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**Universidade de Évora - Instituto de Investigação e Formação Avançada**

Programa de Doutoramento em Artes Visuais

Área de especialização | Metamedia e Design

Tese de Doutoramento

**Advertising Design: The Unappealing Nature of Digital &  
Printed Advertising Design in Jordan**

Moh'd Jamil Moh'd Musa

Orientador(es) | Maria Inês de Castro Martins Secca Ruivo

Évora 2021

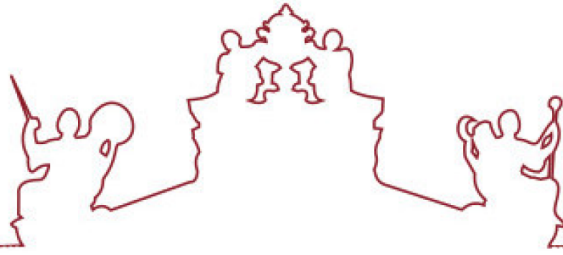
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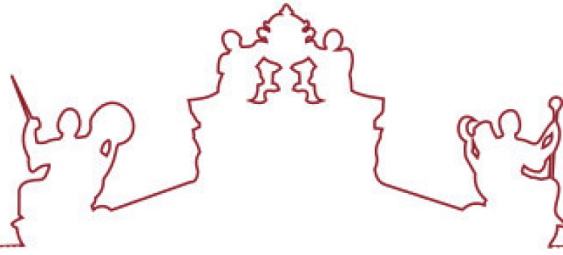
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Last but not least, I would like to thank my parents who never spared an effort to provide a good life for me and my siblings.

## List of Acronyms

Ads:	Advertisements
CTA:	Call to Action
MPU:	Mid Page Unit or Multi-Purpose Unit
OOH:	Out of Home
USP:	Unique Selling Point

## Abstract

This Thesis focuses on the analysis of the situation of the Jordanian advertising industry, with regard to the way it is perceived by the local public. The identification of problems related to the effectiveness and quality of Jordanian advertising is a reality perceived at different levels, namely that can be verified either on social networks by professionals and academics in the area and the target audience, as well as articles and other specialized communications. This issue, therefore, constitutes the central theme of the investigation, which questions, investigates, analyzes and summarizes the reasons that lead the Jordanian people not to identify themselves with the advertising material produced locally, at the same time that it has as reference other ads from other cultures and countries, whether neighbouring Arab countries or from around the world. Thus, a review of the literature on the subject is carried out, considering its current state of the art in advertising itself, and the domain in which it operates.

The main research questions focus on what are the reasons that cause dissatisfaction of the local public with current advertising, reflecting and pointing proposals that contribute to these problems can be solved. The aim of the research is to create the basis for a local advertising culture that raises the quality of Jordanian advertising for more engaging, creative and empathic experiences. In this universe, several obstacles were defined and categorized as cultural, cognitive, environmental and educational. The process that this thesis followed to answer this question, involves the development of a social action of a pedagogical nature, promoting tools of awareness, analysis and responsive diagnosis of advertising activity, aimed at practitioners of advertising communication in Jordan, in order to introduce a critical analysis criterion that takes into account visual and conceptual strategies, with regard to Jordanian cultural specificities. The research methodology is mixed qualitative, non-interventionist at first, dedicated to literature review, analysis of case studies or indirect observation, and, secondly, interventionist, namely through the use of surveys, interviews, active observation, involved in the project component validation process. It is concluded that presenting sufficient

knowledge about the practice of advertising design, combined with critical thinking and the definition of Jordanian cultural boundaries, constitutes a determining point for raising the quality of local advertising.

Keywords: Advertising, graphic design, visual culture, communication.

## Resumo:

### **Design de publicidade: a natureza desagradável do design de publicidade digital e impressa na Jordânia**

A presente Tese tem como foco a análise da situação da indústria publicitária jordaniana, no que diz respeito à forma como a mesma é percebida pelo público local. A identificação de problemas relacionados com a eficácia e com a qualidade da publicidade jordaniana é uma realidade percebida em diferentes níveis, nomeadamente passível de ser verificada quer em redes sociais por parte de profissionais e académicos da área e do público a que se destina, assim como em artigos e outras comunicações especializadas. Essa problemática, constitui-se assim o tema central da investigação, a qual questiona, investiga, analisa e sintetiza sobre os motivos que levam o povo jordaniano a não se identificar com o material publicitário produzido localmente, ao mesmo tempo que tem como referência outros anúncios de outras culturas e países, sejam países árabes vizinhos ou de todo o mundo. É, desse modo, realizada uma revisão da literatura sobre o tema, considerando o seu atual estado da arte da publicidade em si, e do domínio em que a mesma opera.

