated from the analysis since its variance is unique (Kline, 1994).

Table 3.2: Example of Variable Communality

	Factor 1 (F1)	Factor 2 (F2)	Factor 3 (F3)					
Variable <i>v</i> 7	a,	az	a z					
Communality $c^2 t$	$a^{2} + a^{2} + a^{2} = a^{2}$							

In terms of the variance, the unique factors are never correlated with the common factors; however, the common factors may be uncorrelated or correlated with each other (Harman, 1976). Generally, the cumulative percentage of variance is extracted after each factor is removed from the matrix, and this cycle continues until approximately 75-85% of the variance is accounted for (Gorsuch, 1983). The percentage variance tells us how much each factor contributed to the total variance.

3.2.1.4 Data Matrix

The most often employed techniques of factor analysis are centroid and principal axis that both of them can be applied by a matrix of correlation coefficients among all the variables. The Principal Axis Factor method is based on the notion that all variables belong to the first group and when the factor is extracted, a residual matrix is calculated. Factors are then extracted successively until there is a large enough of variance accounted for in the correlation matrix. The full correlation matrix involved in the factor analysis is usually shown if the number of variables analyzed is not overly large. Often, however, the matrix is presented without comment. Factor analysis not correlation matrix is the aim, and it is on only the main factors that results will be retrieved. Nevertheless, the correlation matrix contains much useful knowledge and identifies the relationships between pairs of variables (Tucker & MacCallum, 1997). Figure 2.4 explains how Principal Components analysis is used to extract maximum variance from the data set with each component thus reducing a large number of variables into smaller number of components (Tabachnick & Fidell, 2007). In psychological researches, Principal Components Analysis is used as the first step to reduce the data, then follow-up with a secondary factor analysis technique (Costello & Osborne, 2005).

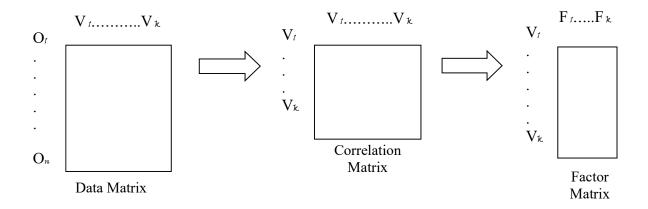


Figure 3.4: Factor Matrix

Factor analysis is based on the 'common factor model' which is a theoretical model. This model postulates that observed measures are affected by underlying common factors and unique factors, and the correlation patterns need to be determined. There is an array of extraction methods available on different techniques. We intend to apply IBM software program Statistical Package for the Social Sciences called SPSS for analyzation of the maximum likelihood of sampling the observed correlation matrix. It is much more useful for confirmatory factor analysis and is used to estimate the factor loadings for a population (Tabachnick, 2007).

3.2.1.5 Rotations

Two different factor matrices are often displayed in a report on a factor analysis. The first is the un-rotated factor matrix; it is usually given without comment. The second is the rotated factor matrix; it is generally the object of interpretation. The rotated factor matrix should not differ in format from the un-rotated factor matrix. Factors are rotated for better interpretation since un-rotated factors are ambiguous. The un-rotated factors successively define the most general patterns of relationship in the data. Not so with the rotated factors. They delineate the distinct clusters of relationships, if such exist. The goal of rotation is to attain an optimal simple structure which attempts to have each variable load on as few factors as possible, but maximizes the number of high loadings on each variable. It is likely that variables can be produced or predicted by knowing the values of a case on the pattern or on the other variables involved in the same pattern. By comparing the factor loadings for all factors and variables, those particular variables involved in an independent pattern can be defined, and those variables most highly related to a pattern can also be seen (Rummel, 1970). For example, variables that relate to logo image should load highly on logo image ability factors but should have close to zero loadings on mathematical ability. Basically, rotation types are orthogonal rotation and oblique rotation. Orthogonal rotation such as Quartimax or Varimax techniques is used when the factors are rotated 90° from each other as is shown in Figure 2.5, and it is assumed that the factors are correlated with each other to some degree (Costello & Osborne, 2005). Since Quartimax involves the minimization of the number of factors needed to explain each variable, we will apply Varimax rotation in this research to minimize the number of variables that have high loadings on each factor and works to make small loadings even smaller (Gorsuch, 1983). Oblique rotation is more complex than orthogonal rotation and used when the factors are not rotated 90° from each other, and the factors are considered to be correlated.

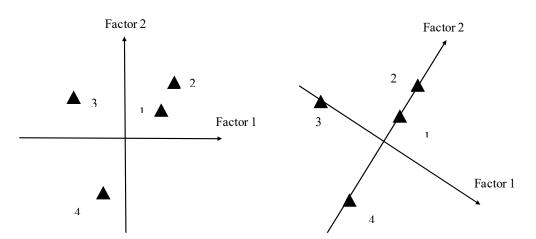


Figure 3.5: Rotating Factor (Varimax Rotation)

CHAPTER 4 CORPORATE LOGO IMAGE DESIGN

4.1 Introduction

In the Arab world, some countries which had once been known as a low cost production country among the world's industrial producers are recently gaining a faction in the global market. The Arab world is aware of the importance of products industrial design to further expand in today's global market. Thus the value of design is rising in Arab. The industrial design profession, which has long been educated but could not reach the level of recognition it deserved, has started to acquire some prominence in global market including East Asia, especially Indonesia, Malaysia, and Japan. However, as Japan has embraced the English language in part to compulsory English education in public schools (Tatsuki, 2011), Japanese people are much more familiar with the English alphabet than the alphabets of other languages perhaps due to the unprecedented event of WWII followed by US political, cultural, and educational impacts on Japan and Japanese people life style, especially English language than others. However, Arabic language is becoming more prevalent in Japan due to the improvement of diplomatic ties and growing trade between Japan and Arab countries, hence the need for Japanese to contact with Arabic corporate logos is compelling (Hiromi, 2012). Although evolutionary psychology suggests that the response of people from different cultures to visual stimuli is genetically programmed and relatively immune from cultural influence (Adams et al. 2003), a number of empirical studies indicate that emotional responses to logo designs differs by cultural attributes used in the design (e.g., Perfetti et al. 2005, Zhang et al. 2006). Traditionally Logos as visual identity (VI) has been widely used in business world as a strategy to grab consumer heart and mind towards corporate identities. Corporate communication and advertising are used to display the company's philosophies, accounts of its social and cultural origin, as well as presentations of its results and their projects and asically corporate logo attribute is constructed on logotype element which identifies corporate name and logo mark element which visualizes corporate symbolic design. Logos, being the most important visual component of a brand, forms the first and the longest lasting relationship between the company and the customer. Yet it seems to be too far for Japanese to understanding Arab and vice versa due to the lack of informative resources that kept both ends in confusion state though the majority of Arab people impression of Japan is the contrary of what most Japanese expect, it may be difficult to explain why but truly it is greatly positive.

4.2 Aim

Our research specifically addresses the psychological influence of in logo attribute elements, hence we started by setting logos aside and doing an exploratory examination for representational logos graphic designs that are connected to specific international brands. In Study (1) we used qualitative methods in order to gain a broad view of how Japanese consumers view English and Arabic alphabetic logos designs: FedEx, Burger King, CNN, Subway, Tide, Baskin Robins, Vodafone, Starbucks, Coca Cola, Adidas. Therefore, in this Study (2) we also sought to examine Japan and Arab corporate logos involving a variety of logotypes not only including Arabic and Japanese but also Arabic and or English as well as Japanese and or English.

4.3 Problem Statement

In cognitive psychology, obtaining suitable purchasing behavior caused by corporate attribute elements is arguable. Corporate logos and brand names should be quickly readable and easily memorable by consumers (Suzuki and Yamamoto, 2013). In recent years, due to Information Network Technology rapid development, globalization growth is being significant throughout the world. Recently the liberalization of trade and manufacture is progressing towards globalization to set foot in marketplace where competition is a great issue to be dealt with by all size of entities. It implies a harmonious relationship between market advantage and equal opportunities for corporate, thus corporate logo design is not only required to reflect its own identity, but also has to survive against others more than ever. After WWII since Japan has adopted English language in education, Japanese people have become familiar with seeing English commercial sign blending beside Japanese signs in different areas. Similarly as European powers increasingly asserted their influence over the Arab world towards the end of the eighteenth century, the majority of Arab countries began looking towards social and economic modernization that resulted in recent educational reforms focusing on teaching English language in school and universities classrooms more than other language. By globalization human characteristics can differ and thus constitute diversity are then categorized in a number of ways though different ethnics. Fairly can be said that the influence of English language education in both of our research areas is far to be negligible. Corporate website, TV commercial, advertisement pamphlets, digital advertisement, product packaging and many other kinds of "visual" environment are being written in English alphabets. Thus the number of

Japanese and Arab corporate tend to design and display their logos in English alphabets rather than own language is growing rapidly due to globalization. The validity of cross-individual comparison scores are vital to many practices in applied psychological research. The premise of researching in individual personality or perception is to construct comparability; hence the use of an adequate analyses method is important for true representation of the collected data. Relative factorial invariance is widely tested with factor analyses that allows one to empirically test obtained data and then translate it into factor analytic language, so that the main factors can be clarified. (e.g., Okata et al. 2007, Yamashita et al. 2010, Zumbo et al. 2005). Relatively since it has been decided to study international corporate logos differences between Arab and Japan especially with respects to logo design, it is important to consider that logos may have different definitions between two areas and understand the role and the value of international corporate logos within the conceptual condition structured in. The logos are always associated with these elements, elements that give the logos context and therefore give them their meaning and value. Observing the style guide, a document that sets out the basic corporate branding values, and syntactic rules based on logo attribute (Mark elements, Entirety elements, and Type elements), the company can apply the logo in a variety of different scenarios while maintaining a consistent brand image. In this study we attempted to contain distinctive variety of international corporate logos as much as possible for obtaining effective data analysis. The logos were chosen to meet logo attribute criteria. First of all they are widely regarded as successful corporate which use different marketing strategies for popularity. They all are regarded as diverse corporate catering for different segments of the market, whether be commercial or governmental sectors. Moreover, they are also well-recognized in Arab world and Japan.

4.4 Study 1

Table 3.1 below show logo attribute elements analysis where we clearly notice that our selected logos for data samples differ greatly. For instance, while English and Arabic version of Fedex, CNN, Tide, Baskin Robins, Starbucks, and Adidas are motionless logos in Arab and Japan, Coca Cola logo is not and Vodafone logo Arabic version is motional in Arab only. Also thought the solid sense in CNN, Subway, Tide, Baskin Robin, and Vodafone logos is absent in English version, it is present in Arabic version. Among international corporate, we selected a total of 20 logos representing 10 globally well-reputed corporate in Japan and Arab as a stimulus of 10 Arabic and English alphabetic logos for comparative analysis study.

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4.4.1 Stimulus and Questionnaire

People are aware of the importance of their senses and use them unconsciously to perceive, for instance, objects dimension, hardness, and shapes as well as to create memorable images in their mind. Different types of logos can have a range of different emotions associated with them and can have positive or negative connotations. I phone mobile attracts people not just with its function, but also with its corporate logo design. Consumers prefer to use goods that they find more appealing to themselves in an emotional way impacted by logo design image of corporate. Now a days, I phones has a more personal friendly feel than other electronics and is more upmarket than other cell because of I phone corporate logo design. This step is a key one that should be sufficiently stressed in the literature and conducted in study. A key link needs to be established between the research aims and the questionnaire items in which the questions can be determined through a combined process of exploring the literature and thinking creatively. Ideally for our method of analysis, it is certainly an important consideration formulating an appropriate questionnaire. In order to ensure that the questions are designed to address the needs of this research and questions asked are the right ones, the mechanics of the questionnaire were based on empirical Japanese research (e.g., Okata et al. 2007, Yamashita et al. 2010, 2014). A booklet of 10 pages where each contained two corporate logo versions, in Japanese and Arabic. The description of the 12 logo image questions are as follows: "1. Energetic: motion sense", "2. Innovative: inspiration sense, "3. Familiar: recognition sense", "4. Consistent: solid sense", "5. Reliable: professionalism sense", "6. Favorable: goodness sense", "7. Traditional: custom sense", "8. Promotable: progress sense", "9. Futuristic: vision sense", "10. Creative: skill sense", "11. Characteristic: feature sense", and "12. Luxurious: class sense." Here is the five-point rating scales used for this study: ("1.Yes", "2. Somewhat Yes", "3. Neither way", "4. Somewhat No", and "5. No"). Fifty subjects participated in the survey (35 males, 15 females) from among undergraduate students majoring in industrial art design at a university in Tokyo. Subjects were first shown three logos - Fedex, Burger King, and Coca Cola - to illustrate the task, and then were given the questionnaire booklets to simultaneously rate his or her answers. In Figure 3.1 below, we can see corporate logos that were used in questionnaire booklet but after size maximization.

Corporate Industry	Е	English Logotype	А	Arabic Logotype
FedEx Courier	E1	Fectex. Express	A1	فيحيكس
Burger King Restaurants	E2	BURGER	A2	
CNN Cable News Network	E3	CNN	A3	بالعربية
Subway Restaurants	E4	SUB <mark>IIII</mark>	A4	صيہ <mark>داکہ</mark>
Tide laundry detergent	E5		A5	
Baskin Robins Food and Beverage	E6	baskin BR robbins	A6	بالتركين
Vodafone Telecommunications	E7	vodafone	A7	فردافون [،]
Starbucks Coffee Shop	E8		A8	
Coca Cola Beverage	E9	Coca:Cola.	A9	IS GG
Adidas Apparel, accessories	E10	adidas	A10	اريدان

Figure 4.1: International Corporate Logos

4.4.2 Factor Analysis

The validity of cross-individual comparison scores are vital to many practices in applied psychological research. The premise of researching in individual personality or perception is to construct comparability; hence the use of an adequate analyses method is important for true representation of the collected data. Relative factorial invariance is widely tested with factor analyses that allows one to empirically test obtained data and then translate it into factor analytic language, so that the main factors can be clarified. (e.g., Okata et al. 2007, Yamashita et al. 2010, Zumbo et al. 2005)

Factor analyses revealed some interesting findings. The logo effect was not only found in attitude toward the logo but also in attitude toward the corporate. Such event may occur when a logo matches the typical form of an object that is stored in consumers' mind (schema). The correlation matrix in the evaluation data of the 20 corporate logotypes was examined by factor analyses (Yamashita et al. 2010). Analytic procedures revealed three groups of substantially correlated variables representing three main factors with given values equal or more than 1 ($\lambda \ge 1$) and cumulative contribution rate of 66.94%.

The following three variables combinations of "4. Consistent" and "7. Traditional", "6. Favorable" and "3. Familiar ", and "10. Creative" and "2. Innovative" have high factor loadings scores, each pair was considered a main factor and represented the image level of "Traditional-Consistent", "Favorable-Familiar", and "Creative-Innovative ", respectively as it has been found in similar previous research (e.g., Yamashita et al. 2010, 2014). In this analyses, drawing upon the past research, we begin the process of exploring several factors that influence consumer responses to logos as well as non-influential factors with given value less than 1 ($1 \ge \lambda$): 1) "9. Futuristic", 2) "12. Luxurious", 3) "9. Reliable", 4) "8. Promotable", 5) "1. Energetic", and 6) "11. Characteristic" because our participants prefer more representative logos with different shapes and would moderate their effect on evaluations toward logos of high popularity.

Moreover, Varimax rotation was selected to determine the dimensionality of each extracted factor as in Table 3.2.

Iteres	Factor 1 (F1)	Factor 2 (F2)	Factor 3 (F3)
Item	Traditional-Consistent	Familiar-Favorable	Innovative-Creative
4. Consistent	0.79	0.19	-0.08
7. Traditional	0.75	0.11	0.15
9. Futuristic	0.71	0.35	0.23
12. Luxurious	0.67	-0.01	0.43
5. Reliable	0.67	0.55	0.05
8. Promotable	0.53	0.41	0.38
6. Favorable	0.39	0.75	0.17
1. Energetic	-0.08	0.75	0.37
3. Familiar	0.36	0.75	0.09
11. Characteristic	0.08	0.12	0.83
10. Creative	0.16	0.20	0.78
2. Innovative	0.12	0.44	0.62
Factor loadings sum of squares	3.20	2.56	2.28
Factor contribution ratio	26.64	21.34	18.97
Cumulative contribution ratio	26.64	47.98	66.94

Table 4.2: Factor Loadings

4.4.3 Results

Given its importance for corporate, Factor analyses revealed corporate logos effects during the process, particularly looking at ways to improve logos design as a whole. Our study began with an increased focus on Arab corporate area for logos design improvement. In order to cover other results of non-influential factors with given value less than 1 ("9. Futuristic", "12. Luxurious", "9. Reliable", "8. Promotable", "1. Energetic", and "11.Characteristic"), The dimension covering important decisions to be taken in relation to further analyses process in general refers to which approaches (methods, techniques or tools) should be used in the process. These approaches support the understanding, analysis, discussion and results initially. Among these approaches, Qualitative Analyses, simplified methods, that can graphically display all variables regardless each one value. Therefore we establish the following two figures for all related factors of logos images associated with logos graphics of Arab and Japanese corporate. The average scores of factor 1 (F1) and factor 2 (F2) in Figure 3.2 shows that the image of "Traditional-Consistent" and "Familiar-Favorable" scored low for Arabic logos and high for English alphabetic logos although logo marks are similar in shape and color, indicating presence of unfamiliar attributes towards Arabic characters.

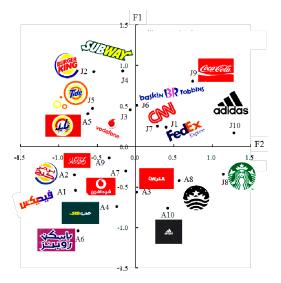


Figure 4.2: Average Scores of Factor 1 and Factor 2

In contrast to Figure 3.2 in Figure 3.3, the average scores of factor 2 (F2) and factor 3 (F3) reveals that "Innovative-Creative" image scored higher among Arabic logos than English alphabetic logos. It clarifies a high level of creative attribute perception toward designs using Arabic characters. F_{3}

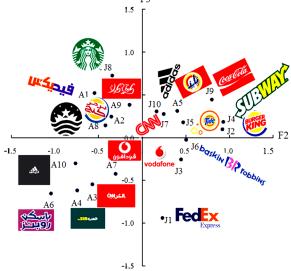


Figure 4.3: Average Scores for Factor 2 and Factor 3

4.4.4 Rough Sets Analyses

Although factor analyses extracted three dimensions of the main corporate logo images "Tradition-Consistent", "Favorable-Familiar", and "Creative-Innovative," how logo attributes influence Japanese perception was still unclear. In order to obtain adequate contraction of minimum attributes combination as well as identifying the psychological relationship between logo samples and subjects perceptions, an additional mathematical analyses approach known as rough sets proposed by Zdzisław Pawlak (Pawlak, 1982) would be imperative. In psychology, it is been used widely for data explicit interpretation and accurate minimal sets by revealing the causal relationship between "If" and "Then" rule decisions (e.g., Skowron, et al. 2002, Polkowski et al, 2001, 2002, Yamashita et al, 2014). A data set is represented as a table, where each row represents a case or an event. Every column represents an attribute (a variable, an observation, a property, etc.) that can be measured for each event where the attribute may be also provided by an expert of human personality traits. Rough set analyses requires binary variables for a case or an event. Each variable takes the values 0 or 1, that is, each case or event is conceived as a configuration of conditions. Data have the form of a decision table in which the columns represent causal variables (logical variables) may take the values 0 or 1 and the rows represent cases (Ragin, 1987). The composition of decision table between logo design structure (logo mark, logo entirety, and logotype) and main corporate logo images (Traditional-Consistent, Familiar-Favorable, and Innovative-Creative) is shown in Table 3.3: 1) Target set U, 2) Attribute Set Condition C, and 3) Attribute Set Decision D. Target set U is made of corporate logo, Attribute Set Condition C consists of the following equations: C = {Logo Mark (1 for Present, 0 for Absent), Motional-Motionless (1 for Motional, 0 for Motionless), Solid sense (1 for Present, 0 for Absent), Logotype thickness (1 for thin, 0 for thick), Logotype Italic sense (1 for Present, 0 for Absent), Logotype variation of base line (1 for Present, 0 for Absent), Logotype white color processing (1 for Present, 0 for Absent), Logotype language type (1 for Known, 0 for Unknown), and finally Attribute Set Decision D of main corporate logo images D = {Traditional-Consistent, Familiar-Favorable, and Innovative-Creative (given 1 when image score is greater than Zero, 2 when image score is lower than zero) } as in Table 3.3.

Table 4.3: Decision

Target				e Set Condi	tion C			I	Attribute Set Dec	vision D	
Set U	Logo Mark	Logo Ent	irety			Logo Type (Font)		Tradition	nal Familiar and	Innovative and
Sample	Present	Motion	Solid	Thickness	Italic	Baseline	White Color	Languaga	Consiste		Creative
Sample	Absent	Motionless	Sense	THICKNESS	Sense	Change	Processing	Language	Consiste		Cleative
J1	0	0	1	0	0	0	0	1	1	1	2
Al	0	0	0	0	0	0	0	0	2	2	1
J2	1	1	0	0	1	0	0	1	2	1	2
A2	1	1	0	0	1	0	0	0	2	2	1
J3	0	0	0	0	0	0	1	1	2	1	2
A3	0	0	1	0	0	0	1	0	2	2	2
J4	0	1	0	0	1	0	1	1	2	1	1
A4	0	1	1	0	0	0	1	0	2	2	2
J5	1	0	0	0	1	0	0	1	2	1	1
A5	1	0	1	0	1	0	1	0	2	1	1
J6	0	0	0	0	0	0	0	1	2	1	2
A6	0	0	1	0	1	0	0	0	2	2	2
J7	1	0	0	0	0	0	0	1	1	1	1
A7	1	1	1	0	0	0	1	0	2	2	2
J8	1	0	1						1	2	1
A8	1	0	1						1	2	1
J9	1	1	1	1	1	0	1	1	1	1	1
A9	0	1	1	1	1	0	1	0	2	2	1
J10	1	0	1	0	0	0	0	1	1	1	1
A10	1	0	1	1	0	0	1	0	1	2	2

The goal of rough set analyses is to specify the different configurations of the causal variables that produce the outcome variable. And the goal of logical minimization is to represent the data in a rationally constructed shorthand manner as the table 4.4below demonstrates. The reductions (of all the various types) can be used to synthesize minimal decision rules. Once the reduction have been computed, the rules are easily constructed by overlaying the reduced variables over the originating decision table and reading off the values. For decision class between logo attribute and main images, we shall make these notions precise by the following.

Let $S = (U, A \cup \{d\})$ be a decision system and let $V = U \{Va: a \in A\} \cup Va$. Atomic formulae over $B \subseteq A \cup \{d\}$ and V are expressions of the form a = v; they are called descriptors over B and V, where $a \in B$ and a $v \in V$. The set F(B,V) of formulae over B and V is the least set containing all atomic formulae over B and V and closed with respect to the prepositional connectives \land (conjunction), \lor (disjunction) and \neg (negation).

Let $\phi \in F(B, V)$, $\|\phi a\|$ denotes the meaning of ϕ in the decision table A which is the set of all objects in U with the property ϕ . These sets are defined as follows:

1. if ϕ is of the form a = v then $|| \phi a || = \{x \in U | a(x) = v\}$ 2. $|| \phi \land \phi' A || = || \phi A || \cap || \phi' A ||; || \phi \lor \phi' A || = || \phi A || \cup || \phi' A ||; || \neg \phi A || = U - || \phi A ||$

The set F (B,V) is called the set of conditional formulae of A and is denoted C(B,V). A decision rule for A is any expression of the form $\phi \Rightarrow d = v$, where $\phi \in C(B,V)$, $d v \in V$ and $|| \phi A || \neq 0$.

When formulae ϕ and d = v are referred to as the predecessor and the successor of decision rule $\phi \Rightarrow d = v$. Decision rule $\phi \Rightarrow d = v$ is true in A if, and only if, $\|\phi A\| \subseteq \|d = vA\|$; $\|\phi A\|$ is the set of objects matching the retrieved decision rule in the table; $\|\phi A\| = vA\|$ is the set of objects supporting the rules where one of the rules will be true while the second one is not true for several numerical factors. Various frequency-related numerical quantities supports the number of events matching the rules.

Table 4.4: Contraction

		Logo	Mark		Logo Ent	irety						Logo	type (For	nt)			
Decision Class	С	Present	-Absent	Motional	-Motionless	Solid	Sense	Thic	kness	Italic	Sense	Base Cha		White Proce	Color essing	Lar	nguage
		Present	Absent	Motional	Motionless	Present	Absent	Thin	Thick	Present	Absent	Present	Absent	Present	Absent	Known	Unknown
Traditional	0.6	0			0	0		0			0					0	
Consistent											0		0		0	0	
Familiar Favorable	0.9															0	
Innovative	0.5			0						0				0			
Creative	0.0	0			0				0								
Reliable Luxurious																	
Promotable Futuristic	<0.5																
Characteristic Energetic																	

The sets shown in Table 3.4 above were minimized by contraction technique and the following three complementary rules can be found based on decision class weights (0.9), (0.6), and (0.5) respectively:

- R1. If [known Language] exists in logo design Then ["Familiar- Favorable" Image] exists in logo design
- R2. If [Solid Sense Present]
 And [known Language] exist in logo design
 Then ["Traditional-Consistent" Image] exists in logo design
- R3. If [Logo Entirety Motional]
 And [Italic Sense Present]
 And [White Color Processing Present] exist in logo design
 Then ["Innovative-Creative" Image] exists in logo design

4.4.5 Results

It clarifies that in order to impart the image of "Familiar- Favorable" or "Traditional-Consistent" in a corporate logo it is important that the language character used in a logo design be known by Japanese. Moreover, since the image of "Innovative-Creative" correlates with [Logo Entirety] and [Logotype], and not necessarily with [Logo Mark], it reveals that the image of "Innovative-Creative" for a corporate logo can be imparted by the combination of logo attributes used in logo design not by concentrate on a specific attribute.