As principais questões da investigação incidem sobre quais são os motivos que causam a insatisfação do público local com a publicidade vigente, refletindo e apontando propostas que contribuam para que esses problemas possam ser resolvidos. O objetivo da pesquisa é criar a base de uma cultura publicitária local que eleve a qualidade da publicidade jordaniana para experiências mais envolventes, criativas e empáticas. Nesse universo, vários obstáculos foram definidos e categorizados como culturais, cognitivos, ambientais e educacionais. O processo que esta tese seguiu para responder a esta questão, passa pelo desenvolvimento de uma ação social de carácter pedagógico, promotora de ferramentas de sensibilização, análise e diagnóstico responsivo da atividade publicitária, dirigida a praticantes do design publicitário na Jordânia, a fim de lhes introduzir um critério de análise crítica que leva em consideração estratégias visuais

e conceituais, no que diz respeito às especificidades culturais jordanianas. A metodologia da investigação é qualitativa mista, não intervencionista num primeiro momento dedicado à revisão da literatura, análise de casos de estudo ou observação indireta, e, num segundo momento, intervencionista, nomeadamente por recurso a aplicação de inquéritos, entrevistas, observação ativa, implicados no processo de validação da componente de projeto. Conclui-se que apresentar conhecimento suficiente sobre a prática do design publicitário, combinado com o pensamento crítico e a definição das fronteiras culturais jordanianas, constitui um ponto determinante para a elevação da qualidade da publicidade local.

Publicidade, Design Gráfico, Cultura Visual, Comunicação

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## Chapter 1: Introduction

### 1.1 Theme

Advertising is an ancient communication method that has been employed in many forms by many cultures throughout history. The average contemporary person is exposed to hundreds if not thousands of ads every day according to their location. For instance, most Americans are exposed to a striking number of 4,000 to 10,000 ads everyday (Simpson, 2017). This multitude of exposure to ads –which was immensely fed by the creation and widespread of the internet and more particularly, social media platforms– gives us an indication of how impactful ads are on our lives, be it on the cultural, emotional, visual, and decision-making aspects we experience every day. Advertising has become an inescapable visual phenomenon that we encounter in almost every part of our daily life. It is present in our homes as visual messages on food packages, on our TVs as commercials, on our mobile devices as text messages, on the internet pages we view as sponsored and pop-up ads. And if we leave our homes, we are bombarded by other types of ads such as billboards in different sizes and forms, digital screens on top of the buildings, wrapped vehicles, escalators in the malls, and these are just excerpts of the channels we view ads on.

Therefore, the quality and nature of ads are of vital importance due to its influence on our emotional state. Smooth, witty, and entertaining communication leads to positive feelings, which creates a pleasant emotional experience that is reflected positively on the ROI of the advertiser (Andrews et al., 2013). On the other hand, unappealing, boring, complicated, and repetitive communication leads to negative emotions. Which, as a result, negatively affect the advertiser from an economic point of view, and the viewer from an emotional one.

The relation between advertising and the society it is produced in is reciprocal. The nature of communication –be it the content with all its symbolism

and visual/semantic/syntactic attributes, or the advertising approach that reflects the marketing strategy– is a manifestation of a society's cultural, ideological, educational, and artistic characteristics, and Jordan is no exception.

This research studies the nature of the advertising materials produced in Jordan in response to the way the local audience views it. Research has shown a generally negative impression expressed by the Jordanian public towards Jordanian advertising, which led to the investigation about the potential reasons behind this phenomenon.

A study about contemporary communication design has been done, and advertising materials were collected and analyzed from multiple Jordanian advertising media, in addition to materials from the occidental and Arab ads. The comparison revealed a contrast in the visual and conceptual solutions with respect to the objectives and messages of the ads. Multiple reasons were hypothesized to cause this problem, and each of them was studied independently and inter connectedly.

The scope of this qualitative research extends to study the advertising communication from a methodological and analytical perspective in terms of the design process, which mainly includes two aspects:

1. The conceptual approaches: these approaches are associated with the potential marketing effectiveness. These approaches are psychological and cognitive persuasion techniques that have been tested and proved to be effective in many occasions, yet there are no guarantees that ensure the advertising effectiveness. There is a multitude of variables that contribute to the success or failure of advertising campaigns, and advertising design is just one of these variables. John Wanamaker, the marketing pioneer articulated this issue by saying “Half of the money I spend on advertising is wasted, and the problem is I don’t know which half” (Andrews et al., 2014. P.55).

The economic results of the advertising campaigns can be misleading as the advertising agencies often claim that the increase of sales is due to the success of the advertising campaign and the effectiveness of their design and strategy, without taking into consideration other factors or causes such as the offering (product or service) price decrease, retailer promotions, and an increase in the price of the competitor's product (Macnamara, 2018). Mohan (1989) doubles this opinion by confirming that one of the main misleading advertising conceptions is that it can be measured by the sales. Macnamara (2018) also elaborates that there is empirical evidence that proves that regardless of how creative and professionally delivered an advertising campaign was executed, they are often ineffective (2018). Boadella (2015) clearly states that "For every billboard you put up, you have no idea how many customers bought your product as a direct result of that specific billboard. Nor do you know the amount of money that resulted from that billboard."

2. The communication aspect: this aspect is concerned with the delivery of the actual design. It includes the visual strategy, visual composition, semiotics, semantics, syntax, even the characteristics of the platform, channel, and location the advertisement is communicated through.

The application of these aspects were studied and applied in the analysis of the case studies collected from the Jordanian and global advertisement. And a methodological approach was designed in order for the results of this study to be applied practically.

## **1.2 Problem**

To pin point the problem of the research, "Jordan is a country that's relatively ignored by the wider advertising industry. " (Jordan ad industry, 2018). With these words, the writer of the article summarizes the problem of the research. He continues to say that ""Creatively, however, Jordan has struggled. Its advertising output is mediocre at best, with only the occasional flourish of ideas or spurt of



innovation.” (Jordan ad industry, 2018). In the same article, Ivan Milovanovic, managing director of Y&R Amman, was interviewed. He expressed how traditional the Jordanian market is, stating that "The work you can see in mainstream media is very 'normal', and it's been like that for years."

The problem of the research is that Jordanian advertising is subject to negative criticism and mockery from the local and wider audience, be it the general public audience, specialized graphic designers, or academics from the field. Multiple displays of dissatisfaction were spotted on social media platforms expressing disliking or even anger on Jordanian advertising. The collected evidence varied from social media posts written precisely to harshly criticize the quality of Jordanian advertising from experts from the field, to negative comments posted from the public audience on social media advertisements that are published on the pages of companies and organizations, in addition to survey and questionnaires that proved the existence of the problem.

In order to test the pulse of the Jordanian audience on their views on Jordanian advertising, a question was posted on Facebook to get feedback<sup>1</sup>. The question said: "Do you find Jordanian advertising visually attractive or creative?" 47 people responded (31 males, 16 females), and the results were as the following:

- . Only 25.5% of the participants thought Jordanian advertising is visually attractive (12 responses, 4 females and 8 males).
- . Only 10.6% thought Jordanian advertising is creative (5 responses, 3 females and 2 males).

Some of the comments stated: "I rarely see a catchy advertisement", "Visually: yes, but not necessarily in a positive way. Creatively: No", "After 18 years of experience in the local market: NO", "You're talking about Jordan! does this need a question!!

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1) <https://web.facebook.com/mohd.musa.12/posts/10154349749338121>

of course NO and a thousand NO's", "Rarely there are catchy advertisements... sometimes it is so stupid and provocative that it is catchy". Other comments compared between Jordanian and Egyptian ads, elaborating that Egyptian ads are not even comparable with Jordanian ones, where Egyptian ads were viewed as more created and amusing.

In the same post, many comments stated the reasons why the participants thought such a negative phenomenon exists, some of the reasons were: A. Dependence on the use of direct communication such as sale, discount, saving offer; B. Dependence on direct typographic communication, with an obvious lack of creative thinking and innovative ideas; C. The non-competitive nature of the Jordanian market; D. Lack of advertising education and out-of-date advertising approach; E. Lack of finance and spending on advertising or for communication design positions.

Another formal survey was made in order to get a more precise and affirmative point of view. 79 people responded on the survey that consisted of five sections, the responses were as the following:

. Section one: Jordanian advertising is visually attractive

Strongly agree:	.....	2.53%
Agree:	.....	16.46%
Neutral:	.....	36.24%
Disagree:	.....	39.24%
Strongly disagree:	.....	5.06%

. Section two: The concepts in Jordanian advertising are creative

Strongly agree:	.....	5.06%
Agree:	.....	16.46%
Neutral:	.....	29.11%
Disagree:	.....	40.51%
Strongly disagree:	.....	8.86%

. Section three: Age.

0-18: .....	0% (0)
18-24: .....	24.05% (19)
25-34: .....	50.63% (40)
35-44: .....	22.78% (18)
45-54: .....	1.27% (1)
55-64: .....	1.27% (1)
64+: .....	0% (0)

. Section four: Sex.

Males: .....	53.16% (42)
Females: .....	46.84% (37)

. Section five: Educational level.

High School: .....	3.8% (3)
Diploma: .....	13.92% (11)
Undergraduate: .....	68.35% (54)
Masters: .....	8.86% (7)
PhD: .....	3.8% (3)
Other: .....	1.27% (1)

The results of the survey confirmed that the Jordanian public, be it, males or females, from different demographics, have a negative view towards Jordanian advertising, with slightly more tendency to dislike the conceptual and creative aspect.

Another sort of indication that confirmed the negative view towards advertising in Jordan is the activity on social media some local audience displayed, such as writing posts regarding the matter or commenting on advertisements. The following are some examples:

**Example (1):** Mohannad Hussein, marketing expert and consultant, founder and owner of TriStar, a company specialized in the fields of print design, advertising, and promotional campaigns, also founder and owner of Mawjwd, a company specialized in the fields of digital marketing, visual identity design, and technical support. Mr Hussein posted on Facebook the following<sup>1</sup>:

Who, like me, is bored from advertising campaigns and how similar they are? and it's unfeasibility and the great waste .. waste of money, opportunities and time. Most of the company's advertisements are as the following; the name of the company; Its logo; A long list of offered services; Claims of best service or product; An offer to provide a very low price or for free; Contact details. And the content is very very weak. be it the copywriting or the content of the design and video.