Our findings reveal that the perception of Arabic and English logos by Japanese consumers for the same company differs because of the unfamiliarity with Arabic alphabets and familiarity with the English alphabet, however, a strong image of creativity was found in Arabic logo design attributes although Arabic characters are not well-known in Japan. Out findings suggests that to enhance the recognition of Arabic corporate logotypes in Japan, it is important to familiarize Japanese with Arabic alphabet.

4.5 Study 2

In recent decades, even though Japan has certainly reached its goal of becoming a modern, economically powerful society, America still maintain its allure to the Japanese as a culture which is fashionable, and generally appealing. This is not simply a matter of cultural contact, but part of a complex process of identity reformation mediated by a sense of tendency related to the representation and appropriation of the "other". Despite the evident importance of research on such a wide-ranging and complex phenomenon of cultural and differences, hardly any attempt has been made until recently, hence in this paper we wanted to include studying the significance of English logotype influence (MacGregor, L., 2003).

4.5.1 Questionnaire and Corporate Logos

A 4 sized of 12 pages questionnaire (QJ) where each contained one graphics of Japanese corporate logos and similar questionnaire (QA) for Arab corporate logos. The stimuli description of the 12 logo image questions are as follows: "1. Energetic", "2. Innovative", "3. Familiar", "4. Consistent", "5. Reliable", "6. Favorable", "7. Traditional", "8. Promotable", "9. Futuristic", "10. Creative", "11. Characteristic", "12. Luxurious", and 13. Global".

A spread two groups of Japanese participants were assigned for each questionnaire. Respondents for questionnaire (QJ) were eighty four (43 male, 41 female) and for questionnaire (QA) were ninety (50 male, 37 female, 3 unknown) college students. Participants were asked to watch the set of 12 logos by order, then rate each logo image mentioned above on a five-point rating scales used for this study: ("1.Yes", "2. Somewhat Yes", "3. Neither way", "4. Somewhat No", and "5. No").

Corporate logo from 12 companies expanding in Japan (3 companies in Japanese, 2 companies in both Japanese and English, 7 companies in English) and 12 companies expanding in Arab area (5 companies in Arabic, 7 companies both in Arabic and English) in total of 24 corporate logos as stimuli shown in Figure 3.4.

Logo	J	Japanese Logo Type	A	Arabic Logotype
1	J1	ニトリ	A1	∫)وي
2	J2	🛟 八十二銀行	A2	
3	J3	🤤 I ステー	A3	اِثْرَاجَ الْبِيدَ بیتك عند البیت
4	Jg1	PHEE-JL	A4	سىلامە
5	Jg2	創然を、おいしく、楽しく。 ・ KAGOME	A5	إبداع الخليج
6	E1	\tag YAMATO TRANSPORT CO., LTD.	Ag1	AlArabiya
7	E2	meiji	Ag2	اتصالات etisalat
8	E3	House	Ag3	ارامكو السمودية Saudi Aramco
9	E4	Kaoz	Ag4	موبايلي موبايلي موبايلي
10	E5	Fectex. Express	Ag5	ربی للاســــــــتثمار DUBAI INVESTMENTS
11	E6	adidas	Ag6	ازابلو سیر بند
12	E7	COFFEE	Ag7	

Figure 4.4 Variety Corporate Logos

4.5.2 Factor Analysis

We firstly prepared data matrix of 24×12 composed of average rating values of 12 images against 24 corporate logos for analysis. Factor analysis prioritized three main factor with eigenvalue over 1 and cumulative contribution ratio of 89.70%. Results of factor loadings over 0.70 were obtained by Varimax rotation and then outlined in Table 3.5 below. Although factor loading of factor 1 (F1) indicated high values 0.96, 0.93, and 0.84 for images of "12. Luxurious", "2. Innovative" and "10. Creative", respectively. We will choose the two images "2. Innovative" and "10. Creative" only as main factor regardless "12. Luxurious" image because the values of these two images are closer to values 0.94 and 0.89 of "3. Familiarity" and "6. Favorable" in factor 2 (F2). Similarly in factor 3 (F3) "5. Reliable" image of 0.81 will put aside for now since "4. Consistent" and "7. Traditional" values 0.92 and 0.87 are both higher than 0.81.

Item	Factor 1 (F1)	Factor 2 (F2)	Factor 3 (F3)
nem	Innovative-Creative	Familiar-Favorable	Traditional-Consistent
12. Luxurious	0.96	-0.08	0.09
2. Innovative	0.93	0.24	-0.13
10. Creative	0.84	0.43	-0.16
8. Futuristic	0.79	0.34	0.34
11. Characteristic	0.75	0.51	-0.07
1. Energetic	0.75	0.52	-0.08
9. Promotable	0.74	0.19	0.60
3. Familiar	0.18	0.94	0.19
6. Favorable	0.32	0.89	0.27
4. Consistent	-0.18	0.08	0.92
7. Traditional	0.07	0.06	0.87
5. Reliable	0.09	0.53	0.81
Eigenvalues	4.96	2.91	2.90
Factor contribution ratio (%)	41.29	24.27	24.14
Cumulative contribution ratio (%)	41.29	65.56	89.70

Table 4.5: Factor Loadings

4.5.3 Boolean Analysis

This study will examine and compare the relevance of English alphabetic effects on Japanese and Arab corporate logos design. We will argue that this relevance is limited as the business case for 1) Japanese corporate logos in Japanese characters (J1, J2, J3), Japanese corporate logos in Japanese characters and English alphabets (Jg1, Jg2), and Japanese corporate logos in English alphabets (E1, E2, E3, E4, E5, E6, E7). And 2) Arab corporate logos in Arabic alphabets (A1, A2, A3, A4, A5), and Arab corporate logos in Arabic alphabets (Ag1, Ag2, Ag3, Ag4, Ag5, Ag6, Ag7) as categorized in Figure 3.4 above.

In order to estimating how an event or a phenomenon occurs across all factors combination, Qualitative Comparative Analysis ; QCA by Ragin (1987, 1995, 1998, 2000) is often used in the field of sociology as an effective analysis method. Qualitative Comparative Analysis (QCA) is a configurational, set-theoretic method, suitable for the comparison of large numbers of cases. The method identifies necessary and sufficient conditions for an outcome (as opposed to correlations). Instead of assuming discrete effects of single variables, QCA foresees the causal role of a single condition unfolding in combination with other conditions (conjectural causation); the occurrence of an outcome can have a different explanation than its non-occurrence (asymmetric causality) and QCA allows for different, mutually nonexclusive explanations of the same phenomenon (equal finality). QCA mainly proposes cases noted by logic minimization and simplification function used in Boolean algebra. We propose a new approach to identify a larger set of relationships between events across the whole variables in data.

When the values of variables in a Boolean expression, such as: not a or else b, are propositions, then the result is, not a concept, but an assertion that is true or false, such as the exclusive disjunction: If the switch isn't on or else the battery is dead, this causes light off. Individuals are able to reason from such assertions. Henceforth, Boolean analysis offers the logical meaning of the assertion above that can be represented in a truth table. The likelihood of representing a concept in terms of relations and quantifiers should also increase when individuals need to formulate a description of a concept, as was required in our study. The need to describe concepts should increase the accessibility of linguistic resources that may not immediately spring to mind when participants need have no choice but to classify individual instances based on a little knowledge of Arabic language. The truth table illustrates possible assignments of truth and the resulting truth of the compound assertion containing them. Some reasoners, as Osherson (1974), (1976) argued, do not rely on truth tables, they rely instead on a representation that captures the possibilities consistent with an assertion's truth.

It postulates that individuals represent each possibility consistent with the premises in a separate sensory model, and that a conclusion can be deducted. In particular, sensory models represent only what is possible given the truth of assertions, and within these possibilities they represent literals, simple affirmative or negative propositions in a description, only when they are true. Hence, they represent the exclusive disjunction above (the switch isn't on or else the battery is dead) in two sensory models of the possibilities in which it is true. When certain social phenomenon occur, it clarifies all the combination of all its causes. Therefore, it is effective to approach understanding the causal relations between logo attribute elements and images after minimizing all events to few easily readable cases as has been applied in many social and psychological researches (Degenne & Lebeaux, 1996; Kamata, Nomiya & Hasegawa, 2001; Yamashita, 2008; Yamashita & Kono, 2002; Yamashita, 2004, 2013; Yamashita, Kawano & Kuzuhara, 2003; Yamashita, Kawano & shimada, 2001).

An electrical circuit that yields an output for a or else b, and a separate output for a and b, is known as a half-adder, because it has the addition of two single binary digits and the carry, if any and so is Boolean conceptual analysis method . Beside QCA we will apply QCA and Ragin (1987) by Quine-McClusky method for data analysis of Japan and Arab corporate logos samples. Logic variables and values will presented as "true / false" or "present / absent" as well as logical functions in which values support true (existence) as 1, false (absence) as 0 to uncover hidden relationships between logo attribute elements and images. In this research, we attend to analyze how logotypes influence corporate logos images by using Boolean algebra analysis method.

- Truth Table

In Boolean algebra analysis, basically data have the form of a table where there are columns that represent variables and the lines that represent individuals. In order to represent the data in a convenient form for calculations, researchers can utilize a method that called Boolean. Boolean analysis is a tool for analyzing a questionnaire and obtaining convenient conclusions. In a table with n variables [A, B, C, D ...n], each variable may take either 0 or 1 as a value, in the column of the variable A, 0 is equivalent to a' and 1 is equivalent to a. The maximum number of lines in this table is 2^n .

Boolean algebra is defined by: I. Elements called generators II. Three operations:

- 1. The first operation transforms one element into his opposite; (a)' \rightarrow a
- 2. The second operation ("and") operates on two elements a and b and performs their conjunction $a \wedge b$. Usually, the sing \wedge is omitted for the sake of simplicity.
- 3. The third operation ("or") performs the disjunction of two elements $a \lor b$.

Two elements are distinguished: \vee ("or") and \wedge ("and") respectively, the supermum and the infimum of algebra. They have the following properties:

 $a \wedge a' = \wedge; a \vee a' = \vee; a \vee \vee = \vee; a \wedge \vee = a; a \vee \wedge = a; a \wedge \wedge = \wedge.$ Intuitively, \wedge represents an impossible event and \vee an event always true. The main other properties for *a*, *b*, *c* are:

$$a \lor b = b \lor a$$

$$(a \lor b) \land a = a$$

$$(a \land b)' = a' \lor b'$$

$$a \lor (b \land c) = (a \lor b) \land (a \lor c)$$

$$a \land b = b \lor a$$

$$(a \land b) \lor a = a$$

$$(a \land b) \lor a = a$$

$$(a \lor b)' = a' \land b'$$

$$a \land (b \lor c) = (a \land b) \lor (a \land c)$$

With these definitions, it is easy to build different types of algebra.

For defining the truth table, the expression we obtain from Boolean Algebra may not be the simplest possible, we will look at Sometimes we are not given a truth table, but a logic diagram from which we have to derive the Boolean expression. This sounds complicated but we were careful in sensibly inputs across to the outputs as well as results. Since simplification comes later, we will concentrate to start with on obtaining a correct Boolean expression for a logic system before we attempt to simplify them. After all there is not a lot of point being able to simplify an expression if this is not correct to start with. Boolean analysis requires binary variables. For a case or an individual, each variable takes the values 0 or 1, that is, each case or individual is conceived as a configuration of conditions. Data have the form of a truth table in which the columns represent causal variables (that is, logical variables) and the rows represent individuals. For an individual, each causal variable may take the values 0 or 1. The solution involves looking for commonality that can be removed from each term to simplify the expression by Boolean algebra. The original expression can be regenerated by multiplying everything inside the data by the term outside. All we have to do is to find an alternative way of writing down the expression. However there are a few things that we can do to enable the expression to become much simpler if we can remember some basic combinations that help to reduce terms significantly and identify special terms. The Calculation of the average values of factor scores for each corporate logo as well as the image "13. Global" is clarified in the truth Table 4.2. We assumed that the output value was 1 for those corporate logos with factor score over 0 and zero it is blew 0. Furthermore, since we included image "13. Global" in truth table we also applied similar assumption for it, that is, when average rating value of image "13. Global" is over 3 then the output variable will be 1 and 0 if it is below 3.

Additionally, $2^4 = 16$ rows of the truth table was structured based on the combination of Japanese (A), English (B), and Arabic (D) languages in each logo in response to three main factors Innovative-Creative (I), Familiar-Favorable (F), and Traditional-Consistent (S) as well as "Global" logo image (G). Logotypes with language were given logical value (1) and (0) when logotypes without language. Table 3.6 has only 14 rows because the other configurations did not come up in the results including 9 rows for non-existing cases that we marked by as"—".

Table 4.6: Truth

	С	ausal variab	les				
Samples	Japanese (A)	English (B)	Arabic (D)	Innovative Creative (I)	Familiar Favorable (F)	Traditional Consistent (S)	Global (G)
	0	0	0	-	-	-	-
A1, A2, A3, A4, A6	0	0	1	1	0	0	0
	0	0	1	-	-	-	-
J6, J7, J8, J9, J10, J11, J12	0	1	0	1	1	1	1
A5, A7, A8, A9, A10, A11, A12	0	1	1	1	0	0	1
	0	1	1	-	-	-	-
J1, J2, J3	1	0	0	0	1	1	0
	1	0	1	-	-	-	-
	1	0	0	-	-	-	-
	1	0	1	-	-	-	-
J4, J5	1	1	0	1	1	1	1
	1	1	1	-	-	-	-
	1	1	0	-	-	-	-
	1	1	1	-	-	-	-

- The derivation of additive standard form

The derivation of additive standard form can be obtained by, firstly grouping those logical conjunction of every column and row with logic functional value 1 between corporate logos {Japanese (J) and Arabic (A)} and casual variables {Japanese (A), English (B), and Arabic (D)}, then we determined additive derivation measures form whether be normal disjunctive or canonical disjunctive form for this logical conjunction shown in Truth Table above. As an example, a logic function such as F of "Familiarity - Favorable" is either 1 or 0 value with additive measures in logical conjunction form *AB* and *A*+*B* as a logical disjunction in formula:

$$F = aBd + Abd + ABd$$

Rows that include all Logical variables with logical conjunctions *aBcd*, *Abcd*, and *ABcd* are called minterm or minimal term. Based on the causal relationship between cause and result, each minimal term will indicate a combination of logotypes imparting the image of "Familiarity- Favorable". By the utilization of (If-Then) logical tool, we can introduce three combinations as followed:

- C1. If [English logotype] And [No Japanese or Arabic Logotypes] Then ["Familiar-Favorable" Logo Image]
- C2. If [Japanese logotype] And [No English or Arabic Logotypes] Then ["Familiar-Favorable" Logo Image]
- C3. If [Japanese & English Structured Logotype] And [English]
 - And [No Arabic Logotype]
 - Then ["Familiar-Favorable" Logo Image]

- Complementary Law

The goal of Boolean analysis is to specify the different configurations of the causal variables that produce the outcome variable. And the goal of the logical minimization is to represent in a logically shorthand manner the information in the truth table where the minimization process of prime implicant derivation follows the complementary law:

$$a + \sim a = 1$$

or
 $A + a = 1$ $(A = \sim a)$

This simple law can combine rows that differ on only one causal condition. As stated above, only by our additive measures were able to explain the phenomenon of variable causal relation, however we still can come out with explicit analysis by applying mentioned complementary law:

$$A + a = 1$$

Whereas, both minimal term logical disjunction *aBd* and *ABd* become:

$$aBd + ABd = (a + A)Bd = Bd$$

In this way, logical conjunctions will be condensed in minimum number of logic variables called prime implicant. The derivative reduction of prime implicant can be done by the combination of minimal terms that only have one different authenticity as is indicated in tabular invented by Kamata (1998, 2001) and organized in Table 3.7. As a result, we can hypothesize the following derived formula:

$$F = Bd + Ad$$

Table 4.7 Prime Implicants

Minterms	aBd		ABd
	Abd		
Reduced terms		Bd	
Reduced terms		Ad	

It means that:

- R1 If [English Logotype] And [No Arabic Logotype] Then ["Familiar-Favorable" Logo Image]
- R2 If [Japanese Logotype] And [No Arabic Logotype] Then ["Familiar-Favorable" Logo Image]

- Derivation of minimum sum of product

Logically. Our obtained derived prime implicants are not redundancy, rather it is useful. In Table 4.7 Prime Implicant Chart, these cases having conditional combination of minimal term *ABd* are cases of prime implicant *Ad*. In fact, minimal term *ABd* is subset of prime implicant *Ad* based on set theory. However, minimal term *ABd* is subset of prime implicant *Bd* as well. In other words, regarding minimal term *ABd* that one of two prime implicant can be said to be redundancy but, to include all minimal terms it requires two prime implicant as is explained in Table 3.8. That is:

$$F = Bd + Ad$$

is minimum sum of product.

Table 4.8: Coverage of Minterms by Prime Implicant

Prime Implicants	Minterms					
	aBd	Abd	ABd			
Bd	0		0			
Ad		0	0			

- Derivation of the most parsimonious solution

Our analysis of Truth Table 4.6 showed only 14 rows from $16 = 2^4$ rows in addition to 9 rows for non-existing cases that we marked by as"—".

We can derive the most parsimonious solution by applying other researchers' conceptual techniques that hypothesize the minimization or reduction of row of "no case" as a "do not care" term as true (1).

$$F = A + B$$

Therefore we were able to reduce the cutoff value on contradictory lines as shown in Table 3.9. The most parsimonious solutions are:

- PS1 If [Japanese Logotype] Then ["Familiar-Favorable" Logo Image]
- PS2 If [English Logotype] Then ["Familiar-Favorable" Logo Image]

Prime Implicants	Minterms					
	aBd	Abd	ABd			
A		0	0			
В	0					

- Simplification

Based on the rules of Boolean algebra, we can simplify the formula. The logic for the simplification always follows the truth table as, when we have two false values the result will always be false, whether we apply (And) or (Or). But, if we have one true value or one false value, the result will always be a true value. The result of simplification of the logical function for each of the three factors and item 13 is divided into an additive standard form expressed by the logical sum of the minimum terms, a logical sum of the main terms obtained by reduction, a minimum product sum form, the simplest one solution is shown below. However, when the minimum term and the main term are the same, there is one less expression. Finally, we can show the simplicity in If-Then format regarding corporate logo extracted images:

- 1- "Innovative-Creative" Logo Image
- 2- "Familiar-Favorable" Logo Image
- 3- "Traditional-Consistent" Logo Image
- 4- "Global" Logo Image

In the following formula:

(1) "Innovative-Creative (I) " I = abD + aBd + aBD + ABd = cD + Bd + aB = aD + Bd= B + D

- I (1)
 If
 [English Logotype]

 Then
 [Innovative-Creative" Logo Image]
- I (2)
 If
 [Arabic Logotype]

 Then
 [Innovative-Creative" Logo Image]

② "Familiarity-Favorable (F)" F = aBd + Abd + ABd = Bd + Ad= A + B

- F(1)If[Japanese Logotype]Then["Familiar-Favorable" Logo Image]
- F (2)If[English Logotype]Then["Familiar-Favorable" Logo Image]

(3) "Traditional-Consistent (S)"

$$S = aBd + aBd + Abcd + ABd$$

 $= aBd + Bd + Ad$
 $= aBd + Ad$
 $= A + B$

- S(1)
 If
 [Japanese Logotype]

 Then
 ["Traditional-Consistent" Logo Image]
- S (2)
 If
 [English Logotype]

 Then
 ["Traditional-Consistent" Logo Image]

G If [English Logotype] Then ["Global" Logo Image]

3.5.4 Results

Repeatedly corporate logo is keeping changing due to corporate development occurrence (Oota, 1997). The concept of being globally-well known to consumers is the key change in corporate ideology to survive in todays' marketplace for various reasons. While SMEs are tending to be national corporate, large-sized Enterprises are diversifying to being international corporate. However a great number of global entities are identified by logos surely being designed to include English logotype as a main element in logo attribute, though many SMEs prefer to focus on certain local market and keep own logos limited to language used by own country consumers. In this study 2 therefore, we intended to select local Japanese and Arab corporate that operate based on own language used in own marketplace. Our examination of the psychological effect of "Familiar-Favorable" for corporate logo, Japanese or English (or together) is effective but ineffective for Arabic logos. However Arabic logotypes design impart rather the image of "Innovative-Creative". Finally it suggested that the "Global" logo image can be obtained by the utilization of English language as a main element in logos attribute.

CHAPTER 5 PRODUCTS LOGOS IMAGE DESIGN

5.1 Introduction

There are two comparative histories between Japan and Arab. One compares two areas that were in direct contact while the other compares regions with no contact. The relationship between Japan and other East Asian countries and that between the West and Arab countries fall in the former category, while Japan and the Arab countries belong to the latter category. Japan and the Arab countries, however, relationship is peaceful. Today more than at any time in history, social and economic modernization is synonymous with creating a society built on scientific and technological knowledge. It is therefore at the outset a question of education, invention, innovation and research, and establishing specialist institutions to make all these tasks possible. Achievement of this transformation is undoubtedly contingent on economic capacity and available capital but also on a state's political vision. It is impressive that American products image in the Arab world, high throughout most of the 20th century, became solidly low in the past few years. The economic development in East Asia particularly Japan was nevertheless the positive image has matched by equivalent influence in the Arab world where -made in Japaninfluence continues to grow among other regional and international players in commercial sector. The improvement of Japan image in the Arab world over the past decade is due to high quality of Japanese products. As China's rapid economic growth continues to be a significant dimension of the world economy and international business, more Chinese multinational firms have been emerging with increasing efforts towards internationalization. While manufacturing, labor efficiency and costs have been a source of their competitive advantage, one area of relative weakness has been their lack of corporate/product brand equity and high quality. The distinction between Chinese and Japanese logotypes is not clear to Arab people because both countries uses Chinese characters. Coupled with potential negative country image effects, this deficiency has hindered a more positive perception and acceptance of brands and products from Japan, particularly in the Arab countries. Although people read periodicals for less than ten minutes per day on average, they watch television for about three hours per day, and outdoors they see many billboards and shop fronts. Within this visual "the clamor of market", people form impressions of corporate identities and products brands. Enhancing a corporation's image is important for corporate survival in the current competitive marketplace. Among the strategies incorporated for obtaining effective brand image is logo formation, which represents a vital appeal in commercials for consumer products. Logos appear on television, packaging, letterhead, business cards, advertising signs, annual reports, and product designs. Logos are considered a critical in-store recognition aid for speeding up the selection process for preferred product. This explains why researches on the psychological effects of logo design structures are not many. But Okata & Yamashita (Okata, Y. & Yamashita, T., 2007) have aggregated these previous studies into three effects: 1) Recognition: People's awareness of logo's existence, 2) A common shared meaning: Commonality between people's perception of logo and intended logo's image, and 3) Positive effect: Logo design's favorable impression on people. Since these three relatively improve consumer products purchase in marketplace and employment for human resource professionals, they are arguably able to influence the logo industry significantly (Yamashita, T., Park .Y, & Liu, T. Y., 2010). With the lack of resources in Japan, the Arab world with its resource of oil has been important to Japan great economic development. Although Arab oil contribution to Japan is historical, it is unfortunate to declare that Japan's image in Arab is still ambivalent in contrast to the Arab world where people's image in Japan is being extremely positive due to the diverse curricula of compulsory education being taught in most of the Arab countries. Although this had reflected trade relation unfavorably between both ends (Tatsuki, D., 2011) "made in Arab" products have begun to increase recently in Japan marketplace, in part, as a result of the development of diplomatic and commercial communications between Japan and Arab countries (Okai, H., & Ishikawa, K., 2010). However, since Japan has adopted English in compulsory education even daily life Japanese people have become much more knowledgeable of English language alphabets than other foreign languages (Adams, et al. 2003). Truly logos designed by Japanese characters reflect meaningful and positively influential image of Japanese products for own people. Relatively the need for appropriate image of Arabic alphabetic logotype design to influence Japanese people positively is compelling. But since Arab people admire Japan. We also will examine Arab people impression towards American and Japanese products in following empirical two studies.

5.2 Purpose

Although evolutionary psychology suggests that people from different cultures response to visual stimuli is genetically programmed and relatively immune from cultural influence (Perfetti, C., Y. Liu, L. H. Tan., 2005) a number of empirical research data indicates that emotional reaction to individual's preferred design attributes is influenced by cultural differences (Zhang, Y., L. Feick, L. J. Price., 2006) Therefore, in order to understanding how logos bring image or cause impression on people, it is extremely important to grasp the psychological effect of logo's attributes on one's personality traits. It was the mismatched image and diversity rhetoric of Arab in Japanese society that led us to examine the differences of Japanese consumer perception towards the influence of Arabic, Japanese, and English logotypes images attempting to utilize our findings in improving Arabic logotypes design for the Japan marketplace. However since the Arab World's marketplace and Arab people are used to alphabetic logos design than pictorial logotypes we are not sure that this image would be the same in Arab market where Arabs are used to products with alphabetic logos design than pictorial ones? Therefore, in this chapter we also intend to define the Arab people perception of different products with Japanese character logotypes in another attempt to providing vital guidance for Japanese logo design industry.