**Example (2):** Mohammad Mansour, a Jordanian Creative director at Qatar Media Corporation and a social media design personality followed by more than 20000 followers. Mr Mansour posted on Facebook an image of an advertisement for the Jordanian Ministry of Tourism. Mr Mansour referred to the semantic aspect of the advertisement's copywriting, which implies the negative connotation of using a phrase that beggars use in an advertisement for an official organization. The post stated<sup>2</sup>:

Jordan is a country rich with antiquities poor with ideas.  
For God's sake [slogan of the ad] .. this is the most the Jordanian Ministry of Tourism could do after a long brainstorming process to attract pilgrims to Jordan especially the Baptism site..[..].

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1) <https://web.facebook.com/Mohannad.Hussein/posts/10164194964705574>

Available 10<sup>th</sup> August 2021

2) <https://web.facebook.com/mmans07/posts/10155708840572155>

Available 10<sup>th</sup> August 2021

**Example (3):** Tohfeh rice broadcasted a T.V commercial which was also posted on their Facebook page<sup>1</sup>. Their advertisement was thrashed with negative comments for the content that was not well-received by the audience. Some of the comments were:

- “This is stupidity may Allah fail such acting go see how meaningful other advertisements are”
- “With all due respect this advertisement made me unwilling to watch T.V it is disgusting and provoking”
- “Oh Allah how much I hate this advertisement it poisons the body”
- “If this were the only rice available in the world I wouldn’t buy for the sake of this most failing advertisement”
- “The one who created this advertisement is a loser ..and the actress is more of a loser”
- “Is it possible that all of Jordan are enemies of success [haters for thrashing the advertisement] oh Allah I swear to God she [the actress] is not funny and highly rancid”

From these previous and non-exclusive examples, it is evident that the quality of Jordanian advertising is perceived negatively from its own audience; the people of Jordan. People from different backgrounds and demographics expressed their dissatisfaction on visual, conceptual, textual, and cultural aspects of the displayed advertisements in different mediums, be it digital or traditional/print media.

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1) <https://web.facebook.com/watch/?ref=saved&v=2594072120836065>

### 1.3 Motivation

The motivation for the research subject was not only professional, but also personal, as “Ideas for research can emerge from a vague but nagging hunch, a personal dissatisfaction, or some other issue within creative practices identified by the practitioner.” (Gray, C. & Malins, J. 2004).

8<sup>th</sup> of April 2006, while I was still in my final year of studying Graphic Design, I stumbled upon an advertisement in Alwaseet newspaper, the major commercial advertising newspaper in Jordan. It was for a company that was promoting its services; “Omar Company for promotion & advertising, & fast air freight”. The description caught my attention as the company’s description included two different business fields. The ad’s headline said “Enough... it’s time for an advertisement?!” , the presence of the question mark did not make any sense as the context of the sentence did not imply a question. What was more confusing is the information overload where there were too many elements, eight fonts weights, multiple eye directions, and most importantly, the presence of a tomato at the upper edge of the advertisement. I could not associate how the tomato is relevant to the ad, what message was it meant to communicate, and what symbol did it represent. Another interesting thing was that the ad included a very affirmative promise where it said “your ad is always successful with us God willing”, which made me wonder how could this company guarantee the success of the ads they create, while the ad it created is very confusional, visually and conceptually.

Since then, I became very interested in the advertising communication industry, paying close attention to the printed Jordanian advertisements (pre-social media era) and the way it has changed in terms of form and strategy in the digital era and the use of social media.

The matter of mocking and ridiculing Jordanian advertisements from the local audience extends beyond the boundaries of criticizing advertising, it became a

matter of a self-degrading perception which manifests in the connotations that some people express –be it on social media or daily life– that other nations are more civilized and better at innovation and creative thinking than Jordanians. And for that reason, it is my duty as a designer and moreover as a citizen to try and make a positive change in the field that I am specialized in.

#### **1.4 Subject Matter Development:**

The first spark of the research's subject matter was ignited when Ms Lupi Asensio, graphic designer and academic from Spain, Co-founder of [twopoints.net](https://new.twopoints.net/)<sup>1</sup>, came to Jordan in 2012 to give an academic workshop. She pointed out in a questioning manner to why Jordanian advertisements and outdoor signs, in general, are predominantly image-based with a noticeable lack of graphic elements. That remark aroused curiosity towards the quality of Jordanian advertisements from many aspects, such as aesthetics, advertising strategy, marketing message, communication media, and advertising effectiveness. That curiosity was associated with the previously mentioned abundance of evidence of public dissatisfaction that was spotted on social media towards Jordanian advertising from the local audience.

The initial idea towards the subject of the research was that same remark of Ms Asensio; The absence of graphic elements and non-image based illustrations in Jordanian advertising. That subject was thought to be of vital importance to the richness of the visual language of Jordanian advertising design, and it was hypothesized that this phenomenon is due to the almost absent illustration education in Jordanian institutes and design programs, in addition to the lack of artistry in the local Jordanian environment. After investigating the importance and the implications of the subject matter, it was concluded that the absence of graphic elements in advertising design is not a problem by itself; it is rather a communication method that is not exclusive to communicating the same message with photographic images.

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1) <https://new.twopoints.net/> Available 10<sup>th</sup> August 2021

In order to have an idea of the presence and usage of non-image based illustrations in world-wide advertising, research was done on [adsoftheworld.com](http://adsoftheworld.com) (part of the Clio network and Clio Awards), where many of the world's most prestigious advertising agencies upload their work. Each page of the "Print" section consisted of 60 campaigns. Random 5 pages were studied (300 campaigns uploaded prior to December 2016). The research concluded that 202 campaigns were image-based, while 69 were non-image-based, and 29 were purely typographic. So the majority of the campaigns took the form of an image-based illustration rather than 2D graphics or other non-image based illustrations. Which indicates that in the world-wide advertising, the use of images is still abundant and effective.

Yet the problem of the way Jordanian advertising is negatively viewed by its own audience still existed. So, the subject matter of the research shifted from "The absence of graphic elements and non-image based illustrations in Jordanian advertising" to the "The unappealing nature of digital & printed advertising design in Jordan", which better describes the notion of the subject matter and is inclusive of traditional and new media.

## 1.5 Objectives

**General:** To investigate the reasons behind the public dissatisfaction of the Jordanian advertising, and the ongoing display of negative impressions against it.

**Specific:** To contribute in the foundation of a more aesthetically pleasing, and emotionally engaging advertising communication in Jordan, through the promotion of methodological approaches and social interaction towards advertising design, taking into consideration the specificity of the Jordanian culture.



## 1.6 Research Questions

1. What are the causes of the negative criticism towards Jordanian advertising?
2. How does the cultural and structural contexts of Jordan affect the quality of its advertising design?
3. How can the promotion of a methodological advertising design approach through social interaction contribute in the elevation of the quality of Jordanian advertising design?

## 1.7 Argument

Defining the obstacles of advertising communication in Jordan, and creating a methodological advertising analysis criteria according to the specificity of the Jordanian culture and environment, then disseminating this knowledge to communication design students and practitioners working in the advertising communication field, will contribute in the creation of a more aesthetically pleasing and emotionally engaging advertising design in Jordan.