5.3 Study 1

The deformation of the Arab culture residing in Japanese education system remains unfavorable reality in Japanese society although globalization has been one key word in Japan future development plan recently. In Japan, the Ministry of Foreign Affairs (MOFA) has undertaken tremendous efforts to diversify the Japanese food products as a new trading potential in Arab Halal market by the cooperation between Japan External Trade Organization (JETRO) and Malaysia External Trade Development (MATRADE) since December 2005. As a result, the interest in interacting with the Arab marketplace have increased in Japan private sector where in a number of Japanese corporations, large, medium, and small- sized enterprises, are beginning motivated to increase exportation of "Made in Japan" products to the Arab countries but unfortunately with poor knowledge of Arab people cultures and consumer needs. Graphic images have been used throughout human history to communicate messages, ideas and express various elements of emotion. Graphic image design has the profound ability to instantly attract individuals towards targeted idea. While graphic design in an aesthetic capacity has been a human pursuit throughout recorded history, graphic design as a communicative logo tool is newer strategy of recent corporations in commercial sector (Eibo et al. 2017). Logo design can be defined as the process by which certain graphic and text are combined for the purpose of advertisement, branding and accentuating meaning. The features of graphic logo impart images that can be used to evoke emotion and influence one's personality (Edell & Staelin, 1984). Unconsciously, individuals are inundated with purposeful logos by graphic designers in daily life. Logos appear in web design, advertising layout, TV commercial, corporate signs, and products packaging creation in marketplace. Understanding how logo design can make meaning and psychological influence has been a theme of interest in system design study arena. Designers should be cognizant of their respective field of logos intended meaning and focus on how logo designs can be influential in that particular discipline. Since logo topics should be specific to own intended objectives than theory, logo design works is to be interdisciplinary (Okata, et al. 2007). Rapid advances in the 20 century's technology and communication have made it easier to overcome world boundaries.

5.3.1 Stimulus for Analyzation

In order to ensure that the questions are designed to address the needs of this research and are asking the correct questions, the questionnaire structure was based on empirical Japanese research previously conducted (Pawlak, Z., 1982) A booklet of 12 pages where each contained pair of product Logos from Arab and Japan. Each pair of logos appeared on separate page with five-point rating scales: ("1. Yes", "2. Somewhat Yes", "3. Neither way", "4. Somewhat No", and "5. No") to be evaluated by respondents. Subjects participated in this study were 22 undergraduate students (18 females and 4 males). We firstly show all participants four example logos (Biscuits, Soft drink, Soap, Fruit can) to illustrate the task, and then gave them the questionnaire booklets to simultaneously rate his/her answers for each logo of selected products one at a time as in Figure 4.1 below.

Product Logo	Washing detergent	Laundry Detergent	Glass detergent	Dish washer detergent	Soft drink	Perfume	Soap	Beer,	Biscuits	Fruit can	Toilet Paper	Tobacco
	J1	J2	J3	J4	J5	J6	J7	J8	J9	J10	J11	J12
Japanese							TELE	SAPPORT	Batu Batu			MILLIONAN MILLIONAN C C C C C C C C C C C C C C C C C C
	A1	A2	A3	A4	A5	A6	A7	A8	A9	A10	A11	A12
Arabic		منابة. المنابعة										المیں کابوبانل وی

Figure 5.1: Japanese & Arabic Products Logos

5.3.2 Factor Analysis

In our survey, the correlation matrix in the evaluation data of the 22 products logotypes was examined by Factor Analysis method application (Yamashita, T., Park .Y, & Liu, T. Y., 2010) Analytic procedures revealed three groups of substantially correlated variables representing three main factors with given values equals or more than 1 ($\lambda \ge 1$) and cumulative contribution rate of 62.514%. The following three variables combinations "3. Familiar" and "6. Favorable", "10. Creative" and "2. Innovative ", and "7. Traditional" and "4. Consistent" have high factor loadings scores, each pair was considered a main factor and respectively represented the level of the following images: 1) "Familiar-Favorable", 2) "Creative-Innovative", and 3) "Traditional-Consistent" used in logos design. For the sake of simplicity, we employed Varimax rotation technique to determine the dimensionality of extracted factors and their relationships as in Table 4.1 below.

Item	Factor 1 (F1)	Factor 2 (F2)	Factor 3 (F3)
	Familiar-Favorable	Creative-Innovative	Traditional-Consistent
3. Familiar	0.857	-0.049	-0.024
6. Favorable	0.851	0.134	0.114
5. Reliable	0.842	-0.093	0.298
12. Luxurious	0.582	-0.270	0.350
8. Promotable	0.421	0.274	0.416
10. Creative	-0.084	0.824	0.144
2. Innovative	-0.030	0.792	-0.055
11. Characteristic	-0.041	0.727	0.201
1. Energetic	0.333	0.568	-0.328
9. Futuristic	0.339	0.151	0.727
7. Traditional	0.190	-0.155	0.691
4. Consistent	0.054	0.441	0.626
Eigenvalue	2.959	2.575	1.967
Factor contribution ratio	24.661	21.459	16.394
Cumulative contribution ratio	24.661	46.120	62.514

Table 5.1: Factor Loadings

The validity of cross-individual comparison scores are vital to many practices in applied psychological research. The premise of researching in individual personality traits or perception is to construct comparability; hence the utilization of an adequate analyses method is important for true representation of the collected data. Relative factorial invariance is widely tested with Factor Analysis that allows one to empirically test obtained data and then translate it into factor analytic language, so that the main factors can be clarified (Okata, Y., Yamashita, T., 2007).

5.3.3 Cluster Analyses

There has been a traditional way to reduce the dimensionality of the data is to use some variant of principle component analysis, a technique that permits us to determine which traits are related. In psychology, using cluster analysis faces one hurdle; the manner in which the technique can be applied to gathered data and the way in which the data can be interpreted. Nevertheless, if we wish to determine which variables are the most similar or different using the results of the derived principle factors of Varimax technique, it is worth using cluster analysis approach to define similarities and differences among obtained variables more directly by determining the multi-dimensional distances between various groups of variables and then selecting those groups of variables within which the distances are relatively small (Yamashita, T., Toshiaki, K., 2014). Since the implantation of factor analyses helped in reducing the dimensions and minimizing multicollinearity effect in our data, it made it easier to run the cluster analyses. Based on the information found in the data describing products logs of Arab (A) and Japan (J) and their relationships with logos image of "Favorable-Familiar", "Creative-Innovative" and "Traditional-Consistent", we decided to choose only meaningful variables for analyses. Cluster analyses clarified two useful groups among Japanese and Arabic logotypes. In our To ensure good indiscriminant interpretation across clusters we consider in data. particular, those clusters with great homogeneity in group (J) and group (A) of $\{7 (J), 18\}$ (J), 10 (J), 19 (J), 15 (J), 14 (J)} and {4 A}, 8 (A), 1 (A), 12 (A), 24 (A)}, respectively. as far as for the remaining group of {3(J), 20(A), 6(J), 2(J), 22(J), 9(9), 17(A), 5(A), 13(A), 21(A), 16(A), 11(J), 23(J), it was omitted as shown in Table 4.2.

Table 5.2: Cluster

Number of	Stimuli	Factor 1 (F1)	Factor 2 (F2)	Factor 2 (F2)		
clusters	Stilluli	Familiar-Favorable	Creative-innovative	Traditional-Consistent		
1	3 (J)	0.534	-0.026	-0.388		
2	20 (A)	0.447	-0.031	-0.422		
3	6 (J)	0.661	-0.010	0.013		
4	2 (J)	0.644	-0.407	-0.472		
5	22 (J)	0.615	-0.594	-0.158		
6	9 (A)	0.191	-0.168	-0.307		
7	17 (A)	0.137	0.073	-0.372		
8	5 (A)	-0.105	-0.128	-0.551		
9	7 (J)	1.051	0.417	0.116		
10	18 (J)	0.742	0.683	0.305		
11	10 (J)	0.844	-0.401	0.500		
12	19 J)	0.477	-0.252	0.405		
13	15 (J)	0.446	-0.434	0.964		
14	14 (J)	0.297	-1.228	0.789		
15	13 (A)	-0.881	-0.200	-0.346		
16	21 (A)	-0.705	-0.058	-0.329		
17	16 (A)	-0.892	0.289	0.016		
18	11 (J)	-0.427	-0.381	0.229		
19	23(J)	-0.601	-0.322	0.792		
20	4 (A)	-0.786	0.628	-0.953		
21	8 (A)	-0.542	0.663	-0.698		
22	1 (A)	-0.271	0.100	-1.018		
23	12 (A)	-0.700	1.357	0.835		
24	24 (A)	-1.174	0.431	1.048		

	Case	Ν	% of Combined cases	% of Total cases	% of F1	% of F2	% of F3
Cluster	Japan (J)	6	54.5%	25.0%	0.499	-0.179	0.030
	Arab (A)	5	45.0%	20.8%	-0.698	0.251	-0.042
	Combined	11	100.0%	45.8			
Excluded Cases		13		54.2			
Total		24		100.0%			

Table 5.3: Distribution of Cases in Cluster

5.3.4 Results

The results of clusters analyses in Table 4.3 were consistent with prior works (Polkowski, L., A. Skowron., 2001)" this is especially true for "Familiar-Favorable", "Creative-Innovative and "Traditional-Consistent" main images, where the patterns of the path estimates are consistent across response variables and obtained clusters. But the effect of unfamiliarity & creativity on participants was higher for Arabic logotypes than for Japanese logotypes. Our findings reveal that the perception of Arabic and Japanese logotypes by Japanese people towards the same kind of product differs because of the unfamiliarity with Arabic language alphabets and familiarity with the Japanese characters, however, a strong image of creativity was found in Arabic logo design attributes although Arabic alphabets are not well-known in Japan. Would our finding be the same for English logos design? In other words, the question of whether or not English alphabetic logotypes would have about the same effect of Arab logos design on Japanese people is worth asking. A study done by Takahashi (Takashi, K., A., 1990) showed that although Japanese graduate students do not often understand English, they do not have negative image of it. The sociocultural situation in Japanese is truly unique due to American culture influence. Similar in economic and technological progression to the United States of America. Through desire to emulate the American way of life, the Japanese people began, willingly, to adopt much more American culture. In recent decades, even though

Japan has certainly reached its goal of becoming a modern, economically powerful society, America still maintain its allure to the Japanese as a culture which is fashionable, and generally appealing. This is not simply a matter of cultural contact, but part of a complex process of identity reformation mediated by a sense of tendency related to the representation and appropriation of the "other".

5.4 Study 2

An evaluation of globalization revolution effects on mankind cultures is likely possible, but hard to be fully examined especially in the Arab world. The frame of orientalism has constantly guided the way Arab people are represented, in fact, misrepresented in Japan. Despite the evident importance of research on such a wide-ranging and complex phenomenon of cultural and differences, hardly any attempt has been made until recently, hence we wanted to studying the significance of English logotype influence (MacGregor, L., 2003).

5.4.1 Stimuli

To ensure that the questionnaire items are specifically designed to address this paper objective and provide good empirical data, the questionnaire content was extracted from previous survey (e.g., Mori et al 2004, Okata & Yamashita 2007, Yamashita et al 2016). A booklet of 12 pages where each contained pair of product logos from USA and Japan. Each pair of logos appeared on separate page with five-point rating scales: ("1. Yes", "2. Somewhat Yes", "3. Neither way", "4. Somewhat No", and "5. No") to be evaluated by respondents corresponding to logo image of: 1) Energetic 2) Innovative, 3) Familiar, 4) Consistent, 5) Reliable, 8) Promotable, 9) Futuristic, 10) Creative 11) Characteristic, and 12) Luxurious. Soft drink, Perfume, Soap, Beer, Biscuits, Fruit can, Toilet Paper, and Tobacco in sold in local Japan and US market as shown in Figure 4.2. Subjects participated in this study were 88 Arab consumers whom we chosen randomly at Gulfood international food exhibition in UAE (68 males and 20 females). Each participant rate his/her answers for each logo of the following 12 products: Washing detergent, Laundry Detergent, Glass detergent, Dishwasher detergent,

Product Logo	Washing detergent	Laundry Detergent	Glass detergent	Dish washer detergent	Soft drink	Perfume	Soap	Beer,	Biscuits	Fruit can	Toilet Paper	Tobacco
	J1	J2	J3	J4	J5	J6	J7	J8	J9	J10	J11	J12
Japanese				良富。唐内・ビカッと東京 日本 「日本 「日本 「日本 「日本 「日本 「日本 「日本			TET THE					Augusta Magana M
	E1	E2	E3	E4	E5	E6	E7	E8	Е9	E10	E11	E12
English											CleanCare	AMANAN SPIRIT

Figure 5.2: English & Japanese Products Logos

5.4.2 Factor Analysis

In reality, difference in obtained scores may be clouded with many confounding variables such as familiarity with item response, and many other socio-cultural factors relevant to Arab personality. Unless proof evidence is demonstrated, construct comparability should never be naively assumed. The premise of researching in individual personality or perception is to construct comparability; hence the utilization of an adequate analyses method is important for true representation of the collected data. Relative factorial invariance is widely tested with Factor Analysis that allows one to empirically test obtained data and then translate it into factor analytic language, so that the main factors can be clarified (Mori et al 2004). To our knowledge in the Arab world, not much psychological researchers on logo design have investigated the appropriate fit indices of correlation matrix for categorical data using alternative behavioral methods such as factorial invariance.

Item	Factor 1 (F1)	Factor 2 (F2)	Factor 3 (F3)		
	Reliable-Luxurious	Innovative-Creative	Familiar -Favorable		
5. Reliable	0.859	-0.047	-0.022		
12. Luxurious	0.858	0.136	0.116		
11. Characteristic	0.846	-0.091	0.299		
1. Energetic	0.580	-0.271	0.351		
8. Promotable	0.427	0.275	0.414		
10. Creative	-0.082	0.814	0.141		
2. Innovative	-0.032	0.798	-0.056		
7. Traditional	-0.040	0.731	0.201		
4. Consistent	0.332	0.586	-0.329		
3. Familiar	0.055	0.150	0.719		
6. Favorable	0.337	-0.152	0.699		
9. Futuristic	0.191	0.443	0.618		
Eigenvalue	3.238	2.594	1.987		
Factor contribution ratio	24.961	21.395	16.489		
Cumulative contribution ratio	24.961	46.870	62.915		

Table 5.4: Factor Loadings

A confirmatory statistical methodology, factor analysis, we applied for true representation of our collected data (Zhang at el 2006). In our study, the correlation matrix in the evaluation data samples was tested by factor analysis measurement (Yamashita at el 2016) Analytic revealed three categories of substantially correlated variables of three main factors with given values equals or more than 1 score ($\lambda \ge 1$) and cumulative contribution rate of 62.915%. The following three variables combinations "5. Reliable" and "12. Luxurious", "10. Creative" and "2. Innovative ", and "3. Familiar" and "6. Favorable" have high factor loadings scores respectively, hence the definition of main factors represents the level of the following images: 1) "Reliable- Luxurious", 2) "Innovative-Creative", and 3) "Familiar-Favorable", being featured in logos design of examined products. In order to make the interpretation of the factors that are considered relevant, it is important to stress that because the rotations always take place in the subspace of the retained factors space, the choice of this subspace strongly influences the result of the rotation. Hence, we employed Varimax rotation technique to determine the dimensionality of extracted factors and their relationships to assess the robustness of the interpretation in which original factors variance of the loadings is maximized as in Table 4.4 above (Eibo at el 2017).

5.4.3 Cluster Analysis

Clustering analyzation method has been used in a number of different ways in human sensory evaluation for the recognition of variables patterns. Although our segmentation of logo images was clearly recognized by factor analysis, still variables variation in the possible input are wide. In such instances, the use of the appropriate clustering technique can find very effectively a preliminary assignment for variables classes then refined them into group of cases. Therefore, in order to determine which variables are the most similar or different using the results of the derived loading factors of Varimax technique, we used cluster analysis approach to clarify patterns of similarities and differences among obtained variables more accurately by determining the multi-dimensional distances between various groups of variables and then selecting those groups of variables within which the distances are relatively small (Yamashita at el 2010). Although the result of factor analysis extracted three main images for Japanese and English logotypes products, it is required to know the classification rules used to derive group membership for certain case in our study. Hence we applied cluster analysis to identify those actual groups among Japanese (J) and English (E) logotypes which are only relevant to main images of "Reliable-Luxurious", "Innovative-Creative", and "Familiar-Favorable". Conceptually it classified two subdivided homogeneous groups (J) and (E) of {22 (J), 3 (J), 11 (J), 13 (J), 7 (J), 18 (J), 10 (J), 19 (J), 15 (J), 14 (J)} and {17(E), 23 (E), 10 (E), 8 (E), 2 (E), 9 (J), 11(J)}, respectively. Low homogeneity clusters of remaining group {1 (E), 5 (E), 21 (E), 2 (J), 13 (E), 6 (J), 16 (E)} were omitted as shown in Table 4.5.

Number of		Factor 1 (F1)	Factor 2 (F2)	Factor 3 (F3)
clusters	Stimuli	Reliable-Luxurious	Innovative-Creative	Familiar – Favorable
1	1 (E)	0.534	-0.026	-0.388
2	5 (E)	0.447	-0.031	-0.422
3	21 (E)	0.661	-0.010	0.013
4	2 (J)	0.644	-0.407	-0.472
5	22 (J)	1.061	0.491	-0.953
6	3 (J)	1.042	0.591	-0.706
7	11 (J)	1.033	0.073	-0.581
8	13 (J)	0.982	0.127	-0.453
9	7 (J)	1.901	0.417	0.126
10	18 (J)	0.842	0.682	-0.305
11	10 (J)	0.719	0.410	0.491
12	19 (J)	0.676	0.212	-0.500
13	15 (J)	0.597	0.462	0.100
14	14 (J)	0.501	0.621	-0.789
15	13 (E)	-0.881	-0.200	-0.346
16	6 (J)	-0.705	-0.058	-0.329
17	16 (E)	-0.892	0.289	0.016
18	17 (E)	-0.539	-0.511	1.229
19	23 (E)	-0.591	-0.421	0.990
20	10 (E)	-0.723	0.328	-0.031
21	8 (E)	-0.552	-0.993	0.848
22	2 (E)	-0.281	-0.192	1.111
23	9 (E)	-1.174	-1.654	0.999
24	11 (E)	-0.401	-0.431	0.597

Table 5.5: Cluster

The distribution number of cases in the final cluster solution in Table 4.6 shows that average scores of main factors F1 "Reliable-Luxurious" and F2 "Innovative-Creative" is significantly higher for Japan group (J) than is in English group (E) but it is the opposite for F3 "Familiar-Favorable". A fair comparison between average scores of two groups (J) and (E) appoints that although "Familiar-Favorable" image level for Japanese logotypes is relatively lower than is for English logotypes (-0.357 < 0.821), the image level of "Reliable-Luxurious" and "Creative-Innovative" is, on the contrary, greatly higher for Japanese than is in English products logotypes {(0.933 > -0.457), (0.408 > - 0.553) }.

	Case	N	% of Combined cases	% of Total cases	% of F1	% of F2	% of F3
Cluster	Japan (J)	10	58.823%	41.666%	0.933	0.408	-0.357
	English (E)	7	41.176%	29.166%	-0.457	- 0.553	0.821
	Combined	17	100.0%	70.833%			
Excluded Cases		7		29.166			
Total		24		100.0%			

Table 5.6: Distribution of Cases in Cluster

5.4.4 Results

The examination of the factor loadings in our study prioritized three influential images significantly and substantially different from zero value "Reliable-Luxurious", "Creative-Innovative", and "Familiar-Favorable". Relatively it clarifies that logo design characteristics are captured by the same factorial structures with three dimensions: 1) Reliability, 2) Creativity, and 3) Familiarity. Moreover our findings in cluster analysis reveal that although the Arabs perception of Japanese and English logotypes towards the same kind of products differs because of the unfamiliarity with Japanese characters and familiarity with the English alphabets, Japanese character logotypes designs are likely to impart high image of reliability and creativity by Arab people perception. Conceptually, it suggests that although Japanese language is not familiar in the Arab world, products with Japanese character logos design seem to be highly reliable to Arab consumers, and therefore, the familiarization of Japanese language to Arab consumers is not significant.

CHAPTER 6 DISCUSSION

- Logo Design Guidance for Japan

Traditional published papers of logos design in commercial sector are many, but particularly researches in logos psychological influence are not much. Studies such as Janiszewski & Meyvis, 2001 ; Stafford, Tripp, & Bienstock, 2004 ; Melewar, Hussey, & Srivoravilai, 2005 have identified numerous factors (e.g., repetition, naturalness, elaborateness and others) which influence consumers' response to logos in terms of positive affect, familiar meaning, and correct or false recognition. During our research, we have noticed that previous studies are not without limitations (e.g., psychological issues), hence our research high needs. Having logos as important assets to corporate and products, identifying or understanding logos psychological effect that influences consumer perception is one key aspect for companies and companies' products to exist in marketplace. In cognitive psychology research, Ookata & Yamashita have aggregated these studies and clarified three psychological effects in 2007:

- 1) Recognition: Consumer awareness of corporate logo existence
- Commonality: Common shared meaning between consumer perception of corporate logo and corporate intended logo image
- 3) Positivity: Corporate logo favorable impression on consumers

Our current exploratory research in chapter (2) investigated the influence of several English, Arabic, and Japanese corporate logotypes on consumer perception. In marketplace logos provide means for consumers to reveal their personal perception of logo images. Logo serves as a visual cue for the recall of information previously received by consumers. Identifying the corporate by recognizing own logo is a major aspect of the purchase process and is a particularly important function in nowadays marketplace where many enterprises are competing in promotional efforts for consumer attention. For this

reason, we want to highlight that logos effect not only persuade consumers in their purchasing decisions but also improve corporate human resource enthusiasm and employment system. Corporate are expected to meet own logos intended effect in consumer response (Okata & Toshiyuki, 2007). Relatively chapter (2) support Charles Morris Theory of logo attribute elements (look chapter 1, P4) as it was revealed in those researches on logo design conducted by Oota (1997), Suzuki and Yamamoto (2013). Thus we will consider it to propose a guidance for logo designers to display all level of retrieved correlations between logo attribute and consumer perception as shown in our system below.

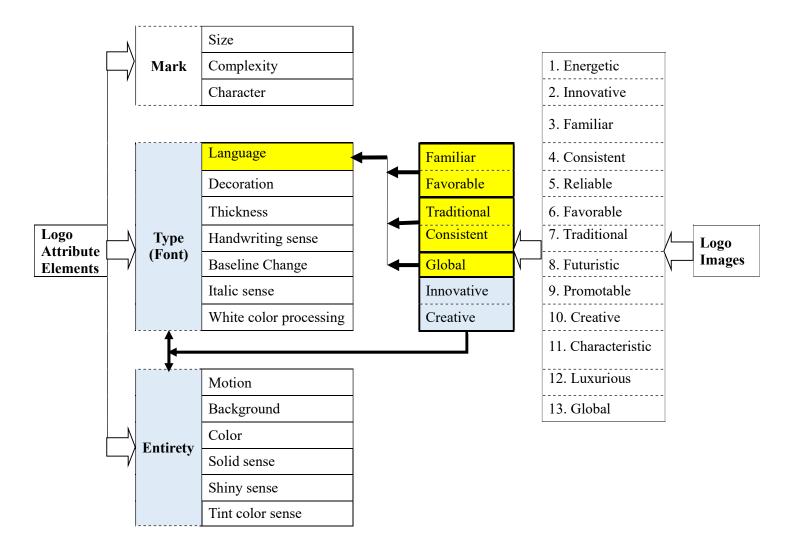


Figure 6.1: Logo Design Guidance for Japanese Consumers

- Logo Design Guidance for Arab

Although, in study 2 of chapter (2) we added "global" as a new image to measure the globalization level of logos, we considered only Japanese, English, and Arabic languages as logical variable in Boolean analysis.

Moreover it is noticeable that results of factor analysis in study 1 of chapter 3 as well as study 1 and study 2 of chapter 2 did extract not only the same number of main factors but also the same following combination:

- 1. Main Factor 1: Innovative-Creative (F1)
- 2. Main Factor 2: Familiar-Favorable (F2)
- 3. Main Factor 3: Traditional-Consistent (F3)

It is likely because the participants in above three studies (study 1 of chapter 3 and study 1 and study 2 of chapter 2) were with the same personality traits of Japanese people. In accordance to previous study (Yamashita, Park, Liu 2010; Yamashita, Kudou 2014), VI is significant tool for logo design to functioning effectively and the capability of visualization determine the dimensions of logo image influencing consumer perception. Above main three factors (F1), (F2), and (F3) represent three meaningful images "Innovative-Creative", "Familiar-Favorable", "Traditional-Consistent" of logos Therefore we recommend that designers should prioritize main factors (F1), (F2), and (F3) than other variables in logo design work as we intend to exemplify in chapter (7). The incremental changing of logo designs is consistent with the three-main factor model by exposure to logo effect. When a new logo of corporate or product is presented in marketplace for the first time is likely to be perceived by consumers as new visual identity with less likable-hood. But consumer sensory response will change by repeated exposures to the same logo and therefore liking sense will be initially increased. However, consumers would be expected to become bored with logo designs to which they were exposed too often as in three mentioned studies resulted in higher score for main factor (F1) "Innovative-Creative" in Arabic logotypes than is in English and Japanese logotypes by all Japanese people who participated in them. Accordingly, we hypothesize that once an individual has become adapted to a stimulus for a particular logo, it will allow novelty

effect for a new design of a logo that will influence consumer perception positively in which he/she would prefer a new logo over the current versions. Thus although Arabic logotypes are not familiar in Japanese marketplace, seem to be likable. Considering other psychological investigation done by Suzuki & Yamamoto in 2013, We argue that consumer cognition and memory of corporate and brand name are extremely significant for consumer purchasing behavior. Consumer sensory response to logos is as quickly as logotypes are readable by consumer. Since Arabic logotypes are not readable by most Japanese people generally, therefore are not memorable. However the psychological effect of Arabic logotypes, in principle, seems to be significant for "Innovative-Creative" image because participants rated their perception with high scores in cluster analyses. This is because Arabic logotypes are seeing as new or perhaps fresh design logo models by Japanese people who are not familiar with Arabic language. It suggests that adopting unfamiliar language in logotypes design is creative by consumer perception and favorable to consumer purchasing behavior. One of the important findings of Boolean analysis in studies (1), (2), and (3) is the importance of associated meaning for "Familiarity-Favorable" image preference for Japanese, English, and Arabic logotypes by Japanese participants whose mother tongue. is Japanese and widely used English as a second common language since WWII cultural impact on Japan. Hence Japanese designers tend to blend English alphabets with Japanese characters in logo design and deliberately ignored marketplace language used by consumers. Such tolerance does not serve marketplace needs. These similarities found in studies (1), (2), and (3) suggest that the conditions of further study will improved liking for stimulus with repeated exposures. In addition, stimuli were intentionally representational had some meaning to Japanese participants. But the possibility that our findings in Study (4) may have new results because participant are Arab people. In study (4), beside "Familiar-Favorable" and "Innovative-Creative" images we were able to extract a new strong image of "Reliable-Luxurious" by Arab consumers for Japanese logotypes for products although Japanese characters are unknown to Arab people, indicating high reliability towards -Made in Japan- products. Moreover the majority of graphic designers would not be surprised by the results of "Global" image for international marketplace. The decision to change a logo comes from local market to diverse one is determined when logotypes designed in English alphabets only rather than other language due to the influence of English language in globalization. However, Arabic calligraphy used in Arabic logotypes design seem to be preferred by Japanese than other English logotypes (Suzuki, 1997). Thus we will consider it to propose a guidance for logo designers to display all level of retrieved correlations between logo attribute and consumer perception as shown in our system below.