## **1.8 Methodology** (Based on the Design Methodology Diagram Proposed by Secca Ruivo (2013))

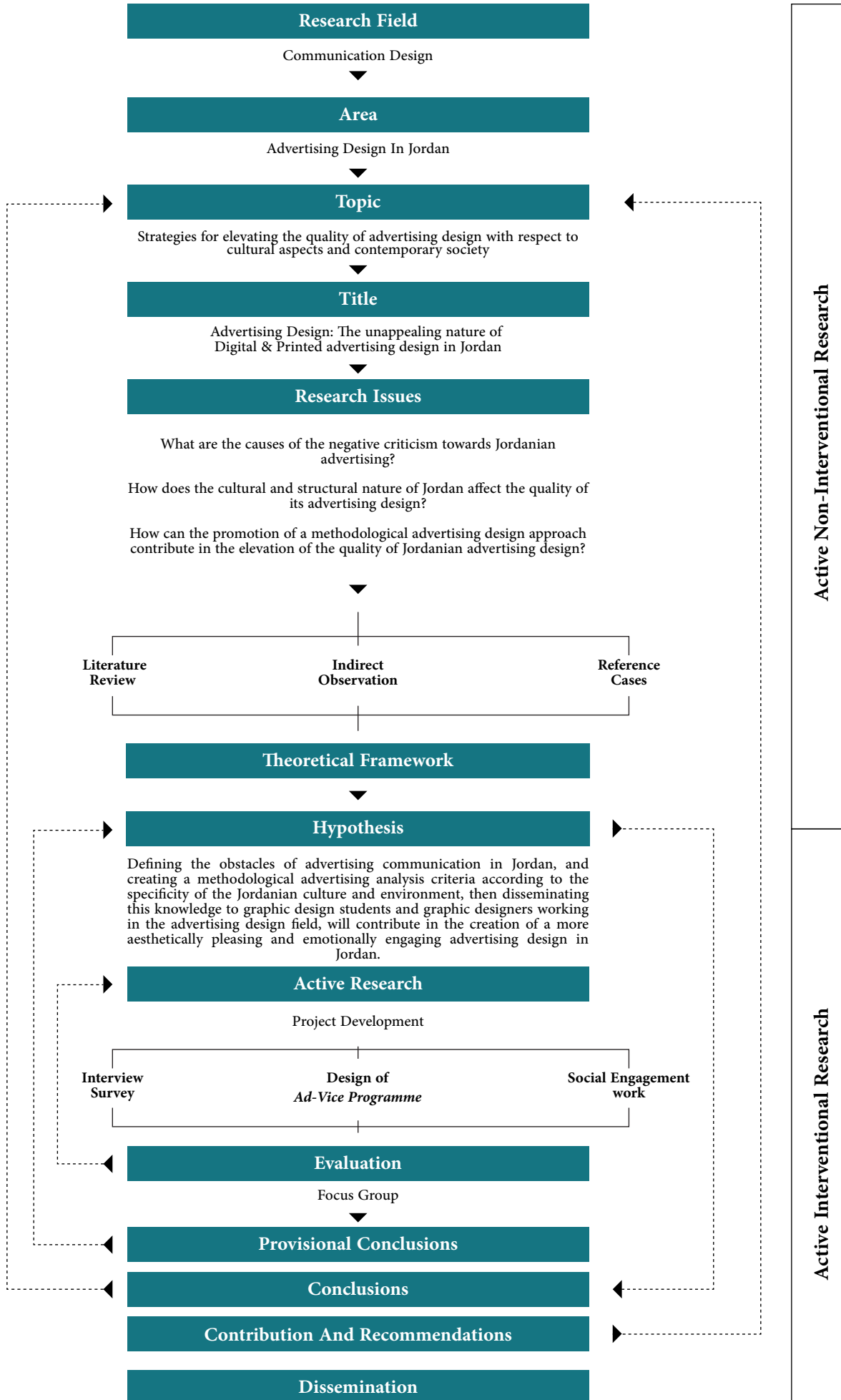
1. A literature review was undertaken on the state of the art of the conceptual and visual approaches to advertising design.
2. Case studies from advertising design materials from the Jordanian, Arab, and occidental advertising were collected either by direct photography or from other media sources. These materials were analyzed and compared. And points of success and failure were identified.
3. Social media platforms were used to record and document the opinions and reflections of the local audience on Jordanian advertising design. These platforms were also used to collect responses on surveys that were distributed or posted on them.
4. Interviews with professionals and academics from the field of visual communication and graphic design were conducted.
5. Official and non-official workshops and seminars were organized offline and online to disseminate the academic and practical knowledge on the subject of advertising communication precisely, in addition to various visual communication topics, such as branding, visual identity, visual geometry and composition, typography, digital and traditional art, character design, and photography. Academics and established practitioners were invited to participate in the seminars. That aim of these seminars is to spread the maximum amount of knowledge in the various fields of visual communication.
6. Cooperation with civil media production organizations was made. And video recordings of advertising design strategies tips were made and uploaded on the youtube and social media pages of these organizations.

7. Cooperation with multiple departments of design and visual communication in Jordanian academic institutes was established. This cooperation took the form of participation as a jury member in graduation projects defence seminars in branding and advertising in the graphic design major, in addition to being invited as an occasional visiting lecturer in visual communication.

8. An advertising communication programme was developed as a methodology to create and critically evaluate the content of the ads according to the findings of the research, as well as to avoid the maximum amount of advertising communication obstacles. Designers, agencies, and business owners can benefit from the knowledge that was obtained by this research. The programme was introduced to professionals, academics, and students to evaluate their responses on the usefulness of this methodology.

9. The dissemination of the outcomes of the research's theoretical and practical parts will be done through social interaction as seminars, workshops, and the incorporation of the programme in academic curricula. Also, for future perspective, digital platforms will be created as a website and social media pages to expand the channels of dissemination of the programme.

# 1.9 Research Chronogram



## Chapter 2: Advertising; A literature Review

### 2.1 What is Advertising?

It is a misconception that advertising and marketing can be used interchangeably. For a long time, marketing and advertising were used as interchangeable terms as both terms were comprehended as the same, but not anymore (Godin, 2018, Strydom, 2005). Marketing is a complex process that incorporates the tool of advertising in addition to many other tools in order to achieve its objectives, it is the process of management and social action by which an individual or a group of people obtain and satisfy their wants and needs through an exchange of products and values (Strydom, 2005).

Godin, 2018 summaries the marketing process in five simple steps: The first step is the idea of a product or a service that has a need and a story behind it, a real value that can be traded; The second step is actually creating this product or service to fulfil a specific function or need for the intended audience; The third step is to create the story of the product or service for the targeted audience in a way that matches their needs; The fourth step is to actually communicate that story for the public that will potentially be interested in that product or service; The fifth step is the constant presence of the brand in people's lives, the engagement and interaction of the brand with its target audience.

According to Strydom (2005), there are four complementary elements that are required to complete the marketing process: 1. An offering that may take the form of a physical product or a tangible service that the potential client, customer or buyer needs; 2. The product or service should be made ready for disposal through a distribution channel; 3. The product or service should be offered in return for a price that the customer should be able to pay; 4. The customer should be communicated with through a communication channel in order to be convinced by the product or service.