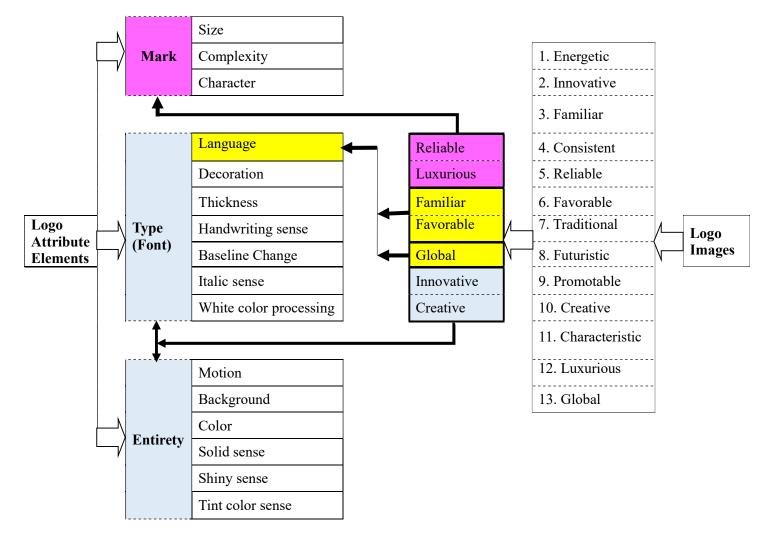


Figure 6.2: Logo Design Guidance for Arab Consumers

Among logo attributes elements, this research studies focused on what language written in corporate and products logotype basically. However, besides language used for logo type attribute, other elements such color differences even handwriting written in same language (calligraphy) would have different psychological effects. This would open vast opportunities for further researches in the theme.

CHAPTER 7 CASE STUDY

Since our research concluded that the familiarization of Japanese language to Arab consumers is not significant for marketing Japanese logotypes products in Arab marketplace, we practically wanted to measure our the efficiency of our work by implementing a case study based on our obtained guidance of logo design. An evaluation of globalization revolution effects on mankind cultures is likely possible, but hard to be fully examined especially in the Arab world. The frame of orientalism has constantly guided the way Arab people are represented, in fact, misrepresented in Japan. In the cultural arena, Japan looks at a new venture in Arab world aimed at serving new independent marketplace and promoting cultural sustainable development.

The modernization and globalization of the world industry reenergized the need for Arab consumers satisfactory, what companies in Japan can do to develop reputable brands abroad, and why it is so difficult for small- and medium-sized businesses to thrive in Japan. Developing the Japanese market is a top priority for the Japan government in all industry sectors, however obstacles preventing Japanese corporate entering Arab marketplace are many. Some global Japanese firms realize the importance of having local leadership in tune with the rapid shifts of the Arab market. Japanese companies are driven to trade with Arab marketplace from within each target market primarily to gain access to knowledge of new regions. The Arab world comprises of 22 countries and territories of around 400 million people speaking one language, Arabic, but practice several religions.

A great diversity within a region that mark challenges such as the knowledge of foreign law and culture, language skills, direct access to reliable and trustworthy foreign contact or business partner are just some of the many obstacles should be taken under consideration when doing business in the Arab world in order to preventing unprecedented business failure. The endeavor to compare between Japan and Arab people personality encompasses internal cultural variations within Japan and Arab boundaries. For this reason it was not easy procedures to convince Japanese corporate to cooperate with us and accept our research results without getting involved financially as a second party corporate so we decided to use Eibo Enterprise, LLC of Ahmad Eibo for this case study. Although understanding the psychological personality traits of two different societies in ethnic and culture is unbearable we were able to grasp differences of logo images between Japan and Arab our results, relatively. Our mission was to assist Japanese SMEs (small & medium-sized enterprises) to achieve goals in Arab marketplace, that is, an appropriate and effective corporate identity as well as product mark introduction to Arab consumers via our consulting business network in Arab world. Implementing our research results in on-going mentioned project by designing a new corporate logo for Eibo Enterprise, LLC to represent two participated companies of: 1) Natural mineral water, and 2) Japanese rice cracker in which be easily recognizable, quickly memorable, and more importantly reflecting Japan "Reliable-Luxurious" image by Arab consumer in the Arabian Peninsula.

All designers know and value the importance of a professional logo design. No matter how great the corporate or products, if the logo is not designed properly it will be hard to attracting customers to one's business. This is why many corporate today are investing so much time, effort and money in hiring the top logo designers and brand agencies. However in our case study, we are not going to hire any designer because we wanted to illustrate the correct usage of Eibo Enterprise, LLC identity based on our research guidance with a special mark as it appears in partnership relationships with participated Japanese two parties by utilizing Adobe illustrator designing software (Ai). Seeking budget from the university was not preferable for private projects, but we all need to understand the importance of this case study for Japanese SMEs in order to respond appropriately to Arab marketplace. As more practically we are able to utilize our research results as our work efficiency can be evaluated. Luckily Eibo Enterprise, LLC was able to raise enough budget to move this case study forward. Two Japanese companies: 1) Asagiri beverage Co., Ltd, and 2) Abeko Co., Ltd kindly agreed on participating in our case study and highlighted interest in Arab marketplace. In response, Eibo Enterprise, LLC conducted FS (Feasibility Study) in 2014 and initiated Japan-Arab project between above two companies and local market in UAE (United Arab Emirates) and KSA (Kingdom of Saudi Arabia) on February 2016 respectively. Because this was the first time for such project between Japan and Arab, we independently financed the project without external subsidy as is explained in Figure 5.3.

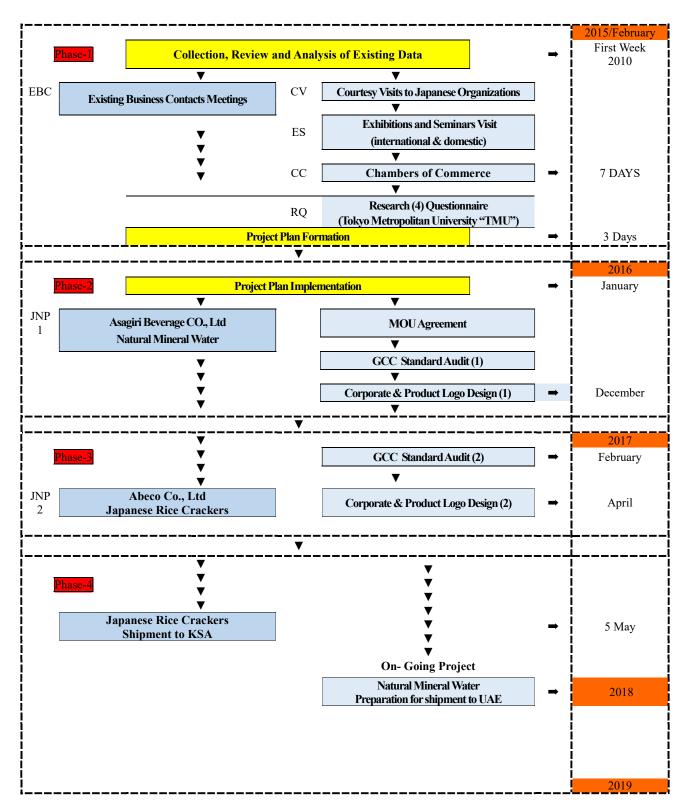


Figure 7.1: FS and Plan Flowchart

Note) EBC/CV: Courtesy Visits (JICA, JCCME), /Existing Business Contacts, ES: Exhibitions & Seminar/International & Domestic, CC: Chambers of Commerce, RQ: Research Questionnaire, KSA (Kingdom of Saudi Arabia), UAE (United Arab Emirates)

Relatively a great number of professional journals are being published containing different research studies from a growing array of references. Research evaluation will vary in terms of quality as it may seem in some published researches due to aspects of research design. In order to evaluate research literature critically, we believe that this case study it is essential to identify strengths and weaknesses in it, as well as the usefulness of it.

- Image of (Innovative-Creative)

As globalization keeps expanding throughout the world, nowadays lots of corporate and products are being introduced to marketplace by language calligraphy because it is considered to be a special field in artistic design used for centuries in world cultural heritage. As the matter of fact the art of circularity and angularity in Japanese calligraphy is likely to be powerful enough to affect one's perception as our research results indicated. Hence we decided to include Japanese calligraphy (富士山) igning our logo hopping that it will generate logo image of (Innovative-Creative).

- Image of (Reliable-luxurious)

During the procedures of designing our logo, it will not be wise to neglect the use of one the expression that is widely said about Japan in the Arab world. The Arabic expression of (Just like Mt. Fuji) in Arabic (مثل جبل فوجي) is commonly said in Arabic conversations to express luxurious related-impressions, moreover, it also resemble the image of trust which Arabian people have for Japan and, of course, Japanese people as well. For this reason, we choose Mt. Fuji shape as a logo mark in an attempt that this selection may express the image of (Reliable-luxurious). Similarly, to providing sense of solidness as well as motionless, we proposed Japan flag red circle as a background.

- Image of (Globalism)

Out findings indicated that Japanese character logotypes designs are likely to impart high image of reliability and creativity by Arab people perception although not being familiar. It persuaded us to alphabetic English in logo for globalism sense.

Based on above assumption, we defined the logo structure, elements for design accordingly and then finally designed it by Adobe Illustrator Software (Ai) as shown in Figure 7.2, Figure 7.3 and Figure 7.4.

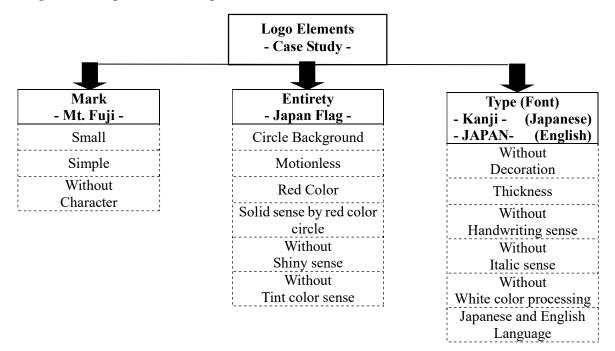


Figure 7.2: Logo Structure

Elements	Mark	Language	Language	Backgi	ound
Liements	Mt. Fuji	Japanese	English	Shape	Color
富 土 山 JAPAN	\leq	똅쒸彐	JAPAN	\bigcirc	
Logo	Simple	Characteristic	Alphebatic	Circle	Red

Figure 7.3: Logo Elements



Figure 7.4: Logo Design by (Ai)

Evaluation

Since our research analyzed logo psychological influence and revealed its relation with consumer perception, we hypothesized that the result of research can be used for designing influential logos. In the case study we were able to design a Japanese logotype that, we believe, its psychological influence on Arab consumer perception will be positive. In order to verify whether or not this logo be favorable by in Arab marketplace we passed 5 questionnaires concerning our proposed logo in Figure 7.4 and its elements of 1) Logo mark: Mt. Fuji, 2) Logotype: Japanese Kanji, 3) Logotype: English, and 4) Logo Background in Figure 7.3

Each one of above questionnaire consists of above 4 objectives respectively and was printed on A4- sized page with five-point rating scales underneath: ("1. Yes", "2. Somewhat Yes", "3. Neither way", "4. Somewhat No", and "5. No") to evaluate logo proposed images of 1) "Reliable-Luxurious", 2) "Innovative-Creative", 3) "Familiar-Favorable", and 4) "Global) by 20 Arab men of age between 35 and 50 from UAE (United Arab of Emirates). Below evaluation graph is the average for each questionnaire rating.

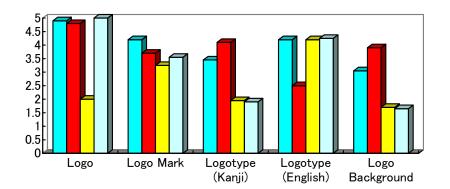




Figure 7.5: Logo Evaluation Graph

Figure above shows that our designed logos influence Arab consumers positively and can have a profound influence on decision-making. The mark of Mt. Fuji seems to be associated with "Reliable-Luxurious" image, the Japanese character of Fuji Yama " $arcsite{arcsite} \pm \mu$ " as well as the background of red circle extracted from Japan flag seem to be associated with "Innovative-Creative" image and not with "Familiar-Favorable" image, as anticipated. Hence, the use of words or expressions that are linked to Japan in which Arab people are familiar with such as the English word "JAPAN" or others is important to apply for Arab consumers. Since the participants' response seem to be consistent with our logo design guidance, it suggests that Japanese logo designers should place special emphasis on logo design main images when designing logos for Arab consumers, perhaps they can benefit from logo design guidance revealed in our research to promote strong affective associations with Japanese corporate brand and products among Arab consumers to develop and maintain a competitive advantage. However, we noticed one interesting reading of logotype (language) graph where it noticeable that "Luxurious-Reliable" image scored high. It suggests that adding of Japanese Kanji to English logotype is likely to heighten logo reliability image.

- Utilization of designed logo

Our designed logo has been used for two Japanese products: 1) Natural mineral water bottle and Japanese crackers as shown in Figures 7.6 and 7.7.



Figure 7.6: Natural Mineral Water Label



Figure 7.7: Japanese cracker Label

CHAPTER 7 CONCLUSION

Our findings concerning Logo corporate revealed that the perception of Arabic and English logos by Japanese consumers for the same company differs because of the unfamiliarity with Arabic alphabets and familiarity with the English alphabet. Further examination of the psychological effect of for corporate logo, Japanese or English (or together) was relatively effective but ineffective for Arabic logos. Moreover out findings appointed that Arabic logotypes design seem to impart rather the image of creativity and suggested that the globalism image can be obtained by only the utilization of English language as a main element in logos attribute. Repeatedly corporate logo is keeping changing due to corporate development occurrence (Oota, 1997). The concept of being globally-well known to consumers is the key change in corporate ideology to survive in todays' marketplace for various reasons. While SMEs are tending to be national corporate, large-sized Enterprises are diversifying to being international corporate. However a great number of global entities are identified by logos surely being designed to include English logotype as a main element in logo attribute, though many SMEs prefer to focus on certain local market and keep own logos limited to language used by own country consumers. Since data analyses for products logs showed that the perception of Arabic and Japanese logotypes by Japanese people towards the same kind of product is not the same and that image of Arabic logo design attribute is creative although Arabic alphabets are not well-known in Japan, we wondered if our finding be the same for English logos design?" In other words, the question of whether or not English alphabetic logotypes would have about the same effect of Arab logos design on Japanese people is worth asking in this dilemma. The final data examination clearly indicated that Japanese character logotypes designs are likely to impart high image of reliability and creativity by Arab people perception although Japanese language is not familiar in the Arab world. Truly logos designed by Japanese characters reflect meaningful and positively influential image of Japanese products for own people. Relatively the need for appropriate image of Arabic alphabetic logotype design to influence Japanese people positively is compelling since Arab people admire Japan but not vice versa. Therefore the opportunity of further researches within this area is unlimited especially if further studies are done with the association of artificial intelligent field in both of Arab and Japan before 2020 Olympic.

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APPENDIX A- QUESTIONNAIRES

A1 Questionnaire (English & Arabic Logotypes of Global Corporate)

A2 Questionnaire (Japanese & Arabic Logotypes of Local Corporate)

- A2.1 Questionnaire (Japanese corporate)
- A2.2 Questionnaire (Arabic corporate)
- A3 Questionnaire (Japanese & Arabic Logotypes of Products)
- A4 Questionnaire (English & Arabic Logotypes of Products)
- A5 Questionnaire (Case Study: Logo Evaluation)
- A6 Questionnaire (Case Study: Logo Mark Evaluation)
- A7 Questionnaire (Case Study: Logotype "Kanji" Evaluation)
- A8 Questionnaire (Case Study: Logotype "English" Evaluation)
- A9 Questionnaire (Case Study: Logo Background Evaluation)

APPENDIX B- LOGOS REFERENCE

B1 ARABIC CORPORAET LOGOS 154
B2 ENGLISH CORPORAET LOGOS 156
B3 ARABIC & ENGLISH CORPORATE LOGOS 158
B4 JAPANESE CORPORATE LOGOS 159
B5 JAPANESE & ENGLISH CORPORATE LOGOS 160
B6 ARABIC LOGOTYPE PRODUCTS 161
B 7 ENGLISH LOGOTYPE PRODUCTS 163
B8 JAPANESE LOGOTYPE PRODUCTS 165

A1 Questionnaire (English & Arabic Logotypes of Global Corporate)

Questionnaire

Corporate Logos Image

Please, evaluate below thirteen images given to each Logo design of the following twenty corporates (English & Arabic)by putting circle mark "o" on: (Yes), (Somewhat Yes), (Neither way), (Somewhat No), or (No) to the extent that you think and then kindly carry out the two tasks in last page.

Student ID number	

Name (gender)		(male,	female))
---------------	--	--------	---------	---

[Corporate Logo E1]



1. Energetic	Yes	. Somewhat Yes	. Neither way
2. Innovative	Yes	. Somewhat Yes	. Neither way
3. Familiar	Yes	. Somewhat Yes	. Neither way
4. Consistent	Yes	. Somewhat Yes	. Neither way
5. Reliable	Yes	. Somewhat Yes	. Neither way
6. Favorable	Yes	. Somewhat Yes	. Neither way
7. Traditional	Yes	. Somewhat Yes	. Neither way
8. Promotable	Yes	. Somewhat Yes	. Neither way
9. Futuristic	Yes	. Somewhat Yes	. Neither way
10. Creative	Yes	. Somewhat Yes	. Neither way
11. Characteristic.	Yes	. Somewhat Yes	. Neither way
12. Luxurious	Yes	. Somewhat Yes	. Neither way
13. Appropriate	Yes	. Somewhat Yes	. Neither way

Yes

Yes

Yes

Jeither way . Somewhat No . No . Somewhat No . No Neither way Neither way . Somewhat No . No Neither way . Somewhat No . No . Somewhat No Neither way . No Neither way . Somewhat No . No . Somewhat No . No

[Corporate Logo A1]



. Somewhat Yes

- 1. Energetic..... 2. Innovative..... Yes 3. Familiar..... Yes 4. Consistent..... Yes 5. Reliable..... Yes 6. Favorable..... Yes 7. Traditional..... Yes Yes
- 8. Promotable.....
- 9. Futuristic..... 10. Creative.....
- Yes 11. Characteristic. Yes
- 12. Luxurious..... Yes
- 13. Appropriate...

. Neither way . Neither way

. Neither way

- . Somewhat No . No
- . Somewhat No . No . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . No . Somewhat No
- . Somewhat No . No
- . Somewhat No . No

[Corporate Logo E2]



1. Energetic	Yes
2. Innovative	Yes
3. Familiar	Yes
4. Consistent	Yes
5. Reliable	Yes
6. Favorable	Yes
7. Traditional	Yes
8. Promotable	Yes
9. Futuristic	Yes
10. Creative	Yes
11. Characteristic.	Yes

12. Luxurious.....

Yes

Yes

13. Appropriate...

. Somewhat Yes . Somewhat Yes

- . Somewhat Yes
- . Somewhat Yes

. Neither way . Neither way

. Neither way

- . Somewhat No
 - . Somewhat No . No

. Somewhat No

. No

- . No . Somewhat No
- . Somewhat No . No



[Corporate Logo A2]

- 1. Energetic..... Yes 2. Innovative..... Yes
- 3. Familiar..... Yes
- 4. Consistent..... Yes
- 5. Reliable..... Yes
- Yes 6. Favorable.....
- 7. Traditional..... Yes
- 8. Promotable..... Yes
- 9. Futuristic..... Yes
- 10. Creative..... Yes
- 11. Characteristic. Yes
- 12. Luxurious..... Yes
- 13. Appropriate... Yes

. Somewhat Yes . Neither way . Somewhat Yes . Somewhat Yes

- . Neither way . Neither way
- . Somewhat No . No . Somewhat No . No
- . No . Somewhat No
- . Somewhat No . No

. Somewhat Yes

[Corporate Logo E3]



1. Energetic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
2. Innovative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
3. Familiar	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
4. Consistent	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
5. Reliable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
6. Favorable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
7. Traditional	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
8. Promotable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
9. Futuristic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
10. Creative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
11. Characteristic.	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
12. Luxurious	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
13. Appropriate	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No

[Corporate Logo A3]



1. Energetic..... 2. Innovative..... 3. Familiar..... 4. Consistent..... 5. Reliable..... Yes

Yes

Yes

Yes

Yes

Yes

Yes

Yes

Yes

- 6. Favorable.....
- 7. Traditional..... 8. Promotable.....
- 9. Futuristic.....
- 10. Creative.....
- Yes 11. Characteristic. Yes
- 12. Luxurious..... Yes
- 13. Appropriate... Yes
- . Somewhat Yes . Neither way . Neither way . Somewhat Yes . Somewhat Yes . Neither way . Neither way . Somewhat Yes
- . Somewhat No . No . Somewhat No . No . Somewhat No . No . Somewhat No . No
- . Somewhat No . No . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No

[Corporate Logo E4]



1. Energetic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
2. Innovative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
3. Familiar	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
4. Consistent	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
5. Reliable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
6. Favorable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
7. Traditional	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
8. Promotable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
9. Futuristic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
10. Creative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
11. Characteristic.	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
12. Luxurious	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
13. Appropriate	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No

[Corporate Logo A4]



Yes
Yes

. Somewhat Yes	. Neither way
. Somewhat Yes	. Neither way
. Somewhat Yes	. Neither way
. Somewhat Yes	. Neither way
. Somewhat Yes	. Neither way
. Somewhat Yes	. Neither way
. Somewhat Yes	. Neither way
. Somewhat Yes	. Neither way
. Somewhat Yes	. Neither way
. Somewhat Yes	. Neither way
. Somewhat Yes	. Neither way

. Somewhat Yes

. Somewhat Yes

. Neither way	
. Neither way	
. Neither way	•

Somewhat No . No Somewhat No . No

. No

Somewhat No

- Somewhat No . No
- Somewhat No . No
- Somewhat No . No
- Somewhat No . No
- Somewhat No . No
- Somewhat No . No
- Somewhat No . No
- Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No

[Corporate Logo E5]



1. Energetic	Yes
2. Innovative	Yes
3. Familiar	Yes
4. Consistent	Yes
5. Reliable	Yes
6. Favorable	Yes
7. Traditional	Yes
8. Promotable	Yes
9. Futuristic	Yes
10. Creative	Yes
11. Characteristic.	Yes
12. Luxurious	Yes
13. Appropriate	Yes

. Somewhat Yes . Neither way

. Somewhat Yes

. Neither way . Neither way

. Somewhat No . No . Somewhat No . No . Somewhat No . No . Somewhat No . No

. No

. No

. Somewhat No

. Somewhat No

- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . No . Somewhat No
- . Somewhat No . No
- . Somewhat No . No
- . No . Somewhat No

[Corporate Logo A5]



1. Energetic..... Ye 2. Innovative..... Ye Ye 3. Familiar..... 4. Consistent..... Ye 5. Reliable..... Ye 6. Favorable..... Ye 7. Traditional..... Ye 8. Promotable..... Ye 9. Futuristic..... Ye 10. Creative..... Ye 11. Characteristic. Ye Ye 12. Luxurious..... 13. Appropriate... Ye

es	. Somewhat Yes	. Neither way	. Somewhat No	. No
es	. Somewhat Yes	. Neither way	. Somewhat No	. No
es	. Somewhat Yes	. Neither way	. Somewhat No	. No
es	. Somewhat Yes	. Neither way	. Somewhat No	. No
es	. Somewhat Yes	. Neither way	. Somewhat No	. No
es	. Somewhat Yes	. Neither way	. Somewhat No	. No
es	. Somewhat Yes	. Neither way	. Somewhat No	. No
es	. Somewhat Yes	. Neither way	. Somewhat No	. No
es	. Somewhat Yes	. Neither way	. Somewhat No	. No
es	. Somewhat Yes	. Neither way	. Somewhat No	. No
es	. Somewhat Yes	. Neither way	. Somewhat No	. No
es	. Somewhat Yes	. Neither way	. Somewhat No	. No
<i>les</i>	. Somewhat Yes	. Neither way	. Somewhat No	. No



1. Energetic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
2. Innovative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
3. Familiar	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
4. Consistent	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
5. Reliable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
6. Favorable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
7. Traditional	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
8. Promotable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
9. Futuristic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
10. Creative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
11. Characteristic.	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
12. Luxurious	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
13. Appropriate	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No

[Corporate Logo A6]



1. Energetic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
2. Innovative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
3. Familiar	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
4. Consistent	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
5. Reliable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
6. Favorable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
7. Traditional	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
8. Promotable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
9. Futuristic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
10. Creative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
11. Characteristic.	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
12. Luxurious	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
13. Appropriate	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No

[Corporate Logo E7]



1. Energetic	Yes
2. Innovative	Yes
3. Familiar	Yes
4. Consistent	Yes
5. Reliable	Yes
6. Favorable	Yes
7. Traditional	Yes
8. Promotable	Yes
9. Futuristic	Yes
10. Creative	Yes
11. Characteristic.	Yes
12. Luxurious	Yes
13. Appropriate	Yes

. Somewhat Yes . Neither way . Somewhat Yes . Somewhat Yes

. Neither way . Neither way

. Neither way . Neither way

- . Somewhat No . No . Somewhat No . No
- . No . Somewhat No
- . Somewhat No . No

. No

. No

. No

. No

. No

. No

. No

. No

. No

. No

. No

. No

. No

[Corporate Logo A7]



1. Energetic..... Yes 2. Innovative..... Yes 3. Familiar..... Yes 4. Consistent..... Yes 5. Reliable..... Yes 6. Favorable..... Yes 7. Traditional..... Yes 8. Promotable..... Yes 9. Futuristic..... Yes 10. Creative..... Yes 11. Characteristic. Yes 12. Luxurious..... Yes 13. Appropriate... Yes

. Somewhat Yes	. Neither way	. Somewhat No
. Somewhat Yes	. Neither way	. Somewhat No
. Somewhat Yes	. Neither way	. Somewhat No
. Somewhat Yes	. Neither way	. Somewhat No
. Somewhat Yes	. Neither way	. Somewhat No
. Somewhat Yes	. Neither way	. Somewhat No
. Somewhat Yes	. Neither way	. Somewhat No
. Somewhat Yes	. Neither way	. Somewhat No
. Somewhat Yes	. Neither way	. Somewhat No
. Somewhat Yes	. Neither way	. Somewhat No
. Somewhat Yes	. Neither way	. Somewhat No
. Somewhat Yes	. Neither way	. Somewhat No
. Somewhat Yes	. Neither way	. Somewhat No

[Corporate Logo E8]



1. Energetic	Yes
2. Innovative	Yes
3. Familiar	Yes
4. Consistent	Yes
5. Reliable	Yes
6. Favorable	Yes
7. Traditional	Yes
8. Promotable	Yes
9. Futuristic	Yes
10. Creative	Yes
11. Characteristic.	Yes
12. Luxurious	Yes
13. Appropriate	Yes

. Somewhat Yes . Neither way . Somewhat Yes

. Neither way . Somewhat No . No

. Somewhat No . No

- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No

[Corporate Logo A8]



1. Energetic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
2. Innovative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
3. Familiar	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
4. Consistent	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
5. Reliable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
6. Favorable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
7. Traditional	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
8. Promotable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
9. Futuristic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
10. Creative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
11. Characteristic.	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
12. Luxurious	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
13. Appropriate	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No

【Corporate Logo E9】



1. Energetic	Yes
2. Innovative	Yes
3. Familiar	Yes
4. Consistent	Yes
5. Reliable	Yes
6. Favorable	Yes
7. Traditional	Yes
8. Promotable	Yes
9. Futuristic	Yes
10. Creative	Yes
11. Characteristic.	Yes
12. Luxurious	Yes
13. Appropriate	Yes

Somewhat Yes

Neither way

. Neither way

. Somewhat No	. No
. Somewhat No	. No
. Somewhat No	. No

- . Somewhat No . No

[Corporate Logo A9]



1. Energetic..... Yes 2. Innovative..... Yes 3. Familiar..... Yes 4. Consistent..... Yes 5. Reliable..... Yes 6. Favorable..... Yes 7. Traditional..... Yes 8. Promotable..... Yes 9. Futuristic..... Yes 10. Creative..... Yes 11. Characteristic. Yes 12. Luxurious..... Yes 13. Appropriate... Yes

. Somewhat Yes	. Neither
. Somewhat Yes	. Neither

- Neither way. SNeither way. S
 - . Somewhat No . No . Somewhat No . No
 - . Somewhat No . No . Somewhat No . No
 - . Somewhat No . No
 - . Somewhat No . No
 - \cdot Somewhat No \cdot No
 - . Somewhat No . No
 - . Somewhat No . No

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[Corporate Logo E10]

[Corporate Logo A10]



Yes 1. Energetic..... 2. Innovative..... Yes 3. Familiar..... Yes 4. Consistent..... Yes 5. Reliable..... Yes 6. Favorable..... Yes 7. Traditional..... Yes 8. Promotable..... Yes 9. Futuristic..... Yes 10. Creative..... Yes 11. Characteristic. Yes 12. Luxurious..... Yes 13. Appropriate... Yes

. Somewhat Yes	. Neither way	
. Somewhat Yes	. Neither way	
. Somewhat Yes	. Neither way	
. Somewhat Yes	. Neither way	
. Somewhat Yes	. Neither way	
. Somewhat Yes	. Neither way	
. Somewhat Yes	. Neither way	
. Somewhat Yes	. Neither way	
. Somewhat Yes	. Neither way	
. Somewhat Yes	. Neither way	
. Somewhat Yes	. Neither way	
. Somewhat Yes	. Neither way	
. Somewhat Yes	. Neither way	

Somewhat No . No

- Somewhat No . No
- Somewhat No . No
- Somewhat No . No
- Somewhat No . No
- Somewhat No . No
- Somewhat No . No
- Somewhat No . No
- Somewhat No . No
- Somewhat No . No Somewhat No . No
- Somewhat No . No
- Somewhat No
- . No



1. Energetic..... Yes 2. Innovative..... Yes 3. Familiar..... Yes Yes 4. Consistent..... 5. Reliable..... Yes 6. Favorable..... Yes 7. Traditional..... Yes 8. Promotable..... Yes 9. Futuristic..... Yes Yes 10. Creative..... 11. Characteristic. Yes 12. Luxurious..... Yes 13. Appropriate... Yes

. Somewhat Yes	. Neither way	. Somewhat No
. Somewhat Yes	. Neither way	. Somewhat No
. Somewhat Yes	. Neither way	. Somewhat No
. Somewhat Yes	. Neither way	. Somewhat No
. Somewhat Yes	. Neither way	. Somewhat No
. Somewhat Yes	. Neither way	. Somewhat No
. Somewhat Yes	. Neither way	. Somewhat No
. Somewhat Yes	. Neither way	. Somewhat No
. Somewhat Yes	. Neither way	. Somewhat No
. Somewhat Yes	. Neither way	. Somewhat No
. Somewhat Yes	. Neither way	. Somewhat No
. Somewhat Yes	. Neither way	. Somewhat No
. Somewhat Yes	. Neither way	. Somewhat No

Task 1

The two groups A and B of described Logos are for the same corporates but in Japan and Arab.

What is the most different corporate image between Japan and Arab based on your evaluation result?

In addition, discuss by yourself what reason could be for this corporates Logos difference between in Japan and Arab.

Corporate Logo

Reason

Task 2

Choose any one of the corporate logos from A1 \sim A10 or B1 \sim B10, that interests you and improve its design for

Corporate Logo Logo improvement as follows

A2 Questionnaire (Japanese & Arabic Logotypes of Local Corporate) A2.1 Questionnaire 2.1 (Japanese corporate)

Questionnaire

Japanese Corporate Logos Image

Please, rate on 5 point-scales below thirteen images given to each logo design of the following twelve corporate (Japanese & English) by putting circle mark "O" on: (5) for (Yes), (4) for (Somewhat Yes), (3) for (Neither way), (2) for (Somewhat No), and (1) for (No) to the extent of your obtainable impression.

Student ID number	
-	

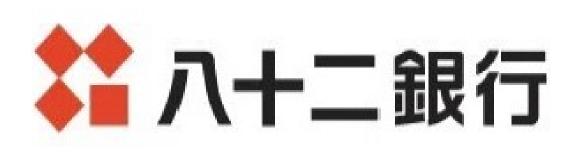
Name (gender) _____ (male, female)

[Corporate Logo J1]



	No	. Somewhat No	Neither way	. Somewhat Yes	Yes
1. Energetic	1	2	3	4	5
2. Innovative	1	2	3	4	5
3. Familiar	1	2	3	4	5
4. Consistent	1	2	3	4	5
5. Reliable	1	2	3	4	5
6. Favorable	1	2	3	4	5
7. Traditional	1	2	3	4	5
8. Promotable	1	2	3	4	5
9. Futuristic	1	2	3	4	5
10. Creative	1	2	3	4	5
11. Characteristic.	1	2	3	4	5
12. Luxurious	1	2	3	4	5
13. Global	1	2	3	4	5

[Corporate Log J2]



	No	. Somewhat No	Neither way	. Somewhat Yes	Yes
1. Energetic	1	2	3	4	5
2. Innovative	1	2	3	4	5
3. Familiar	1	2	3	4	5
4. Consistent	1	2	3	4	5
5. Reliable	1	2	3	4	5
6. Favorable	1	2	3	4	5
7. Traditional	1	2	3	4	5
8. Promotable	1	2	3	4	5
9. Futuristic	1	2	3	4	5
10. Creative	1	2	3	4	5
11. Characteristic.	1	2	3	4	5
12. Luxurious	1	2	3	4	5
13. Global	1	2	3	4	5



No	. Somewhat No	Neither way	. Somewhat Yes	Yes
1	2	3	4	5
1	2	3	4	5
1	2	3	4	5
1	2	3	4	5
1	2	3	4	5
1	2	3	4	5
1	2	3	4	5
1	2	3	4	5
1	2	3	4	5
1	2	3	4	5
1	2	3	4	5
1	2	3	4	5
1	2	3	4	5
	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	1 2 1 2	1 2 3 1 2 3	$\begin{array}{c ccccccccccccccccccccccccccccccccccc$

[Corporate Logo Jg1]



	No	. Somewhat No	Neither way	. Somewhat Yes	Yes
1. Energetic	1	2	3	4	5
2. Innovative	1	2	3	4	5
3. Familiar	1	2	3	4	5
4. Consistent	1	2	3	4	5
5. Reliable	1	2	3	4	5
6. Favorable	1	2	3	4	5
7. Traditional	1	2	3	4	5
8. Promotable	1	2	3	4	5
9. Futuristic	1	2	3	4	5
10. Creative	1	2	3	4	5
11. Characteristic.	1	2	3	4	5
12. Luxurious	1	2	3	4	5
13. Global	1	2	3	4	5

[Corporate Logo Jg2]



	No	. Somewhat No	Neither way	. Somewhat Yes	Yes
1. Energetic	1	2	3	4	5
2. Innovative	1	2	3	4	5
3. Familiar	1	2	3	4	5
4. Consistent	1	2	3	4	5
5. Reliable	1	2	3	4	5
6. Favorable	1	2	3	4	5
7. Traditional	1	2	3	4	5
8. Promotable	1	2	3	4	5
9. Futuristic	1	2	3	4	5
10. Creative	1	2	3	4	5
11. Characteristic.	1	2	3	4	5
12. Luxurious	1	2	3	4	5
13. Global	1	2	3	4	5

[Corporate Logo E1]



	No	. Somewhat No	Neither way	. Somewhat Yes	Yes
1. Energetic	1	2	3	4	5
2. Innovative	1	2	3	4	5
3. Familiar	1	2	3	4	5
4. Consistent	1	2	3	4	5
5. Reliable	1	2	3	4	5
6. Favorable	1	2	3	4	5
7. Traditional	1	2	3	4	5
8. Promotable	1	2	3	4	5
9. Futuristic	1	2	3	4	5
10. Creative	1	2	3	4	5
11. Characteristic.	1	2	3	4	5
12. Luxurious	1	2	3	4	5
13. Global	1	2	3	4	5

[Corporate Logo E2]



	No	. Somewhat No	Neither way	. Somewhat Yes	Yes
1. Energetic	1	2	3	4	5
2. Innovative	1	2	3	4	5
3. Familiar	1	2	3	4	5
4. Consistent	1	2	3	4	5
5. Reliable	1	2	3	4	5
6. Favorable	1	2	3	4	5
7. Traditional	1	2	3	4	5
8. Promotable	1	2	3	4	5
9. Futuristic	1	2	3	4	5
10. Creative	1	2	3	4	5
11. Characteristic.	1	2	3	4	5
12. Luxurious	1	2	3	4	5
13. Global	1	2	3	4	5

[Corporate Logo E3]

House

	No	. Somewhat No	Neither way	. Somewhat Yes	Yes
1. Energetic	1	2	3	4	5
2. Innovative	1	2	3	4	5
3. Familiar	1	2	3	4	5
4. Consistent	1	2	3	4	5
5. Reliable	1	2	3	4	5
6. Favorable	1	2	3	4	5
7. Traditional	1	2	3	4	5
8. Promotable	1	2	3	4	5
9. Futuristic	1	2	3	4	5
10. Creative	1	2	3	4	5
11. Characteristic.	1	2	3	4	5
12. Luxurious	1	2	3	4	5
13. Global	1	2	3	4	5

[Corporate Logo E4]



	No	. Somewhat No	Neither way	. Somewhat Yes	Yes
1. Energetic	1	2	3	4	5
2. Innovative	1	2	3	4	5
3. Familiar	1	2	3	4	5
4. Consistent	1	2	3	4	5
5. Reliable	1	2	3	4	5
6. Favorable	1	2	3	4	5
7. Traditional	1	2	3	4	5
8. Promotable	1	2	3	4	5
9. Futuristic	1	2	3	4	5
10. Creative	1	2	3	4	5
11. Characteristic.	1	2	3	4	5
12. Luxurious	1	2	3	4	5
13. Global	1	2	3	4	5

[Corporate E5]



	No	. Somewhat No	Neither way	. Somewhat Yes	Yes
1. Energetic	1	2	3	4	5
2. Innovative	1	2	3	4	5
3. Familiar	1	2	3	4	5
4. Consistent	1	2	3	4	5
5. Reliable	1	2	3	4	5
6. Favorable	1	2	3	4	5
7. Traditional	1	2	3	4	5
8. Promotable	1	2	3	4	5
9. Futuristic	1	2	3	4	5
10. Creative	1	2	3	4	5
11. Characteristic.	1	2	3	4	5
12. Luxurious	1	2	3	4	5
13. Global	1	2	3	4	5

[Corporate Logo E6]



	No	. Somewhat No	Neither way	. Somewhat Yes	Yes
1. Energetic	1	2	3	4	5
2. Innovative	1	2	3	4	5
3. Familiar	1	2	3	4	5
4. Consistent	1	2	3	4	5
5. Reliable	1	2	3	4	5
6. Favorable	1	2	3	4	5
7. Traditional	1	2	3	4	5
8. Promotable	1	2	3	4	5
9. Futuristic	1	2	3	4	5
10. Creative	1	2	3	4	5
11. Characteristic.	1	2	3	4	5
12. Luxurious	1	2	3	4	5
13. Global	1	2	3	4	5

[Corporate LogoE7]



	No	. Somewhat No	Neither way	. Somewhat Yes	Yes
1. Energetic	1	2	3	4	5
2. Innovative	1	2	3	4	5
3. Familiar	1	2	3	4	5
4. Consistent	1	2	3	4	5
5. Reliable	1	2	3	4	5
6. Favorable	1	2	3	4	5
7. Traditional	1	2	3	4	5
8. Promotable	1	2	3	4	5
9. Futuristic	1	2	3	4	5
10. Creative	1	2	3	4	5
11. Characteristic.	1	2	3	4	5
12. Luxurious	1	2	3	4	5
13. Global	1	2	3	4	5

A2 Questionnaire (Japanese & Arabic Logotypes of Local Corporate)

A2.2 Questionnaire (Arabic corporate)

Questionnaire

Arabic Corporate Logos Image

Please, rate on 5 point-scales below thirteen images given to each logo design of the following twelve Arabic corporate by putting circle mark "O" on: (5) for (Yes), (4) for (Somewhat Yes), (3) for (Neither way), (2) for (Somewhat No), and (1) for (No) to the extent of your obtainable impression.

Student ID number	

Name (gender) _____ (male, female)

[Corporate Logo A1]



	No	. Somewhat No	Neither way	. Somewhat Yes	Yes
1. Energetic	1	2	3	4	5
2. Innovative	1	2	3	4	5
3. Familiar	1	2	3	4	5
4. Consistent	1	2	3	4	5
5. Reliable	1	2	3	4	5
6. Favorable	1	2	3	4	5
7. Traditional	1	2	3	4	5
8. Promotable	1	2	3	4	5
9. Futuristic	1	2	3	4	5
10. Creative	1	2	3	4	5
11. Characteristic.	1	2	3	4	5
12. Luxurious	1	2	3	4	5
13. Global	1	2	3	4	5



[Corporate Logo A2]

	No	. Somewhat No	Neither way	. Somewhat Yes	Yes
1. Energetic	1	2	3	4	5
2. Innovative	1	2	3	4	5
3. Familiar	1	2	3	4	5
4. Consistent	1	2	3	4	5
5. Reliable	1	2	3	4	5
6. Favorable	1	2	3	4	5
7. Traditional	1	2	3	4	5
8. Promotable	1	2	3	4	5
9. Futuristic	1	2	3	4	5
10. Creative	1	2	3	4	5
11. Characteristic.	1	2	3	4	5
12. Luxurious	1	2	3	4	5
13. Global	1	2	3	4	5

[Corporate Logo A3]



	No	. Somewhat No	Neither way	. Somewhat Yes	Yes
1. Energetic	1	2	3	4	5
2. Innovative	1	2	3	4	5
3. Familiar	1	2	3	4	5
4. Consistent	1	2	3	4	5
5. Reliable	1	2	3	4	5
6. Favorable	1	2	3	4	5
7. Traditional	1	2	3	4	5
8. Promotable	1	2	3	4	5
9. Futuristic	1	2	3	4	5
10. Creative	1	2	3	4	5
11. Characteristic.	1	2	3	4	5
12. Luxurious	1	2	3	4	5
13. Global	1	2	3	4	5

[Corporate Logo A4]



	No	. Somewhat No	Neither way	. Somewhat Yes	Yes
1. Energetic	1	2	3	4	5
2. Innovative	1	2	3	4	5
3. Familiar	1	2	3	4	5
4. Consistent	1	2	3	4	5
5. Reliable	1	2	3	4	5
6. Favorable	1	2	3	4	5
7. Traditional	1	2	3	4	5
8. Promotable	1	2	3	4	5
9. Futuristic	1	2	3	4	5
10. Creative	1	2	3	4	5
11. Characteristic.	1	2	3	4	5
12. Luxurious	1	2	3	4	5
13. Global	1	2	3	4	5

[Corporate Logo A5]



	No	. Somewhat No	Neither way	. Somewhat Yes	Yes
1. Energetic	1	2	3	4	5
2. Innovative	1	2	3	4	5
3. Familiar	1	2	3	4	5
4. Consistent	1	2	3	4	5
5. Reliable	1	2	3	4	5
6. Favorable	1	2	3	4	5
7. Traditional	1	2	3	4	5
8. Promotable	1	2	3	4	5
9. Futuristic	1	2	3	4	5
10. Creative	1	2	3	4	5
11. Characteristic.	1	2	3	4	5
12. Luxurious	1	2	3	4	5
13. Global	1	2	3	4	5

[Corporate Logo Ag1]



	No	. Somewhat No	Neither way	. Somewhat Yes	Yes
1. Energetic	1	2	3	4	5
2. Innovative	1	2	3	4	5
3. Familiar	1	2	3	4	5
4. Consistent	1	2	3	4	5
5. Reliable	1	2	3	4	5
6. Favorable	1	2	3	4	5
7. Traditional	1	2	3	4	5
8. Promotable	1	2	3	4	5
9. Futuristic	1	2	3	4	5
10. Creative	1	2	3	4	5
11. Characteristic.	1	2	3	4	5
12. Luxurious	1	2	3	4	5
13. Global	1	2	3	4	5

[Corporate Logo Ag2]



	No	. Somewhat No	Neither way	. Somewhat Yes	Yes
1. Energetic	1	2	3	4	5
2. Innovative	1	2	3	4	5
3. Familiar	1	2	3	4	5
4. Consistent	1	2	3	4	5
5. Reliable	1	2	3	4	5
6. Favorable	1	2	3	4	5
7. Traditional	1	2	3	4	5
8. Promotable	1	2	3	4	5
9. Futuristic	1	2	3	4	5
10. Creative	1	2	3	4	5
11. Characteristic.	1	2	3	4	5
12. Luxurious	1	2	3	4	5
13. Global	1	2	3	4	5

[Corporate Logo Ag3]





	No	. Somewhat No	Neither way	. Somewhat Yes	Yes
1. Energetic	1	2	3	4	5
2. Innovative	1	2	3	4	5
3. Familiar	1	2	3	4	5
4. Consistent	1	2	3	4	5
5. Reliable	1	2	3	4	5
6. Favorable	1	2	3	4	5
7. Traditional	1	2	3	4	5
8. Promotable	1	2	3	4	5
9. Futuristic	1	2	3	4	5
10. Creative	1	2	3	4	5
11. Characteristic.	1	2	3	4	5
12. Luxurious	1	2	3	4	5
13. Global	1	2	3	4	5

[Corporate Logo Ag4]



	No	. Somewhat No	Neither way	. Somewhat Yes	Yes
1. Energetic	1	2	3	4	5
2. Innovative	1	2	3	4	5
3. Familiar	1	2	3	4	5
4. Consistent	1	2	3	4	5
5. Reliable	1	2	3	4	5
6. Favorable	1	2	3	4	5
7. Traditional	1	2	3	4	5
8. Promotable	1	2	3	4	5
9. Futuristic	1	2	3	4	5
10. Creative	1	2	3	4	5
11. Characteristic.	1	2	3	4	5
12. Luxurious	1	2	3	4	5
13. Global	1	2	3	4	5

[Corporate Logo Ag5]



	No	. Somewhat No	Neither way	. Somewhat Yes	Yes
1. Energetic	1	2	3	4	5
2. Innovative	1	2	3	4	5
3. Familiar	1	2	3	4	5
4. Consistent	1	2	3	4	5
5. Reliable	1	2	3	4	5
6. Favorable	1	2	3	4	5
7. Traditional	1	2	3	4	5
8. Promotable	1	2	3	4	5
9. Futuristic	1	2	3	4	5
10. Creative	1	2	3	4	5
11. Characteristic.	1	2	3	4	5
12. Luxurious	1	2	3	4	5
13. Global	1	2	3	4	5

[Corporate Logo Ag6]



	No	. Somewhat No	Neither way	. Somewhat Yes	Yes
1. Energetic	1	2	3	4	5
2. Innovative	1	2	3	4	5
3. Familiar	1	2	3	4	5
4. Consistent	1	2	3	4	5
5. Reliable	1	2	3	4	5
6. Favorable	1	2	3	4	5
7. Traditional	1	2	3	4	5
8. Promotable	1	2	3	4	5
9. Futuristic	1	2	3	4	5
10. Creative	1	2	3	4	5
11. Characteristic.	1	2	3	4	5
12. Luxurious	1	2	3	4	5
13. Global	1	2	3	4	5

[Corporate Logo Ag7]



	No	. Somewhat No	Neither way	. Somewhat Yes	Yes
1. Energetic	1	2	3	4	5
2. Innovative	1	2	3	4	5
3. Familiar	1	2	3	4	5
4. Consistent	1	2	3	4	5
5. Reliable	1	2	3	4	5
6. Favorable	1	2	3	4	5
7. Traditional	1	2	3	4	5
8. Promotable	1	2	3	4	5
9. Futuristic	1	2	3	4	5
10. Creative	1	2	3	4	5
11. Characteristic.	1	2	3	4	5
12. Luxurious	1	2	3	4	5
13. Global	1	2	3	4	5

A3 Questionnaire (Japanese & Arabic Logotypes for Products)

Questionnaire

Products Logos Image

Please, evaluate below twelve images given to each Logo design of the following twenty four (Japanese and Arabic) products by putting circle mark "o" on: (Yes), (Somewhat Yes), (Neither way), (Somewhat No), or (No) to the extent that you think and then kindly carry out the two tasks in last page.

Student ID number _____

Name (gender) _____ (male, female)

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[Product Logo J1]



Yes 1. Energetic..... 2. Innovative..... Yes 3. Familiar..... Yes 4. Consistent..... Yes 5. Reliable..... Yes 6. Favorable..... Yes Yes 7. Traditional..... 8. Promotable..... Yes 9. Futuristic..... Yes Yes 10. Creative..... Yes 11. Characteristic. 12. Luxurious..... Yes

	Constant lines	
. Somew	hat Yes	. Ne
. Somew	hat Yes	. Ne
. Somew	hat Yes	. Ne
. Somew	hat Yes	. Ne
. Somew	hat Yes	. Ne
. Somew	hat Yes	. Ne
. Somew	hat Yes	. Ne
. Somew	hat Yes	. Ne
. Somew	hat Yes	. Ne
. Somew	hat Yes	. Ne
. Somew	hat Yes	. Ne

. Somewhat Yes

. Somewhat No either way . Somewhat No either way either way either way

. Neither way

. Somewhat No . No

. No

- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . No . Somewhat No . No
- . No . Somewhat No
- . Somewhat No . No
- . Somewhat No . No

[Product Logo A1]



1. Energetic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
2. Innovative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
3. Familiar	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
4. Consistent	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
5. Reliable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
6. Favorable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
7. Traditional	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
8. Promotable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
9. Futuristic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
10. Creative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
11. Characteristic.	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
12. Luxurious	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No

[Product Logo J2]



1. Energetic	Yes
2. Innovative	Yes
3. Familiar	Yes
4. Consistent	Yes
5. Reliable	Yes
6. Favorable	Yes
7. Traditional	Yes
8. Promotable	Yes
9. Futuristic	Yes
10. Creative	Yes
11. Characteristic.	Yes
12. Luxurious	Yes

. Somewhat Yes	. Ne
. Somewhat Yes	. Ne

Neither way

. Somewhat No . No

. Somewhat No . No

- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No

[Product Logo A2]



1. Energetic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
2. Innovative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
3. Familiar	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
4. Consistent	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
5. Reliable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
6. Favorable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
7. Traditional	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
8. Promotable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
9. Futuristic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
10. Creative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
11. Characteristic.	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
12. Luxurious	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No

[Product Logo J3]



1. Energetic......Yes2. Innovative.....Yes3. Familiar.....Yes4. Consistent.....Yes

- 5. Reliable...... Yes 6. Favorable...... Yes
- 7. Traditional.....
- 8. Promotable.....