Shimp and Andrews (2013) refer to these elements as the “4P’s”, which are “Product, Price, Place, Promotion”, where Advertising falls under the “Promotion” section.

Strydom (2005), continues to elaborate that the vital characteristic of marketing is exchange; it is the process through which two parties, mainly customers and companies, exchange products and services in exchange for something of value. But the real importance of marketing lies within the bridging of gaps between the companies and their potential clients, some of which are: 1. Geographical: the marketing process solves this problem by transporting and providing goods and merchandise to the customers; 2. Time gaps: the marketing process involves educating the companies about their potential audiences from demographic and psychographic perspectives, it also provides sufficient information for the target audience about the availability of products or services and information about them; 3. Value gap: The producers of products and services value them from the cost and the price of the competition perspectives, while the consumers value them according to the benefit, they gain from consuming this product or dealing with this service. The marketing channels provide the value of the offerings accompanied with their benefits.

In the realm of marketing, advertising is one component of what is known as the “marketing mix” (Bootwala, Shaila., Lawrence, M.D, Mali, Sanjay R (2007), Strydom (2005)). Other elements of the “marketing mix” include sales promotion, personal selling, publicity, direct marketing, and public relations (Strydom, 2005). In this context, advertising is defined as “any paid form of non-personal communication through the mass media about a product, service, or idea by an identified sponsor (the marketer). (Strydom, 2005, P.142). The main objective of advertising is to communicate persuasive messages to a particular and defined group of people to inform them about a product, service, or an idea (Silk, 2006).

There are unique characteristics of advertising that makes it an effective tool that is worth spending millions on. Some of these characteristics are (Bootwala, Shaila., Lawrence, M.D, Mali, Sanjay R (2007), Strydom (2005)): 1. Advertising needs to be effective, as it is a one-way communication (advertiser to consumer), hence the audience is rarely asked to create an immediate reaction to it, well-planning needs to be done to ensure the effectiveness of the advertising message; 2. Advertising is public communication, i.e, it can create customers and widens the markets, because even if the advertiser has the best product, it cannot be sold unless the target audience is informed about it. Unlike personal selling, in advertising, thousands of people will receive the same message, this message cannot be tailored to the needs of individual potential customers; 3. As advertising is mass communication, it is relatively low-cost in comparison to personal selling, because the marketer is enabled to communicate with a large number of people with the same advertisement; 4. As the marketer controls the content of the advertisement and its communication channel, advertising can be selective communication, which means the message can be directed to a more focused target group; 5. Because the intention of advertising is to persuade, the benefit and advantage of the product should be projected. As Barry (2016, P.141) describes it as USP (Unique Selling Point) or "Product Difference"; 6. Advertising is commercial by nature. The message of the advertisement should contribute in increasing the profitability of the advertiser. Ineffective communication may cause the advertiser great loss of time and money.

## **2.2 The Advertising Journey**

Since advertising is a sort of communication, the message of the advertisement endures multiple stages of development. Batra, Myers, & Aaker (2005) proposes a model of the different stages that the message of the advertisement travels through: 1. The source: which is the original point of creation of the advertising message. This source could be a company, an organization, a brand, or a spokesperson; 2. The message of the advertisement: refers to the

conveyed meaning of the advertisement and the variety of ways it is delivered; 3. The advertising channel: refers to the capacity that carries the message of the advertisement from the source to the receiver. The same message could be carried through different media, with different expected effects. “Word-of-Mouth” communication could be a consequential channel after the carrier himself received the message from a different channel; 4. Receiver: refers to the target group/audience or potential customers, clients, or users. They are the pre-defined group of people the advertising message is intended to be delivered to. The target audience is defined through a process called “audience segmentation” which is a set of demographics and psychographics characteristics that may include the age group, sex, geographic distribution, lifestyle, activities of the target audience; 5. Destination: refers to the aftermath of the message reception, the consequences and the reactions such as the previously mentioned “word-of-mouth” reaction that is an extension of the original advertisement but has more credibility and comprehensiveness. As a result of the exposure to the advertisement, a multitude of emotional effects can occur, varying from brand awareness and familiarity, gaining information about the offering of the advertisements and the products USP’s, creation of a brand’s impression or personality, or emotional connection towards a brand.

### **2.3 The Advertising Channels**

One of the vital decisions made when planning an advertising campaign is the choice of the advertising channel because it relates to the location, interests, and habits of the target group. It is also essential to carefully choose the advertising channel because a huge portion of the advertising budget is allocated towards the media channel/s from which the design will be viewed (Mohan, 1989). Mohan stresses that when choosing the advertising media, many points should be taken into consideration, such as: 1. The type of media: refers to the nature of the channel, whether it is print media such as newspaper advertising, journals, magazine, or static billboards, or TV commercials and radio advertisements.



Choosing the channel must respond to the content of the advertisement and its objectives; 2. Choosing the sub-channel: within the same medium, there are multiple platforms to choose from, such as the multiple TV channels where each TV channel has its own distinct identity and target audience that respond to the nature of the content it broadcasts. The advertisement's content and delivery should be aligned with the characteristics and attributes of the sub-channel; 3. The choice of media, or the "media vehicle", should be made in a way that the desired exposure is achieved, be it readership, viewership, or listenership.