Yes

Yes

Yes

Yes

Yes

Yes

- 9. Futuristic.....
- 10. Creative.....
- 11. Characteristic.
- 12. Luxurious.....
- . Somewhat Yes . Neither way . Neither way . Somewhat Yes . Somewhat Yes . Neither way . Somewhat Yes . Neither way . Neither way
- . Somewhat Yes . Somewhat Yes
- . Somewhat Yes

- . Somewhat No . No
- . Somewhat No . No . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No

[Product Logo A3]



. Neither way

1. Energetic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
2. Innovative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
3. Familiar	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
4. Consistent	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
5. Reliable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
6. Favorable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
7. Traditional	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
8. Promotable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
9. Futuristic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
10. Creative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
11. Characteristic.	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
12. Luxurious	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No

[Product Logo J4]



- Yes 1. Energetic.....
- Yes 2. Innovative.....
- 3. Familiar..... Yes
- 4. Consistent..... Yes Yes
- 5. Reliable..... Yes
- 6. Favorable..... Yes
- 7. Traditional.....
- 8. Promotable..... 9. Futuristic.....

Yes

Yes

Yes

- 10. Creative.....
- Yes 11. Characteristic. Yes
- 12. Luxurious.....
- . Somewhat Yes . Somewhat Yes
- . Somewhat Yes
- . Neither way . Somewhat No . Neither way . Neither way
- . Neither way . Neither way . Neither way
- . Neither way

- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No . Somewhat No . No
- . No
- . Somewhat No
- . No . Somewhat No . No
- . No . Somewhat No . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No

[Product Logo A4]



1. Energetic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
2. Innovative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
3. Familiar	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
4. Consistent	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
5. Reliable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
6. Favorable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
7. Traditional	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
8. Promotable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
9. Futuristic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
10. Creative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
11. Characteristic.	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
12. Luxurious	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No

. Somewhat No . No [Product Logo J5]



Yes
Yes

- 11. Characteristic. Yes 12. Luxurious..... Yes
- Somewhat Yes
 Somewhat Yes
 Somewhat Yes
 Somewhat Yes
 Somewhat Yes
 Somewhat Yes
- . Somewhat Yes . Somewhat Yes
- . Somewhat Yes
- . Somewhat Yes
- . Somewhat Yes
- Neither way
 Neither way
- . Somewhat No . No . Somewhat No . No
- . Somewhat No . No

[Product Logo A5]



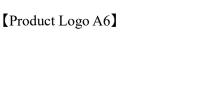
1. Energetic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
2. Innovative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
3. Familiar	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
4. Consistent	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
5. Reliable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
6. Favorable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
7. Traditional	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
8. Promotable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
9. Futuristic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
10. Creative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
11. Characteristic.	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
12. Luxurious	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No

[Product Logo J6]



- 1. Energetic..... 2. Innovative.....
- 3. Familiar..... Yes
- 4. Consistent.....
- 5. Reliable.....
- 6. Favorable.....
- 7. Traditional.....
- 8. Promotable.....
- 9. Futuristic.....
- 10. Creative.....
- 11. Characteristic.
- 12. Luxurious.....
- . Somewhat Yes . Somewhat Yes
- . Somewhat Yes
- . Somewhat Yes
- . Somewhat Yes
- . Neither way . Neither way
- . Neither way . Neither way
 - . Neither way

- . Somewhat No . No



Yes



1. Energetic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
2. Innovative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
3. Familiar	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
4. Consistent	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
5. Reliable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
6. Favorable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
7. Traditional	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
8. Promotable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
9. Futuristic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
10. Creative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
11. Characteristic.	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
12. Luxurious	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No

- . Somewhat No . INO

[Product Logo J7]



1. Energetic	Yes
2. Innovative	Yes
3. Familiar	Yes
4. Consistent	Yes
5. Reliable	Yes
6. Favorable	Yes
7. Traditional	Yes
8. Promotable	Yes
9. Futuristic	Yes
10. Creative	Yes
11. Characteristic.	Yes
12. Luxurious	Yes

. Somewhat Yes	. Neither way
. Somewhat Yes	. Neither way
. Somewhat Yes	. Neither way
. Somewhat Yes	. Neither way
. Somewhat Yes	. Neither way
. Somewhat Yes	. Neither way
. Somewhat Yes	. Neither way
. Somewhat Yes	. Neither way
. Somewhat Yes	. Neither way
. Somewhat Yes	. Neither way
. Somewhat Yes	. Neither way

. Somewhat Yes

Neither way . Neither way . Somewhat No . No

- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No

[Product Logo A7]



1. Energetic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
2. Innovative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
3. Familiar	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
4. Consistent	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
5. Reliable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
6. Favorable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
7. Traditional	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
8. Promotable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
9. Futuristic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
10. Creative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
11. Characteristic.	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
12. Luxurious	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No

129

[Product Logo J8]



. Somewhat No

. No

1. Energetic	Yes
2. Innovative	Yes
3. Familiar	Yes
4. Consistent	Yes
5. Reliable	Yes
6. Favorable	Yes
7. Traditional	Yes
8. Promotable	Yes
9. Futuristic	Yes
10. Creative	Yes
11. Characteristic.	Yes
12. Luxurious	Yes

. Somewhat Yes . Neither way . Neither way . Somewhat Yes . Somewhat Yes . Neither way . Somewhat Yes . Neither way . Somewhat Yes . Neither way . Neither way

- . Somewhat Yes
- . Somewhat Yes es

[Product Logo A8]



. Neither way

1. Energetic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
2. Innovative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
3. Familiar	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
4. Consistent	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
5. Reliable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
6. Favorable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
7. Traditional	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
8. Promotable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
9. Futuristic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
10. Creative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
11. Characteristic.	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
12. Luxurious	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No

[Product Logo J9]



1. Energetic	Yes
2. Innovative	Yes
3. Familiar	Yes
4. Consistent	Yes
5. Reliable	Yes
6. Favorable	Yes
7. Traditional	Yes
8. Promotable	Yes
9. Futuristic	Yes
10. Creative	Yes
11. Characteristic.	Yes
12. Luxurious	Yes

. Somewhat Yes	s
. Somewhat Yes	s
. Somewhat Yes	s .
. Somewhat Yes	s
. Somewhat Yes	s .
. Somewhat Yes	s

Neither way . Somewhat No . No . Somewhat No . No

- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No . No
- . Somewhat No
- . Somewhat No . No

[Product Logo A9]



1. Energetic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
2. Innovative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
3. Familiar	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
4. Consistent	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
5. Reliable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
6. Favorable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
7. Traditional	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
8. Promotable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
9. Futuristic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
10. Creative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
11. Characteristic.	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
12. Luxurious	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No

. Somewhat No . No [Product Logo J10]



1. Energetic	Yes
2. Innovative	Yes
3. Familiar	Yes
4. Consistent	Yes
5. Reliable	Yes
6. Favorable	Yes
7. Traditional	Yes
8. Promotable	Yes
9. Futuristic	Yes
10. Creative	Yes
11. Characteristic.	Yes
12. Luxurious	Yes

. Somewhat Yes	. Neither
. Somewhat Yes	. Neither

. Somewhat Yes

Neither way

- . Somewhat No. No. Somewhat No. No. Somewhat No. No. Somewhat No. No
- . Somewhat No . No . Somewhat No . No
- . Somewhat No . No

[Product Logo A10]



1. Energetic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
2. Innovative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
3. Familiar	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
4. Consistent	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
5. Reliable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
6. Favorable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
7. Traditional	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
8. Promotable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
9. Futuristic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
10. Creative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
11. Characteristic.	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
12. Luxurious	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No

[Product Logo J11]



1. Energetic	Yes
2. Innovative	Yes
3. Familiar	Yes
4. Consistent	Yes
5. Reliable	Yes
6. Favorable	Yes
7. Traditional	Yes
8. Promotable	Yes
9. Futuristic	Yes
10. Creative	Yes
11. Characteristic.	Yes
12. Luxurious	Yes

	A
. Somewhat Yes	. Neither way
. Somewhat Yes	. Neither way
. Somewhat Yes	. Neither way
. Somewhat Yes	. Neither way
. Somewhat Yes	. Neither way
. Somewhat Yes	. Neither way
. Somewhat Yes	. Neither way
. Somewhat Yes	. Neither way
. Somewhat Yes	. Neither way
. Somewhat Yes	. Neither way
. Somewhat Yes	. Neither way

. Somewhat Yes

. Neither way . Somewhat No . Neither way . Somewhat No

. Neither way

. Neither way . Somewhat No

. Somewhat No

. Somewhat No . No

. Somewhat No . No

[Product Logo A11]



1. Energetic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
2. Innovative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
3. Familiar	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
4. Consistent	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
5. Reliable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
6. Favorable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
7. Traditional	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
8. Promotable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
9. Futuristic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
10. Creative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
11. Characteristic.	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
12. Luxurious	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No

[Product Logo J12]

1. Energetic.....

2. Innovative.....

3. Familiar.....

4. Consistent.....

5. Reliable.....

6. Favorable.....

7. Traditional.....

8. Promotable.....

9. Futuristic.....

10. Creative.....

11. Characteristic.

12. Luxurious.....

Yes

. Somewhat Yes

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. Son	newhat Yes	. Neither w
. Son	newhat Yes	. Neither w
. Son	newhat Yes	. Neither w
. Son	newhat Yes	. Neither w

. Neither way	. Somewhat
. Neither way	. Somewhat

t No . No

- t No . No
- t No . No
- t No . No
- t No . No t No . No
- . No t No

[Product Logo A12]



1. Energetic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
2. Innovative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
3. Familiar	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
4. Consistent	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
5. Reliable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
6. Favorable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
7. Traditional	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
8. Promotable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
9. Futuristic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
10. Creative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
11. Characteristic.	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
12. Luxurious	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No

A4 Questionnaire (Japanese & English Logotypes for Products)

Questionnaire

Products Logos Image

Please, evaluate below twelve images given to each Logo design of the following twenty four products (Japanese & English) by putting circle mark "o" on: (Yes), (Somewhat Yes), (Neither way), (Somewhat No), or (No) to the extent that you think and then kindly carry out the two tasks in last page.

Student ID number _____

Name (gender) _____ (male, female)

135

[Product Logo J1]



1. Energetic	Yes
2. Innovative	Yes
3. Familiar	Yes
4. Consistent	Yes
5. Reliable	Yes
6. Favorable	Yes
7. Traditional	Yes
8. Promotable	Yes
9. Futuristic	Yes
10. Creative	Yes
11. Characteristic.	Yes
12. Luxurious	Yes

	Contraction of the	the state		
es	. Somewhat Yes	. Neither way	. Somewhat No	. No
es	. Somewhat Yes	. Neither way	. Somewhat No	. No
es	. Somewhat Yes	. Neither way	. Somewhat No	. No
es	. Somewhat Yes	. Neither way	. Somewhat No	. No
es	. Somewhat Yes	. Neither way	. Somewhat No	. No
es	. Somewhat Yes	. Neither way	. Somewhat No	. No
es	. Somewhat Yes	. Neither way	. Somewhat No	. No
es	. Somewhat Yes	. Neither way	. Somewhat No	. No
es	. Somewhat Yes	. Neither way	. Somewhat No	. No
es	. Somewhat Yes	. Neither way	. Somewhat No	. No
es	. Somewhat Yes	. Neither way	. Somewhat No	. No
es	. Somewhat Yes	. Neither way	. Somewhat No	. No

[Product Logo E1]



 Energetic Innovative Familiar Familiar Consistent Reliable Favorable Favorable Promotable Futuristic Creative 	Yes Yes	 Somewhat Yes 	 Neither way 	 Somewhat No 	. No . No . No . No . No . No . No . No
 10. Creative 11. Characteristic. 12. Luxurious 	Yes Yes Yes	. Somewhat Yes . Somewhat Yes . Somewhat Yes	. Neither way . Neither way . Neither way	. Somewhat No . Somewhat No . Somewhat No	. No . No . No

[Product Logo J2]



1. Energetic	Yes
2. Innovative	Yes
3. Familiar	Yes
4. Consistent	Yes
5. Reliable	Yes
6. Favorable	Yes
7. Traditional	Yes
8. Promotable	Yes
9. Futuristic	Yes
10. Creative	Yes
11. Characteristic.	Yes
12. Luxurious	Yes

. Somewhat Yes	. Neither way
. Somewhat Yes	. Neither way
. Somewhat Yes	. Neither way
. Somewhat Yes	. Neither way
. Somewhat Yes	. Neither way
. Somewhat Yes	. Neither way
. Somewhat Yes	. Neither way
. Somewhat Yes	. Neither way
. Somewhat Yes	. Neither way
. Somewhat Yes	. Neither way
. Somewhat Yes	. Neither way

. Somewhat Yes

. Somewhat Yes

. Somewhat No . No . Somewhat No . No

- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No

[Product Logo E2]



. Neither way

1. Energetic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
2. Innovative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
3. Familiar	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
4. Consistent	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
5. Reliable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
6. Favorable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
7. Traditional	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
8. Promotable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
9. Futuristic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
10. Creative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
11. Characteristic.	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
12. Luxurious	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No

[Product Logo J3]



1. Energetic	Yes	. Somewhat Yes
2. Innovative	Yes	. Somewhat Yes
3. Familiar	Yes	. Somewhat Yes
4. Consistent	Yes	. Somewhat Yes
5. Reliable	Yes	. Somewhat Yes
6. Favorable	Yes	. Somewhat Yes
7. Traditional	Yes	. Somewhat Yes
8. Promotable	Yes	. Somewhat Yes
9. Futuristic	Yes	. Somewhat Yes
10. Creative	Yes	. Somewhat Yes
11. Characteristic.	Yes	. Somewhat Yes
12. Luxurious	Yes	. Somewhat Yes

les . Neither way . Somewhat No les . Neither way . Somewhat No Yes . Neither way . Somewhat No les . Neither way . Somewhat No . Neither way . Somewhat No les les . Neither way . Somewhat No . Neither way . Somewhat No les . Neither way Yes . Somewhat No . Neither way . Somewhat No Yes Yes . Neither way . Somewhat No Yes . Neither way . Somewhat No . Neither way . Somewhat No

. No

[Product Logo E3]



1. Energetic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
2. Innovative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
3. Familiar	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
4. Consistent	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
5. Reliable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
6. Favorable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
7. Traditional	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
8. Promotable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
9. Futuristic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
10. Creative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
11. Characteristic.	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
12. Luxurious	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No

[Product Logo J4]



1. Energetic	Yes
2. Innovative	Yes
3. Familiar	Yes
4. Consistent	Yes
5. Reliable	Yes
6. Favorable	Yes
7. Traditional	Yes
8. Promotable	Yes
9. Futuristic	Yes
10. Creative	Yes
11. Characteristic.	Yes
12. Luxurious	Yes

最优做受用洗剂 5/-5-638555	
. Somewhat Yes	.]
. Somewhat Yes	.]
. Somewhat Yes	.]
$\mathbf{C} = 1 \cdot \mathbf{V}$	

- . Somewhat Yes
- . Somewhat Yes

. Somewhat No
. Somewhat No

mewhat No . No mewhat No . No

. No

- mewhat No . No
- mewhat No . No
- mewhat No . No
- mewhat No . No
- mewhat No . No
- mewhat No . No
- mewhat No . No mewhat No
- . No . No
- . Somewhat No

[Product Logo A4]



1. Energetic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
2. Innovative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
3. Familiar	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
4. Consistent	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
5. Reliable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
6. Favorable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
7. Traditional	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
8. Promotable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
9. Futuristic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
10. Creative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
11. Characteristic.	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
12. Luxurious	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No

[Product Logo J5]



1. Energetic	Yes
2. Innovative	Yes
3. Familiar	Yes
4. Consistent	Yes
5. Reliable	Yes
6. Favorable	Yes
7. Traditional	Yes
8. Promotable	Yes
9. Futuristic	Yes
10. Creative	Yes
11. Characteristic.	Yes
12. Luxurious	Yes

es	. Somewhat Yes	. Neither way	. Somewhat No	. No
es	. Somewhat Yes	. Neither way	. Somewhat No	. No
es	. Somewhat Yes	. Neither way	. Somewhat No	. No
es	. Somewhat Yes	. Neither way	. Somewhat No	. No
es	. Somewhat Yes	. Neither way	. Somewhat No	. No
es	. Somewhat Yes	. Neither way	. Somewhat No	. No
es	. Somewhat Yes	. Neither way	. Somewhat No	. No
es	. Somewhat Yes	. Neither way	. Somewhat No	. No
es	. Somewhat Yes	. Neither way	. Somewhat No	. No
es	. Somewhat Yes	. Neither way	. Somewhat No	. No
es	. Somewhat Yes	. Neither way	. Somewhat No	. No
<i>les</i>	. Somewhat Yes	. Neither way	. Somewhat No	. No
		-		

[Product Logo E5]



1. Energetic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
2. Innovative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
3. Familiar	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
4. Consistent	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
5. Reliable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
6. Favorable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
7. Traditional	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
8. Promotable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
9. Futuristic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
10. Creative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
11. Characteristic.	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
12. Luxurious	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No



[Product Logo E6]

- 1. Energetic......Yes2. Innovative.....Yes3. Familiar......Yes4. Consistent.....Yes5. Reliable......Yes
- 5. Reliable......
 6. Favorable......

Yes

Yes

Yes

Yes

Yes

Yes

Yes

- 7. Traditional.....
- 8. Promotable.....
- 9. Futuristic.....
- 10. Creative.....
- 11. Characteristic.
- 12. Luxurious.....
- Somewhat Yes
 Somewhat Yes
- . Somewhat Yes
- . Somewhat Yes
- Neither way
 Neither way
- . Neither way . Neither way

- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No . Somewhat No . No
- . Somewhat No . No



Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
	Yes Yes Yes Yes Yes Yes Yes Yes Yes Yes	Yes . Somewhat Yes Yes . Somewhat Yes	Yes. Somewhat Yes. Neither wayYes. Somewhat Yes. Neither way	Yes. Somewhat Yes. Neither way. Somewhat NoYes. Somewhat Yes. Neither way. Somewhat No

[Product Logo J7]



1. Energetic	Yes
2. Innovative	Yes
3. Familiar	Yes
4. Consistent	Yes
5. Reliable	Yes
6. Favorable	Yes
7. Traditional	Yes
8. Promotable	Yes
9. Futuristic	Yes
10. Creative	Yes
11. Characteristic.	Yes
12. Luxurious	Yes

. Somewhat Yes	. Neit
. Somewhat Yes	. Neit

Neither way

. Somewhat No . No

- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No

[Product Logo E7]

12. Luxurious..... Yes



1. Energetic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
2. Innovative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
3. Familiar	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
4. Consistent	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
5. Reliable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
6. Favorable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
7. Traditional	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
8. Promotable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
9. Futuristic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
10. Creative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
11. Characteristic.	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No

. Somewhat No . No

142

. Somewhat Yes . Neither way

[Product Logo J8]



1. Energetic	Yes
2. Innovative	Yes
3. Familiar	Yes
4. Consistent	Yes
5. Reliable	Yes
6. Favorable	Yes
7. Traditional	Yes
8. Promotable	Yes
9. Futuristic	Yes
10. Creative	Yes
11. Characteristic.	Yes
12. Luxurious	Yes

and the second se
. Somewhat Yes

. Neither way . Somewhat Yes

. Somewhat No . No . Somewhat No . No

- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . No . Somewhat No
- . Somewhat No . No

[Product Logo E8]



1. Energetic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
2. Innovative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
3. Familiar	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
4. Consistent	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
5. Reliable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
6. Favorable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
7. Traditional	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
8. Promotable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
9. Futuristic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
10. Creative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
11. Characteristic.	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
12. Luxurious	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No

[Product Logo J9]



1. Energetic	Yes
2. Innovative	Yes
3. Familiar	Yes
4. Consistent	Yes
5. Reliable	Yes
6. Favorable	Yes
7. Traditional	Yes
8. Promotable	Yes
9. Futuristic	Yes
10. Creative	Yes
11. Characteristic.	Yes
12. Luxurious	Yes

. Somewhat Yes	. Nei
. Somewhat Yes	. Nei

. Neither way
. Neither way

. Somewhat No . No

- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No

. Somewhat No . No

[Product Logo E9]



1. Energetic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
2. Innovative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
3. Familiar	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
4. Consistent	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
5. Reliable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
6. Favorable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
7. Traditional	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
8. Promotable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
9. Futuristic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
10. Creative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
11. Characteristic.	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
12. Luxurious	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No

[Product Logo J10]



1. Energetic	Yes
2. Innovative	Yes
3. Familiar	Yes
4. Consistent	Yes
5. Reliable	Yes
6. Favorable	Yes
7. Traditional	Yes
8. Promotable	Yes
9. Futuristic	Yes
10. Creative	Yes
11. Characteristic.	Yes
12. Luxurious	Yes

. Somewhat Yes	. N
. Somewhat Yes	. N

•	Neither way
	Neither way
•	Neither way
	Neither way
	Neither way

. Somewhat No . No . Somewhat No . No

- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No

[Product Logo E10]



1. Energetic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
2. Innovative		. Somewhat Yes	. Neither way	. Somewhat No	. No
3. Familiar		. Somewhat Yes	. Neither way	. Somewhat No	. No
4. Consistent	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
5. Reliable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
6. Favorable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
7. Traditional	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
8. Promotable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
9. Futuristic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
10. Creative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
11. Characteristic.	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
12. Luxurious	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No

[Product Logo J11]



1. Energetic	Yes
2. Innovative	Yes
3. Familiar	Yes
4. Consistent	Yes
5. Reliable	Yes
6. Favorable	Yes
7. Traditional	Yes
8. Promotable	Yes
9. Futuristic	Yes
10. Creative	Yes
11. Characteristic.	Yes
12. Luxurious	Yes

	Somewhat Yes
	Somewhat Yes
•	Somewhat Yes

- . Somewhat Yes
- . Somewhat Yes

-	
	Neither way

. Neither way

. Somewhat No . No

- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No
- . Somewhat No . No

[Product Logo E11]



1. Energetic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
2. Innovative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
3. Familiar	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
4. Consistent	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
5. Reliable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
6. Favorable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
7. Traditional	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
8. Promotable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
9. Futuristic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
10. Creative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
11. Characteristic.	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
12. Luxurious	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No

[Product Logo J12]

MILD SEVEN D - S P E C たはこの気になる「こちに」 ためていたるな気がき、Dapec たいたくの方にしたかくでいた。 たいたくの方になるでは、 たいたいたいたいです。 たいたいたいたいです。 たいたいたいたいです。 たいたいたいたいです。 たいたいたいたいです。 たいたいたいたいです。 たいたいたいたいです。 たいたいたいたいたいです。 たいたいたいたいたいです。 たいたいたいたいたいです。 たいたいたいたいたいたいです。 たいたいたいたいたいたいたいです。 たいたいたいたいたいたいたいたいたいたいたいたいです。 たいたいたいたいたいたいたいたいたいたいたいたいたいたいたいたいたいたいたい
D-SPEC たばこの気になる"にちら" をだらし、上名名間が たいちのが、Diace まれからのが、Diace たの気にするで、 のの使煙は、健康に
たばこの気になる「におい」 を発見し、上温な意味を Dappec 意いかるのが、Dappe Capyであ た成年者の喫煙は、健康に
exect. Ladaeye Dapec 6 Lかるのが, Desee Cabores 6 未成年者の喫煙は、健康に
依存をより強めます。周りの
人から勧められても決して
吸ってはいけません。

- 1. Energetic..... Yes 2. Innovative..... Yes
- 3. Familiar..... Yes
- 4. Consistent..... Yes

Yes

- 5. Reliable.....
- 6. Favorable..... Yes
- 7. Traditional..... Yes Yes
- 8. Promotable.....
- 9. Futuristic..... Yes
- 10. Creative..... Yes
- 11. Characteristic. Yes 12. Luxurious..... Yes

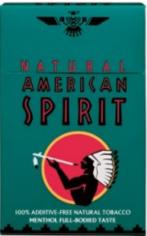
[Product Logo E12]

. Somewhat Yes	. N
. Somewhat Yes	. N

- either way leither way leither way either way either way leither way leither way either way leither way either way either way . Neither way
- . Somewhat No . No

. Somewhat No

. No



		the state of the s			
1. Energetic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
2. Innovative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
3. Familiar	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
4. Consistent	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
5. Reliable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
6. Favorable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
7. Traditional	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
8. Promotable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
9. Futuristic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
10. Creative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
11. Characteristic.	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No

12. Luxurious..... Yes

147

. Somewhat Yes

. Neither way

A5 Questionnaire (Case Study: Logo Evaluation)

Questionnaire

- Logo Evaluation -

Please, evaluate the below thirteen items given to Logo design image and by putting circle mark "o" on: (Yes), (Somewhat Yes), (Neither way), (Somewhat No), or (No) to the extent that you think..

Age _____ Years

		Log JAP			
1. Energetic 2. Innovative	Yes Yes	. Somewhat Yes . Somewhat Yes	. Neither way . Neither way	. Somewhat No . Somewhat No	. No . No
3. Familiar	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
4. Consistent	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
5. Reliable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
6. Favorable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
7. Traditional	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
8. Promotable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
9. Futuristic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
10. Creative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
11. Characteristic.	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
12. Luxurious	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
13. Global	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No

A6 Questionnaire (Case Study: Logo Mark Evaluation)

Questionnaire

- Logo Elements Evaluation -Logo Mark

Please, evaluate the below thirteen items given to logo design mark image by putting circle mark "o" on: (Yes), (Somewhat Yes), (Neither way), (Somewhat No), or (No) to the extent that you think..

Logo Mark

Age _____ Years

		/			
1. Energetic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
2. Innovative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
3. Familiar	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
4. Consistent	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
5. Reliable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
6. Favorable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
7. Traditional	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
8. Promotable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
9. Futuristic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
10. Creative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
11. Characteristic.	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
12. Luxurious	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
13. Global	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No

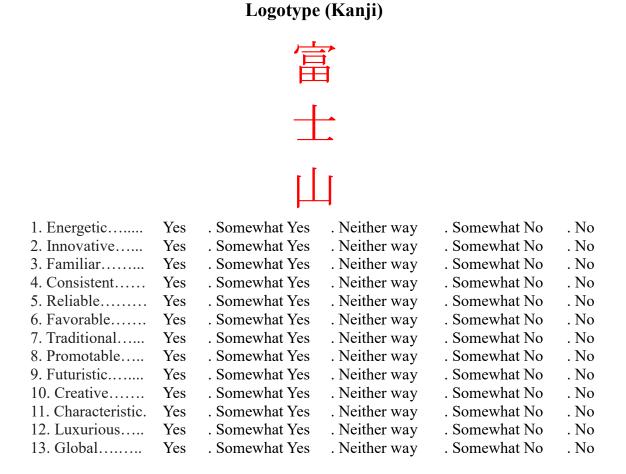
A7 Questionnaire (Case Study: Logotype "Kanji" Evaluation)

Questionnaire

- Logo Elements Evaluation -Logotype (Kanji)

Please, evaluate the below thirteen items given to logotype (Kanji) design image by putting circle mark "o" on: (Yes), (Somewhat Yes), (Neither way), (Somewhat No), or (No) to the extent that you think..

Age _____ Years



A8 Questionnaire (Case Study: Logotype "English" Evaluation)

Questionnaire

- Logo Elements Evaluation -Logotype (English)

Please, evaluate the below thirteen items given to logotype (English) design image by putting circle mark "o" on: (Yes), (Somewhat Yes), (Neither way), (Somewhat No), or (No) to the extent that you think..

Age _____ Years

Gender _____ Male, Female (M, F)

JAPAN

1. Energetic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
2. Innovative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
3. Familiar	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
4. Consistent	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
5. Reliable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
6. Favorable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
7. Traditional	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
8. Promotable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
9. Futuristic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
10. Creative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
11. Characteristic.	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
12. Luxurious	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
13. Global	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No

A9 Questionnaire (Case Study: Logotype "Background" Evaluation)

Questionnaire

- Logo Elements Evaluation -Logo Background

Please, evaluate the below thirteen items given to logo background design image by putting circle mark "o" on: (Yes), (Somewhat Yes), (Neither way), (Somewhat No), or (No) to the extent that you think..

Age _____ Years

1. Energetic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
2. Innovative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
3. Familiar	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
4. Consistent	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
5. Reliable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
6. Favorable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
7. Traditional	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
8. Promotable	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
9. Futuristic	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
10. Creative	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
11. Characteristic.	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
12. Luxurious	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No
13. Global	Yes	. Somewhat Yes	. Neither way	. Somewhat No	. No

B1 ARABIC CORPORAET LOGOS

1- FedEx

https://www.google.co.jp/search?biw=1024&bih=725&tbm=isch&sa=1&ei=ZAVkWtreAsWe8 QXSuaioDw&q=Tide+corporate+logos+in+Arabic&oq=Tide+corporate+logos+in+Arabic&gs_ l=psy-ab.3...25013.27104.0.28011.5.5.0.0.0.0.89.409.5.5.0....0...1c.1.64.psy-ab..0.0.0....0.EMz4 5ACYni0#imgrc=u-hY_iCXL-DtYM:&spf=1516504449411

2- Burger King

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3- CNN

 $\label{eq:linear} https://www.google.co.jp/search?biw=1024&bih=725&tbm=isch&sa=1&ei=VwZkWpz5EYOZ\\ 8wWZuK2gDQ&q=CNN+corporate+logo+in++Arabic+&oq=CNN+corporate+logo+in++Arabic+&gs_l=psy-ab.3...63042.76898.0.77472.23.23.0.0.0.140.2014.19j4.23.0...0...1c.1.64.psy-ab.0.0.4.451...0i7i30k1j0i8i7i30k1j0i19k1.0.esV157rckVA#imgrc=2pEc3q5K1UH8RM:&spf=1516504742111\\$

4- Subway

https://www.google.co.jp/search?biw=1024&bih=725&tbm=isch&sa=1&ei=OQZkWvGgJsr08g Xvn5TYDQ&q=Tide+Arabic+logos&oq=Tide+Arabic+logos&gs_l=psy-ab.3...21087.27630.0. 28881.7.7.0.0.0.0.114.624.5j2.7.0....0...1c.1.64.psy-ab..1.1.113...0i8i7i30k1.0.kjkfhNHrt_c#imgr c=p6LjmjQPdU4EeM:&spf=1516504663423

5- Tide

 $\label{eq:https://www.google.co.jp/search?biw=1024&bih=725&tbm=isch&sa=1&ei=GQdkWuGAA4Gr \\ 8QX57o7gAQ&q=all+Tide+corporate+logo+in++Arabic&oq=all+Tide+corporate+logo+in++A \\ rabic&gs_l=psy-ab.3...87879.88444.0.88758.4.4.0.0.0.0.99.361.4.4.0...0...1c.1.64.psy-ab..0.0.0. \\ ...0.gd2RsvnAdC0\#imgrc=JFUqONLxzvETbM:&spf=1516504947220 \\ \end{tabular}$

6- Basken Robin

https://www.google.co.jp/search?biw=1024&bih=725&tbm=isch&sa=1&ei=TwVkWp7TIYOM 8wXXmrpo&q=Basken+Robin++corporate+logos+in+Arabic&oq=Basken+Robin++corporate+ logos+in+Arabic&gs_l=psy-ab.3...9646.18509.0.19166.5.5.0.0.0.0.94.374.5.5.0...0..1c.1.64.ps y-ab..0.0.0....0.ZXnTfQBi3g0#imgrc=0lWq7WE2IXs59M:&spf=1516504420172

7- Vodafone

https://www.google.co.jp/search?biw=1024&bih=725&tbm=isch&sa=1&ei=xwRkWoTcNsSc8 QXBua1I&q=vodafone+in+Arabic+corporate+logos+in+Arabic&oq=vodafone+in+Arabic+cor porate+logos+in+Arabic&gs_l=psy-ab.3...68183.73789.0.74142.9.9.0.0.0.0.147.758.7j2.9.0...0. ..1c.1.64.psy-ab..1.0.0....0.aKahd9tXLrs#imgrc=HHH9FKAIv6n_xM:&spf=1516504339492

8- Starbucks

https://www.google.co.jp/search?q=starbucks+in+Arabic+corporate+logos+in+Arabic+with+no +girl&tbm=isch&tbs=rimg:CSd4iqthceNkIjgK57Q6VlFDDpX3cxoepAV2Uk6gjofjBWZ2cslzO ip7Kq1_1mZv3Jj8Gwsm6V2ovhD1LbLSdu2zhgSoSCQrntDpWUUMOESc77RoBVA4KKhIJl fdzGh6kBXYRpDmyrUdql_1IqEglSTqCOh-MFZhGhMHfcJVmz7CoSCXZyyXM6KnsqEVM UoidiJs13KhIJrX-Zm 1cmPwYRaM6yFB8f1IcqEgnCybpXai-EPRERub3l6VK7dyoSCUtstJ27

bOGBEQf8XnplzGUE&tbo=u&sa=X&ved=0ahUKEwjS1u3MiujYAhUGNrwKHYk-BRAQ9C 8IHA&biw=1024&bih=725&dpr=1.25#imgrc=9B11F2zfG973DM:&spf=1516504264026

9- Coca Cola

https://www.google.co.jp/search?biw=1024&bih=725&tbm=isch&sa=1&ei=EARkWpTqNsWf 8QWxiLeACQ&q=Coca+Cola+in+Arabic+corporate+logos+in+Arabic&oq=Coca+Cola+in+Ar abic+corporate+logos+in+Arabic&gs_l=psy-ab.3...46216.53544.0.54192.20.20.0.0.0.0.170.175 7.16j4.20.0...0...1c.1.64.psy-ab..0.0.0...0.yrG_773ZFtU#imgrc=ROz4vIFCwZD9gM:&spf=15 16504136356

10- Adidas

https://www.google.co.jp/search?biw=1024&bih=725&tbm=isch&sa=1&ei=tANkWrHQMYP2 8AW7tJrIAg&q=adidas+corporate+logos+in+Arabic&oq=adidas+corporate+logos+in+Arabic& gs_l=psy-ab.3...88165.90426.0.90790.10.10.0.0.0.0.111.826.8j2.10.0...0.1c.1.64.psy-ab..0.0.0. ...0.TnoGmU2ULDs#imgrc=Ajf9xi0SNbfmVM:&spf=1516504081026

11- AL yaum

https://www.google.co.jp/search?biw=1024&bih=725&tbm=isch&sa=1&ei=MgxkWrvxDIut8Q W6mrKYAg&q=%D8%B5%D8%AD%D9%8A%D9%81%D8%A9+%D8%A7%D9%84%D9 %8A%D9%88%D9%85&oq=%D8%B5%D8%AD%D9%8A%D9%81%D8%A9+%D8%A7% D9%84%D9%8A%D9%88%D9%85&gs_1=psy-ab.3...0.0.1.282.0.0.0.0.0.0.0.0.0.0...1c..64. psy-ab..0.0.0....0.AcZTERhnIz4#imgrc=J27ypo9vfuolTM:&spf=1516506290511

12- Al Arab

https://www.google.co.jp/search?authuser=1&tbm=isch&q=Al+Arab+Newspaper+logos&spell =1&sa=X&ved=0ahUKEwi-nYy7lOjYAhVDfrwKHbPLDbQQvwUIOygA&biw=1024&bih=7 25&dpr=1.25#imgdii=3ozSQ1oszM6bLM:&imgrc=W6ZIqDcp7BnJPM:&spf=1516506915739

13- Braj Al bait

https://www.google.co.jp/search?authuser=1&biw=1024&bih=725&tbm=isch&sa=1&ei=rw9k WpeTHYr08gXtpJLoBg&q=Logo+abraj+al+bait&oq=Logo+abraj+al+bait&gs_l=psy-ab.3...30 98.3946.0.4701.5.5.0.0.0.0.125.516.2j3.5.0....0...1c.1.64.psy-ab..1.2.229...0i13k1.0.B5uWw0F7 4c4#imgrc=5yWQM T94 9hFM:&spf=1516507061227

14- Salama

https://www.google.co.jp/search?authuser=1&biw=1024&bih=725&tbm=isch&sa=1&ei=CRBk WsSLC4S30ASux4PoCA&q=Salam+insurance+logo&oq=Salam+insurance+logo&gs_l=psy-a b.3...5763.7744.0.9235.9.9.0.0.0.0.107.653.7j1.8.0....0...1c.1.64.psy-ab..1.0.0....0.i_H8ptlZrrA#i mgrc=HihSwOX3pUMNXM:&spf=1516507155580

15- Ibdah AL Khalij

https://www.google.com/search?q=%D9%84%D9%88%D8%BA%D9%88+%D9%85%D8%B7 %D8%A7%D8%B9%D9%85+%D8%B9%D8%B1%D8%A8%D9%8A%D8%A9+%D8%A7% D8%A8%D8%AF%D8%A7%D8%B9+%D8%A7%D9%84%D8%AE%D9%84%D9%8A%D8 %AC&dcr=0&source=lnms&tbm=isch&sa=X&ved=0ahUKEwitwY7YmOjYAhUIu7wKHYer B8EQ_AUICigB&biw=1024&bih=725&dpr=1.25#imgrc=dIgzJmsysuqfdM:&spf=1516508045 196

B2 ENGLISH CORPORAET LOGOS

1- FedEx

 $\label{eq:https://www.google.co.jp/search?biw=1024&bih=725&tbm=isch&sa=1&ei=qfpjWpyEJoKW8gWq4LXAAw&q=fedex+corporate+logos&oq=fedex+corporate+logos&gs_l=psy-ab.3...49129.52079.0.52310.7.7.0.0.0.0.127.656.4j3.7.0...0...1c.1.64.psy-ab..0.3.330...0i19k1.0.DmOab7jT6og#imgrc=4rKQvmDddVFmgM:&spf=1516501727410$

2- Burger King

 $\label{eq:https://www.google.co.jp/search?biw=1024&bih=725&tbm=isch&sa=1&ei=3_pjWpSIEoOQ8\\ wXS7r3YDQ&q=burger+king+corporate+logos&oq=burger+king+corporate+logos&gs_l=psy-ab.3...165440.169572.0.171712.11.11.0.0.0.167.950.10j1.11.0...0...1c.1.64.psy-ab..0.2.189...0\\ i7i30k1j0i7i5i30k1j0i8i7i30k1.0.Do2sy6Cy0N8#imgrc=PwLm7NDOzDfEFM:&spf=15165019\\ 00357 \\ \end{tabular}$

3- CNN

 $\label{eq:https://www.google.co.jp/search?biw=1024&bih=725&tbm=isch&sa=1&ei=qfpjWpyEJoKW8g\\ Wq4LXAAw&q=CNN+corporate+logos&oq=CNN+corporate+logos&gs_l=psy-ab.3...6852.86\\ 75.0.8884.4.4.0.0.0.0.105.351.3j1.4.0...0.1c.1.64.psy-ab..0.1.103...0i19k1.0.OIyZPf5hNfo#im grc=AS1mqkbYYrZC6M:&spf=1516502632199\\ \end{tabular}$

4- Subway

https://www.google.co.jp/search?biw=1024&bih=725&tbm=isch&sa=1&ei=aP5jWp6DBYn48 QWjz5GYCw&q=Subway+corporate+logos&oq=Subway+corporate+logos&gs_l=psy-ab.3...11 0381.114120.0.115318.6.6.0.0.0.0.167.615.3j3.6.0....0...1c.1.64.psy-ab..0.3.364...0i7i30k1j0i7i5 i30k1j0i8i7i30k1j0i8i13i30k1.0.kd9Bo8_6pec#imgrc=vcxserLJAVZjKM:&spf=151650274884 4

5- Tide

 $\label{eq:https://www.google.co.jp/search?biw=1024&bih=725&tbm=isch&sa=1&ei=3P5jWsSRLMr98gXLx7D4BA&q=Tide+corporate+logos&oq=Tide+corporate+logos&gs_l=psy-ab.3...172405.173290.0.174303.4.4.0.0.0.95.327.4.4.0...0..1c.1.64.psy-ab.0.1.94...0i7i30k1j0i8i7i30k1.0.Go8uycTm4O8#imgrc=Ta6MlRw6xlMaUM:&spf=1516502924305$

6- Basken Robin

 $\label{eq:https://www.google.co.jp/search?biw=1024&bih=725&tbm=isch&sa=1&ei=jP9jWuaZC8rz8QXApqKYDg&q=Basken+Robin++corporate+logos&oq=Basken+Robin++corporate+logos&gs_l=psy-ab.3...74019.80283.0.81171.14.14.0.0.0.0.116.1208.12j2.14.0...0...1c.1.64.psy-ab..0.4.371...0i19k1j0i7i30k1j0i7i5i30k1j0i8i7i30k1.0.zUQekOGlDIk#imgrc=DjBnD2Cxd1N_3M:&spf=1516503006571$

7- Vodafone

 $\label{eq:linear} https://www.google.co.jp/search?biw=1024&bih=725&tbm=isch&sa=1&ei=3v9jWuG5G4318wXz2rGgBQ&q=Vodafone+Robin++corporate+logos&oq=Vodafone+Robin++corporate+logos&oq=Vodafone+Robin++corporate+logos&oq=Vodafone+Robin++corporate+logos&0.10.0.0.119.752.7j2.9.0...0..1c.1.64.psy-ab.1.0.0.0.0.0.11Ec8a-BTQ0#imgrc=fQcptBmK-ti24M:&spf=1516503507691$

8- Starbucks

https://www.google.co.jp/search?biw=1024&bih=725&tbm=isch&sa=1&ei=0wFkWrvEIoTy8Q Wr_oTgBA&q=starbucks++corporate+logos&oq=starbucks++corporate+logos&gs_l=psy-ab.3. ..58661.64516.0.64943.11.10.1.0.0.0.117.861.9j1.10.0....0...1c.1.64.psy-ab..1.1.94...0i7i30k1j0i 7i5i30k1.0.7cebMeNwlYU#imgrc=QNoSHbzPpKtLoM:&spf=1516503574225

9- Coca Cola

 $\label{eq:https://www.google.co.jp/search?biw=1024&bih=725&tbm=isch&sa=1&ei=FgJkWqP3BcGj8A\\ W0wJSoAw&q=coca+cola+corporate+logos&oq=coca+cola+corporate+logos&gs_l=psy-ab.3...\\ 308263.311013.0.312292.9.9.0.0.0.0.94.738.9.9.0...0..1c.1.64.psy-ab.0.2.187...0i7i30k1j0i8i7i\\ 30k1.0.Tn1tgbfrsqY#imgrc=o-__Nm8divi4PM:&spf=1516503887765\\ \end{tabular}$

10- Adidas

 $\label{eq:linear} https://www.google.co.jp/search?biw=1024&bih=725&tbm=isch&sa=1&ei=TwNkWpzuJsP88\\ QWzl7egCw&q=adidas+corporate+logos&oq=adidas+corporate+logos&gs_l=psy-ab.3...96864.\\ 98601.0.100017.6.6.0.0.0.0.104.494.5j1.6.0...0...1c.1.64.psy-ab..0.1.102...0i7i30k1j0i8i7i30k1.\\ 0.CaNHoVvhfQ0#imgrc=Sr1ZDhAs7zPtrM:&spf=1516503988940\\ \end{tabular}$

B3 ARABIC & ENGLISH CORPORATE LOGOS

1- Al Arabia

 $\label{eq:https://www.google.com/search?dcr=0&biw=1024&bih=725&tbm=isch&sa=1&ei=jRNkWoqj A4P78gWTrJyQDA&q=al+arabia&oq=al+arabia&gs_l=psy-ab.3..0i19k113j0i10i19k1j0i19k114 .45565.53405.0.54657.10.9.0.1.1.0.158.961.0j8.9.0....0...1c.1.64.psy-ab..0.9.973.0..0j0i4k1j0i4i 10k1j0i30k1.70.tKvXhctnI7w#imgdii=v29OaQX2WSWs1M:&imgrc=Bt6Akc9Hn0rXQM:&sp f=1516508101186$

2- Etisalat

 $\label{eq:https://www.google.com/search?dcr=0&biw=1024&bih=725&tbm=isch&sa=1&ei=xRNkWuvUAsOk8QWs1o3gBg&q=etisalat+logo&oq=etisalat&gs_l=psy-ab.1.1.0j0i30k117.51844.56077. 0.59338.9.6.0.3.3.0.131.523.2j3.6.0...0..1c.1.64.psy-ab..0.8.573.0..0i4k1.60.6EswpMwpKsY#imgrc=vRHFxQ6UIshViM:&spf=1516508161899$

3- Saudi Aramco

https://www.google.com/search?dcr=0&biw=1024&bih=725&tbm=isch&sa=1&ei=ARRkWoS DLoTO8wX01aHoDw&q=saudi+aramco&oq=saudi+ara&gs_l=psy-ab.1.1.0l7j0i30k1.25934.2 7693.0.31170.9.9.0.0.0.0.134.965.5j4.9.0...0..1c.1.64.psy-ab..0.9.960...0i4k1.0.v1SdIf1wc_s#i mgrc=Vcaevl bG7qOGM:&spf=1516508194174

4- Mobaily

https://www.google.com/search?dcr=0&biw=1024&bih=725&tbm=isch&sa=1&ei=IhRkWrz8C 8rS8wWNopvoDw&q=mobaily&oq=mobaily&gs_l=psy-ab.3..0i19k118.27696.30756.0.32741. 7.7.0.0.0.0.109.670.4j3.7.0....0...1c.1.64.psy-ab..0.7.665...0j0i4k1j0i13k1.0.mTy2uyjNASQ#img rc=Oot1h6SMXeS3ZM:&spf=1516508228353

5- Dubai Investement

 $\label{eq:https://www.google.com/search?dcr=0&biw=1024&bih=725&tbm=isch&sa=1&ei=RBRkWrnu DNTM8wXIjYeIBg&q=daubai+investmaent&oq=daubai+investmaent&gs_l=psy-ab.3..0i19k11 \\ 8.19309.24814.0.25257.18.18.0.0.0.0.131.1847.7j11.18.0...0...1c.1.64.psy-ab..0.17.1733...0j0i4 \\ k1j0i30k1j0i5i30k1j0i13k1j0i13i30k1.0.okDzVbGQVDM#imgrc=oAFFdeYz8Jvy3M:&spf=15 \\ 16508254858 \\ \end{tabular}$

6- Kazablo

 $\label{eq:https://www.google.com/search?dcr=0&biw=1024&bih=725&tbm=isch&sa=1&ei=XhRkWtDr\\ K8iA8QX8_p6ACQ&q=kazablo+restaurant&oq=Kazablo&gs_l=psy-ab.1.0.0i30k1.24433.2773\\ 7.0.30854.8.8.0.0.0.0.111.673.4j3.8.0...0...1c.1.64.psy-ab..0.7.667.0..0i4k1j0i19k1j0i30i19k1.6\\ 5.uMy0FkGDAkc\#imgrc=F_gP6pTbxXtIsM:&spf=1516508286722 \\ \end{tabular}$

7- Dubai Media

 $\label{eq:https://www.google.com/search?dcr=0&biw=1024&bih=725&tbm=isch&sa=1&ei=fhRkWoGxI 4yk8AXgnZaQBA&q=Dubai+media+Inc&oq=Dubai+media+Inc&gs_l=psy-ab.3..0i19k112j0i3 0i19k1.23498.29383.0.29800.15.11.0.4.4.0.159.1147.7j4.11.0....0...1c.1.64.psy-ab..0.15.1215...0 j0i4k1j0i30k1.0.gSTp2qGr-Q8#imgrc=l_4FapFGrhWsxM:&spf=1516508317649$

B4 JAPANESE CORPORATE LOGOS

1- Nitori

https://www.google.co.jp/search?tbm=isch&q=%E3%83%8B%E3%83%88%E3%83%AA+cor porate+logo&spell=1&sa=X&ved=0ahUKEwiBwMCojujYAhXIE7wKHXMOAM4QBQgjKA A&biw=1024&bih=725&dpr=1.25#imgrc=B3JrgUNVcXdf0M:&spf=1516505260159

2- Hachi Ju Ni Bank

3- Esute

https://www.google.co.jp/search?biw=1024&bih=725&tbm=isch&sa=1&ei=4whkWvHzLYS18 QWUiILABQ&q=%E3%82%A8%E3%82%B9%E3%83%86%E3%83%BC&oq=%E3%82%A 8%E3%82%B9%E3%83%86%E3%83%BC&gs_l=psy-ab.3..0l8.97612.106412.0.107625.9.9.0. 0.0.0.131.808.5j3.9.0....0...1c.1j4.64.psy-ab..1.7.728.0..0i4k1.73.YQMuCqlsrL8#imgrc=iPEzXn mQrqBtnM:&spf=1516505424553

3- Asahi

https://www.google.co.jp/search?biw=1024&bih=725&tbm=isch&sa=1&ei=4whkWvHzLYS18 QWUiILABQ&q=%E6%9C%9D%E6%97%A5%E3%80%80%E3%83%AD%E3%82%B4&oq =%E6%9C%9D%E6%97%A5%E3%80%80%E3%83%AD%E3%82%B4&gs_l=psy-ab.3..0.43 60.9428.0.10069.12.12.0.0.0.123.1071.10j2.12.0...0...1c.1j4.64.psy-ab..0.12.1068...0i4k1j0i4i 10k1j0i4i24k1.0.hAshzYg0b3Y#imgrc=uTJpgoKPfWYuWM:&spf=1516505580446

B5 JAPANESE & ENGLISH CORPORATE LOGOS

1- Kagome

https://www.google.co.jp/search?biw=1024&bih=725&tbm=isch&sa=1&ei=7AlkWqGmE4mL 8wWC9LagCA&q=%E3%82%AB%E3%82%B4%E3%83%A1&oq=%E3%82%AB%E3%82 %B4%E3%83%A1&gs_l=psy-ab.3..0l6j0i4k112.235459.240974.0.242764.8.8.0.0.0.0.103.649.5 j2.8.0....0...1c.1j4.64.psy-ab..0.7.642.0...63.eIm2sKg-O1I#imgrc=r8si11iJ5ikyvM:&spf=151650 5824425

2- Yamato

https://www.google.co.jp/search?biw=1024&bih=725&tbm=isch&sa=1&ei=7AlkWqGmE4mL 8wWC9LagCA&q=Yamato+transport%E3%80%80logo&oq=Yamato+transport%E3%80%80lo go&gs_l=psy-ab.3..0i19k1.3574.16354.0.17188.27.17.2.8.8.0.123.1574.10j6.17.0....0...1c.1j4.6 4.psy-ab..0.24.1644.0..0j0i4k1j0i30k1j0i30i19k1j0i8i30i19k1.62.duOX4LF-Y8M#imgrc=ebfqC CIPWHToxM:&spf=1516505983806

3- Meiji

https://www.google.co.jp/search?biw=1024&bih=725&tbm=isch&sa=1&ei=fwtkWvO0KYSk8 QW3qo3gBQ&q=meiji+logo&oq=meiji+logo&gs_l=psy-ab.3..0j0i30k112j0i8i30k1j0i5i30k1.8 1750.85291.0.85692.10.10.0.0.0.165.984.7j3.10.0...0..1c.1.64.psy-ab..0.10.978...0i4k1.0.1Cn G9zI24Gc#imgrc=Sl-tmPLaPWkpdM:&spf=1516506070735

4- House

https://www.google.co.jp/search?biw=1024&bih=725&tbm=isch&sa=1&ei=1gtkWtHKJIuG8w XngZK4Dw&q=House+%E3%83%AD%E3%82%B4&oq=House+%E3%83%AD%E3%82%B 4&gs_l=psy-ab.3..0i5i30k1.42061.47413.0.48341.11.11.0.0.0.0.122.1041.9j2.11.0...0...1c.1j4.6 4.psy-ab..0.10.952...0j0i4k1j0i30k1j0i4i24k1j0i13i5i30k1.0.ET7wtffXpOo#imgrc=ZyNiuEEIn QzYnM:&spf=1516506120324

5- Kao

https://www.google.co.jp/search?biw=1024&bih=725&tbm=isch&sa=1&ei=CAxkWujfC4mX8 wXAmJPABg&q=Kao&oq=Kao&gs_l=psy-ab.3..0i4k118.38703.39035.0.40829.3.3.0.0.0.0109 .197.1j1.2.0....0...1c.1j4.64.psy-ab..1.2.195....0.-JNs0ClcfBA#imgrc=DgMnUamTV5LWUM:& spf=1516506162346

B6 ARABIC LOGOTYPE PRODUCTS

1- Dish washer liquid

https://www.google.com/search?biw=1024&bih=725&tbm=isch&sa=1&ei=VV5kWpWdMsOs0AS RhIOgBQ&q=Arabic+dish+washer+liquid+NAD+ultra&oq=Arabic+dish+washer+liquid+NAD+ult ra&gs_l=psy-ab.3...33872.38483.0.39315.10.10.0.0.0.0.112.891.7j3.10.0...0...1c.1.64.psy-ab..0.0.0. ..0.ZweOdUyhfLs#imgrc=-5cMLUKRSsL-6M:&spf=1516527230553

2- Glass Liquid Cleaner

 $\label{eq:https://www.google.com/search?biw=1024&bih=725&tbm=isch&sa=1&ei=B1pkWurVDYnJ0A\\ TekI2oBg&q=+%D8%A7%D9%84%D8%B9%D9%85%D9%84%D8%A7%D9%82+%D9%85%D9%86%D8%B8%D9%81+%D8%A7%D9%84%D8%B2%D8%AC%D8%A7%D8%AC& oq=+%D8%A7%D9%84%D8%B9%D9%85%D9%84%D8%A7%D9%82+%D9%85%D9%86%D8%B8%D9%81+%D8%A7%D9%84%D8%B2%D8%AC%D8%A7%D8%AC&gs_l=psy-a b.3...28087.40412.0.41637.8.8.0.0.0.140.771.5j3.8.0...0..1c.1.64.psy-ab..0.3.357...0i30k1j0i8 i30k1.0.wbzbr6otf8k#imgrc=O3OojMTwf5ApnM:&spf=1516526130307\\ \end{tabular}$

3- Laundry Detergent

 $\label{eq:https://www.google.com/search?biw=1024&bih=725&tbm=isch&sa=1&ei=glZkWte4JcPh0gT-uq3\\ ABg&q=&D8&A8&D8&B4&D8&B1&D9&85&D8&B3&D8&AD&D9&88&D9&82\\ +&D9&85&D9&86&D8&B8&D9&81&eq=&D8&A8&D8&B1&D9&85&D9&85&D9&85&D9&85&D9&86&D8&B8&D9&85&D9&85&D9&86&D8&B8&D9&85&D9&86&D8&B8&D9&85&D9&86&D8&B8&D9&81&egs_1=psy-ab.12...21\\ 6038.267697.0.270143.35.27.8.0.0.0.178.2457.17j8.27.0...0...1c.1.64.psy-ab..0.18.1446.0..0j0i4k1j0\\ i1k1j0i30k1j0i19k1j0i5i30k1j0i30i19k1j0i8i30i19k1j0i5i30i19k1.64.L_Vm_3Fjo50&#imgrc=99tLf-L\\ 6S64U8M:&spf=1516525458232 \\ \end{tabular}$

4- Dish Washer Detergent

https://www.google.com/search?biw=1024&bih=725&tbm=isch&sa=1&ei=glZkWte4JcPh0gTuq3ABg&q=%D8%A8%D8%B4%D8%B1%D9%89+%D9%85%D8%B3%D8%AD%D9%88 %D9%82+%D9%85%D9%86%D8%B8%D9%81&oq=%D8%A8%D8%B4%D8%B1%D9%89 +%D9%85%D8%B3%D8%AD%D9%88%D9%82+%D9%85%D9%86%D8%B8%D9%81&gs _l=psy-ab.12...216038.267697.0.270143.35.27.8.0.0.0.178.2457.17j8.27.0....0...1c.1.64.psy-ab.. 0.18.1446.0..0j0i4k1j0i1k1j0i30k1j0i19k1j0i5i30k1j0i30i19k1j0i8i30i19k1j0i5i30i19k1.64.L_ Vm 3Fjo50#imgrc=99tLf-L6S64U8M:&spf=1516525458232

5- Orange Juice Bottle

 $\label{eq:https://www.google.com/search?biw=1024&bih=725&tbm=isch&sa=1&ei=BFVkWtbTCsia8QXQ3 rmQBA&q=%D8%B9%D8%B5%D9%8A%D8%B1+%D8%A7%D9%84%D8%B1%D8%A8%D9 %8A%D8%B9+%D8%A8%D8%B1%D8%AA%D9%82%D8%A7%D9%84&oq=%D8%A7%D9% 84%D8%B1%D8%A8%D8%B9+%D8%A8%D8%B1&gs_l=psy-ab.1.1.0i19k1j0i5i30i19 k1j0i8i30i19k1.345234.377275.0.381292.20.16.4.0.0.0.192.1792.0j14.16.0....0...1c.1.64.psy-ab..0.1 7.1800.0..0j0i4k1j0i30k1j0i13i30i19k1.59.r0i4tI3llj0#imgrc=9yjc3dv5S9G63M:&spf=15165251868 13$

6- Perfume Bottle

https://www.google.com/search?q=%D8%B9%D8%B7%D9%88%D8%B1%D8%A7%D8%AA+%D8%B9%D8%B1%D8%A8%D9%8A%D9%87&tbm=isch&tbs=rimg:CXoEKyoa70IfljjigzcpnVA2DjUCn7Ia8vc4b_1v6uTLa2W4P_16vzFpxzhIDFzKAIuv95Pt67hMqFwMIDVyZnFV2jPCoSCeKDNymdUDYOETQaOvfCjx0zKhIJNQKfshry9zgRShrMNVPUZdgqEglv-_1q5MtrZbhFAGiyZ0tj3DioSCQ_1_1q_1MWnHOEEax-qNYY84MZKhIJgMXMoAi6_13kRPF3-GCXTkLMqEgk-3ruEyoXAwhHatTS0RxGFaCoSCQNXJmcVXaM8EeP1R2zZ5ZzW&tbo=u&sa=X&ved=0ahUKEwjdwaaP1-jYAhWJurwKHWI6BMAQ9C8IHA&biw=1024&bih=725&dpr=1.25#imgrc=egQrKhrvQh8I3M:&spf=1516524804375

7- Soap Bar

 $\label{eq:https://www.google.com/search?biw=1024&bih=725&tbm=isch&sa=1&ei=dFBkWveQG8ix8QWGr7-YCQ&q=%D8%B5%D8%A7%D8%A8%D9%88%D9%86+%D8%B3%D9%88%D9%84%D9%81%D8%B1+&oq=%D8%B5%D8%A7%D8%A8%D9%88%D9%86+%D8%B3%D9%88%D9%84%D9%81%D8%B1+&gs_l=psy-ab.12...7967.45091.0.50297.31.22.9.0.0.0.138.1937.17j4.22.0...0..1c.1.64.psy-ab.1.9.620.0..0j0i1k1j0i30k1j0i19k1j0i10i19k1.68.g_G626hkaGg#imgrc=Q6UbXufpmiYkNM:&spf=1516523687957$

8- Beer Bottle

https://www.google.com/search?biw=1024&bih=725&tbm=isch&sa=1&ei=CFBkWuKkKoP88 QXdmL_QCg&q=moussy+beer&oq=moussy+beer&gs_l=psy-ab.3..0i19k115j0i30i19k112.5202 .6132.0.6949.5.5.0.0.0.0.291.522.1j1j1.3.0....0...1c.1.64.psy-ab..2.3.519...0j0i4k1.0.5nccicEcC_ 0#imgrc=r95oEpMPJnNzsM:&spf=1516523536989

9- Biscuits Case

https://www.google.com/search?biw=1024&bih=725&tbm=isch&sa=1&ei=4DFkWuDgEMXL0ASi 070Q&q=neo+biscuits&oq=neo+bisc&gs_l=psy-ab.3.0.0i19k1j0i30i19k1.7210183.7217824.0.7222 139.9.9.0.0.0.0.111.815.4j4.9.0....0...1c.1.64.psy-ab..0.8.810.0..0j0i4k1j0i30k1j0i24k1j0i5i30k1j0i4i 24k1.76.PHrn1GcWMtg#imgrc=SVYLHMkNJBGuVM:&spf=1516523031934

10- Pineapple can

https://www.google.com/search?biw=1024&bih=725&tbm=isch&sa=1&ei=1jFkWp-HJYq40gTDw ZrACA&q=+%D9%85%D8%B9%D9%84%D8%A8%D8%A7%D8%AA+%D8%B4%D8%B1%D 8%A7%D8%A6%D8%AD+%D8%A3%D9%86%D8%A7%D9%86%D8%A7%D8%B3&oq=+%D 9%85%D8%B9%D9%84%D8%A8%D8%A7%D8%AA+%D8%B4%D8%B1%D8%A7%D8%A6 %D8%AD+%D8%A3%D9%86%D8%A7%D9%86%D8%A7%D8%B4%D8%B1%D8%A7%D8%A6 %D8%AD+%D8%A3%D9%86%D8%A7%D9%86%D8%A7%D8%B3&gs_l=psy-ab.3...7061.7061 .0.8337.1.1.0.0.0.0.68.68.1.1.0....0...1c.1.64.psy-ab..0.0.0....0.JCsuVTsSIQw#imgdii=e4JD4uEUZB O8ZM:&imgrc=MwvdPe57lbqU9M:&spf=1516515808445

11- Toilette paper Package

 $\label{eq:https://www.google.com/search?biw=1024&bih=725&tbm=isch&sa=1&ei=mF9kWoqcOsmy0gSX8JH4Ag&q=cottonelle+clean+care+toilet+paper&oq=cottonelle+clean+care&gs_l=psy-ab.1.1.0i19k113j0i30i19k1.6502.10662.0.13504.15.9.0.6.6.0.124.912.6j3.9.0...0.1c.1.64.psy-ab..0.15.1008...0i8i30i19k1.0.wmou19M7nxk#imgrc=OPv9u7jP-ryGMM:&spf=1516527527795$

12- Cigarette box

https://www.google.com/search?biw=1024&bih=725&tbm=isch&sa=1&ei=my5kWuPzM4GB0 QSqvYPwAg&q=mild+seven+D-spec&oq=mild+seven+D-spec&gs_l=psy-ab.3...33598.38635. 0.39721.7.7.0.0.0.0.106.606.5j2.7.0....0...1c.1.64.psy-ab..0.2.189...0j0i30k1j0i4i24k1.0.5T-GL9s jNvc#imgrc=uiJkjgCOstNt8M:&spf=1516515012923

B 7 ENGLISH LOGOTYPE PRODUCTS

1- Dish washer liquid

https://www.google.com/search?biw=1024&bih=725&tbm=isch&sa=1&ei=vmBkWsb_J4qp0A Tfh5CQBQ&q=ajax+cleaner&oq=ajax+cleaner&gs_l=psy-ab.3..0i19k118.95642.102540.0.1055 14.13.10.0.3.3.0.116.917.3j6.10.0....0...1c.1.64.psy-ab..0.12.956.0..0j0i4k1j0i4i10k1j0i30k1.64. gDiyeUJlnfA#imgdii=4OkhqQuPTjWF-M:&imgrc=GEnBzizEZwOTQM:&spf=151652791383 3

2- Glass Liquid Cleaner

https://www.google.com/search?biw=1024&bih=725&tbm=isch&sa=1&ei=KWJkWtq7Acnz8Q Xws4_4Ag&q=windex+glass+cleaner&oq=windex+glass+cleaner&gs_l=psy-ab.1.1.0i19k112j0 i8i30i19k113.285212.292149.0.295661.20.20.0.0.0.123.1937.15j5.20.0....0...1c.1.64.psy-ab..0. 20.1928...0j0i4k1j0i30k1j0i30i19k1j0i5i30i19k1j0i8i13i30i19k1.0.01AYahvKACU#imgrc=fFY 50R0Ry-ySCM:&spf=1516528466255

3- Laundry Detergent

https://www.google.com/search?biw=1024&bih=725&tbm=isch&sa=1&ei=vGFkWqGxAoia8Q XdwoHwBw&q=american+fresh+luandry+detergent&oq=american+fresh+luandry+detergent& gs_l=psy-ab.3...52156.60062.0.60425.11.11.0.0.0.102.999.10j1.11.0....0...1c.1.64.psy-ab..0.0. 0....0.KiUPeyPLxrw#imgdii=vFdHwlBee0rRgM:&imgrc=0mNoxkwnGdfuVM:&spf=1516528 169233

4- Dish Washer Detergent

https://www.google.com/search?biw=1024&bih=725&tbm=isch&sa=1&ei=UmNkWsrKAoHa0 ASlxoPgCg&q=cascade+dishwasher+detergent&oq=cascade+detergent+&gs_l=psy-ab.1.3.0i19 k1j0i30i19k112j0i8i30i19k115.120990.132900.0.137328.18.18.0.0.0.0.178.2014.6j12.18.0...0... lc.1.64.psy-ab..0.18.2004...0j0i4k1j0i30k1j0i5i30i19k1.0.8fqc1x-Ocpw#imgrc=N9TaPY3evR3 cKM:&spf=1516528604727

5- Orange Juice Bottle

 $\label{eq:https://www.google.com/search?biw=1024&bih=725&tbm=isch&sa=1&ei=3GNkWpKsH8Km\\ 8QWU8JPACg&q=tropicana+orange+juice&oq=tropican+orange+&gs_l=psy-ab.1.0.0i19k118.\\ 95541.102560.0.104928.17.16.0.1.1.0.130.1517.7j8.16.0...0..1c.1.64.psy-ab.0.14.1338.0..0j0i\\ 4k1j0i30k1j0i30i19k1j0i13k1j0i13i30k1.78.mtQuH_GWz-Q#imgrc=CPxQSuiI0BxhIM:&spf=1516528710929\\ \end{tabular}$

6- Perfume Bottle

 $\label{eq:https://www.google.com/search?biw=1024&bih=725&tbm=isch&sa=1&ei=pWZkWrOsNYK10\\ AT39ZbABw&q=si+perfume+giorgio+armani&oq=SI+Perfume+glorgio&gs_l=psy-ab.1.0.0i19\\ k1j0i13i30i19k1j0i8i13i30i19k116.2395136.2451591.0.2456649.41.24.15.2.2.0.156.2388.10j13.24.0...0...1c.1.64.psy-ab..0.29.2054.0..0j0i4k1j0i30k1j0i13i5i30k1j0i8i13i30k1j0i30i19k1j0i5i3\\ 0i19k1j0i8i30i19k1.67.isdQsV_SQlg#imgrc=pCzfaWofM_8jpM:&spf=1516531775970\\ \end{tabular}$

7- Soap Bar

https://www.google.com/search?tbm=isch&q=Lever+soap&spell=1&sa=X&ved=0ahUKEwim8 LeZ5ujYAhVJULwKHXQADPoQBQgjKAA&biw=1024&bih=725&dpr=1.25#imgdii=YrhBQ UL0iknqRM:&imgrc=Q53zikxJgU58EM:&spf=1516528850470

8- Beer Bottle

https://www.google.com/search?biw=1024&bih=725&tbm=isch&sa=1&ei=0mRkWtjID8aV8w

 $X3252wAg\&q=summer+love+beer\&oq=summer+love+beer\&gs_l=psy-ab.3..0i19k1.114280.12\\0011.0.120258.18.14.1.3.3.0.123.1440.7j7.14.0...0...1c.1.64.psy-ab..0.18.1510...0j0i4k1j0i30k1\\j0i8i30i19k1.0.f736DwP4kGs\#imgrc=MBydIFo5DRL7FM:&spf=1516528971975$

9- Biscuits Case

https://www.google.com/search?biw=1024&bih=725&tbm=isch&sa=1&ei=x2VkWuzFJsPJ0AT UzoXgDQ&q=Orec+biscuit+package&oq=Orec+biscuit+package&gs_l=psy-ab.3...97219.1012 54.0.102165.8.8.0.0.0.113.681.7j1.8.0....0...1c.1.64.psy-ab..0.0.0....0.DLVWcLXZj7M#imgrc =Nvu57xtLthgjRM:&spf=1516529199098

10- Pineapple can

 $\label{eq:https://www.google.com/search?biw=1024&bih=725&tbm=isch&sa=1&ei=LmZkWsrxNYG18\\ QWiyL7oBg&q=Tropic+Isle+sliced+pineapple&oq=Tropic+Isle+sliced+pineapple&gs_l=psy-a\\ b.3...94073.117345.0.117789.29.27.0.2.2.0.146.2458.17j9.27.0...0...1c.1.64.psy-ab..0.12.1159.0\\ ...0j0i4k1j0i30k1j0i19k1.66.VDohLNyMoCg#imgrc=OSzdXJRyg0DyQM:&spf=151652931809\\ 1$

11- Toilette paper Package

12- Cigarette box

https://www.google.com/search?q=american+spirit+smoke&tbm=isch&tbs=rimg:Cd0RsK6Hcc x_1Ijgci4DJwB6WD4c-_1ab4Vwy2zGSa-4x9pABG3VFDRZiAMXZU0GxngMO6oWgKJb8q hoC64Nx_1xe5TwyoSCRyLgMnAHpYPESA_1ylt0n6zGKhIJhz79pvhXDLYRiLyuDUezPc4q EgnMZJr7jH2kABHwcE5f3XnbKioSCUbdUUNFmIAxEURCxZhcmrebKhIJdlTQbGeAw7oRt SVrG9PyK8QqEgmhaAolvyqGgBF6017p-7BN4CoSCbrg3H_1F7lPDEQmiTSeCZTZH&tbo=u &sa=X&ved=0ahUKEwjtrJWo4ujYAhXIULwKHe29B0kQ9C8IHA&biw=1024&bih=725&dpr =1.25#imgrc=uuDcf8XuU8PxsM:&spf=1516527806867

B8 JAPANESE LOGOTYPE PRODUCTS

1- Dish washer liquid

https://www.google.com/search?dcr=0&biw=1024&bih=725&tbm=isch&sa=1&ei=xyBkWor7A YGe0gT7uJKgCA&q=%E3%83%81%E3%83%BC%E3%83%A3%E3%83%9F%E3%83%BC %E3%80%80&oq=%E3%83%81%E3%83%BC%E3%83%A3%E3%83%9F%E3%83%BC%E 3%80%80&gs_l=psy-ab.3..0i13k118.23699.33518.0.34422.2.2.0.0.0.0.100.190.1j1.2.0....0...1c.4 .64.psy-ab..0.2.189....0.Dvk4LCXjaQQ#imgrc=4udJvwVz_4hQoM:&spf=1516511466886

2- Glass Liquid Cleaner

 $\label{eq:https://www.google.com/search?dcr=0&biw=1024&bih=725&tbm=isch&sa=1&ei=myFkWtXH Fojp0ASQhbbgBw&q=%E3%80%80%E3%82%AC%E3%83%A9%E3%82%B9%E3%80%8D %E3%83%9E%E3%83%E3%82%B8%E3%82%AF%E3%83%AA%E3%83%B3&cq=%E 3%80%80%E3%82%AC%E3%83%A9%E3%82%B9%E3%80%8D%E3%83%9E%E3%83%A9%E3%82%B9%E3%80%8D%E3%83%9E%E3%83%AA%E3%83%B3&gs_1=psy-ab.3...0.0.1.864.0.0.0.0. 0.0.0.0.0.0.0.0...0...1c..64.psy-ab..0.0.0....0.83vbqibhDdY#imgrc=t_Ns8HOB6QpAiM:&spf=1516 511666381 \\ \end{tabular}$

3- Laundry Detergent

https://www.google.com/search?dcr=0&biw=1024&bih=725&tbm=isch&sa=1&ei=siFkWtTnD YGZ8QX-y5bAAQ&q=%E3%83%88%E3%83%83%E3%83%97&oq=%E3%83%88%E3%83 %83%E3%83%97&gs_l=psy-ab.3..018.321150.323882.0.326341.6.6.0.0.0.0.155.624.4j2.6.0....0 ...1c.1j4.64.psy-ab..0.6.621...0i4k1.0.CNmhZhtC28k#imgrc=TncJFNpo_SNhKM:&spf=151651 1993541

4- Dish Washer Detergent

5- Orange Juice Bottle

https://www.google.com/search?dcr=0&biw=1024&bih=725&tbm=isch&sa=1&ei=bSNkWv_n DsfQ0gSy14-ICQ&q=%E3%83%9D%E3%83%B3%E3%82%B8%E3%83%A5%E3%82%B9&coq=%E3%83%9D%E3%83%B3%E3%82%B8%E3%83%A5%E3%82%B9&gs_l=psy-ab.3.. 0i13k118.31773.35747.0.36876.10.10.0.0.0.121.886.4j5.10.0...0.1c.1j4.64.psy-ab..0.7.730.0. .0i4k1.67.We_l1kMGjdo#imgrc=lVLA0SFctmXDuM:&spf=1516512147361

16- Perfume Bottle

https://www.google.com/search?biw=1024&bih=725&tbm=isch&sa=1&ei=0ylkWqrvNsPg0gT s5p2QDg&q=dream+on+perfume&oq=dream+on+perfume&gs_l=psy-ab.3...15749.15749.0.16 078.1.1.0.0.0.090.90.1.1.0....0...1c.1.64.psy-ab..0.0.0....0.NqsC6M5nh2Y#imgrc=2NCOhBEaw meEKM:&spf=1516513765388

17- Soap Bar

https://www.google.com/search?biw=1024&bih=725&tbm=isch&sa=1&ei=hCpkWqGwAYGC 0wTf75igCg&q=%E8%8A%B1%E7%8E%8B%E7%9F%B3%E9%B9%B8&oq=%E8%8A%B 1%E7%8E%8B&gs_l=psy-ab.1.3.0l8.6350.40824.0.44106.38.31.7.0.0.0.138.2594.18j9.31.0....0 ...1c.1j4.64.psy-ab..1.30.2373.0..0i24k1j0i4k1j0i4i37k1.84.TKibHqk8CQk#imgrc=r3m2zVN-E QtawM:&spf=1516513969209

18- Beer Bottle

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19- Biscuits Case

 $\label{eq:https://www.google.com/search?biw=1024&bih=725&tbm=isch&sa=1&ei=Ny1kWpr_JcGnOA SvjZjADw&q=%E5%AF%8C%E5%A3%AB%E5%B1%B1%E3%80%80%E3%83%93%E3% 82%B9%E3%82%B1%E3%83%83%E3%83%83%E3%83%88&oq=%E5%AF%8C%E5%A3%AB%E5%B1%B1%E3%80%80%E3%83%93%E3%82%B9%E3%82%B1%E3%83%83%E3%83%83%E3%82%B9%E3%82%B1%E3%83%83%E3%83%88&gs_1 = psy-ab.3...6794.21015.0.22119.13.11.2.0.0.0.207.1140.7j3j1.11.0....0...1c.1j4.64.psy-ab..0.9.72 0...0j0i24k1j0i4i24k1.0.A0GIhwIMkiE#imgrc=rbMHjvlk6iK4eM:&spf=1516514639075 \\ \end{tabular}$

20- Pineapple can

https://www.google.com/search?biw=1024&bih=725&tbm=isch&sa=1&ei=Li5kWtqAKoW30A T_uLBA&q=pineapple+can+meiji&oq=pineapple+can+meiji&gs_l=psy-ab.3...4451.6195.0.705 7.6.6.0.0.0.0.123.552.4j2.6.0....0...1c.1.64.psy-ab.0.1.114...0i19k1j0i30i19k1j0i5i30i19k1.0.vX 69RAQAhME#imgrc=ySn4VLAUVBDUeM:&spf=1516514870921

21- Toilette paper Package

22- Cigarette box

https://www.google.com/search?q=%D8%A7%D9%84%D8%B9%D9%84%D8%A8%D8%A9 +%D8%A7%D9%84%D8%B0%D9%87%D8%A8%D9%84%D8%A9+%D9%84%D8%AF% D8%AE%D8%A7%D9%86+%D9%83%D9%84%D9%8A%D9%88%D8%A8%D8%A7%D8 %AA%D8%B1%D8%A7&tbm=isch&tbs=rimg:CZa6DuYw3C9FIjgUFcNt1qS9HG7IRkGw-w cnKjbCqKLQ7ZgNpY865A8w14qXrwX0EUQsvGr6mP0hjFNezbuWDx94mioSCRQVw23W pL0cEdu4BPADLq1KKhIJbshGQbD7BycRsDR-A8xnBBMqEgkqNsKootDtmBEhe95gXGiixi oSCQ2ljzrkDzDXEWQpueAXZlaJKhIJipevBfQRRCwR98wRLCFPOm0qEgm8avqY_1SGM UxFy5a9P5D8jTioSCV7Nu5YPH3iaET1VqQ0hpokp&tbo=u&sa=X&ved=0ahUKEwjzs-77s-j YAhWFI5QKHT2DAvMQ9C8IHA&biw=1024&bih=725&dpr=1.25#imgdii=fbsDhrXYMUj7r M:&imgrc=ipevBfQRRCyUrM:&spf=1516515373815