Figure 2.3.1, illustrates the classification of advertising channels. For the sake of this research, these channels will be classified upon their physical manifestation as "Print Media: OOH & Press" and "Electronic Media: TV and digital/online advertising".

**Figure 2.3.1***Advertising Channels*

<p><b>1. Media Advertising</b></p> <ul style="list-style-type: none"> <li>- TV</li> <li>- Radio</li> <li>- Magazines</li> <li>- Newspapers</li> </ul> <p><b>2. Direct Response and Interactive Advertising</b></p> <ul style="list-style-type: none"> <li>- Direct Mail</li> <li>- Telephone solicitation</li> <li>- Online advertising</li> </ul> <p><b>3. Place Advertising</b></p> <ul style="list-style-type: none"> <li>- Billboards and bulletins</li> <li>- Posters</li> <li>- Transit ads</li> <li>- Cinema Ads</li> </ul> <p><b>4. Store Signage and point-of-Purchase Advertising</b></p> <ul style="list-style-type: none"> <li>- External store signs.</li> <li>- In-store signs</li> <li>- Shopping cart ads.</li> <li>- In-store radio and TV.</li> </ul>	<p><b>5. Trade- and Consumer-Oriented Promotions</b></p> <ul style="list-style-type: none"> <li>- Trade deals and buying allowances</li> <li>- Trade shows</li> <li>- Cooperative advertising</li> <li>- Samples</li> <li>- Coupons</li> <li>- Premiums</li> <li>- Refunds/rebates -</li> <li>Contests/sweepstakes</li> <li>- Promotional games</li> <li>- Bonus packs -</li> <li>Price-off deals</li> </ul>	<p><b>6. Event Marketing and Sponsorships</b></p> <ul style="list-style-type: none"> <li>- Sponsorship of sporting events</li> <li>- Sponsorship of art, fairs, and festivals</li> <li>- Sponsorship of causes</li> </ul> <p><b>7. Marketing-Oriented Public Relations and Publicity</b></p> <p><b>8. Personal Selling</b></p>
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*Source:* Adapted from Figure 1.1 Kevin Lane Keller, "Mastering the Marketing Communications Mix: Micro and Macro Perspectives on Integrated Marketing Communications Programs," *Journal of Marketing Management* 17 (August, 2001), 823-851.

### 2.3.1 Print Advertising

This section explains the characteristics and attributes of any advertising that is of printing nature, which is also known as “above the line” (Barry, 2016) includes two types of media. On the one hand, it refers Posters, including outdoor advertising such as billboards, transport posters (bus, train, exterior bus-side ads), scrolling/changing posters, vehicle wraps, supersize posters, building posters, hoarding mega structures and modular fences, murals, 2m<sup>2</sup> (indoor/outdoor). On the other hand, we have Press, including magazine and newspaper ads.

Posters and press ads are amongst the most difficult media to create; they lack motion graphics and sound, they are two dimensional, with a massive amount of competing material, such as articles in a magazine or other adjacent advertisements in a newspaper or a street block, they have to be perceived and comprehended in three seconds or less, the average maximum number of words that can be used in a poster is eight words, the lesser the number of words present in a poster, the more it can grab the attention of the viewers because it will require less brain processing (Barry, 2016; Sugarman, 1998).

Drewniany & Jewler (2008) recommends fluency in the print type of design, the designer should maintain the simplicity of visual reception, a single headline with a major and simple visual will communicate the message more effectively, considering that sometimes a single visual or a single headline with the logo will do the job. The typography should be bold and clear in order to be read quickly and easily, she also stresses on keeping the word count no more than eight words, if not fewer. The presence of the logo and the company’s branding should always be prominent and obvious for better brand recognition, in addition to maintaining consistency in the tagline of the campaign to connect the viewers with the rest of the campaign itself.

Dentsu advertising agency created an outdoor campaign for Henri Vézina –"a high-end men's clothing store" to promote "The work from home" collection (figure 2.3.1.1). The campaign portrayed a simple visual of a male figure wearing a suit top with underwear and socks in the bottom. The concept of the ad is related to the stereotypical image of people working from home during the Coronavirus pandemic –as the campaign was launched in September 2020–, as only the upper part of the body was visible to the webcam. So, the campaign responded to the new market requirements that working from home needs only taking care of the top-wear. The design elements are clear, simple, and easily processed; the tagline consists of five words with visual stress on "WORK FROM HOME", the models clearly demonstrate the demographics of the target audience, which are the working males from various ethnic groups. There is also clear brand recognition; logo is clearly placed in the lower right corner of the horizontal ad, as the text direction and the leading line formed by the left leg leads the viewers' eyes towards the brand, while in the vertical ad, a symmetrical composition was used with a solid intersection of the text with the human Figure, with the direction of the feet is used to direct the viewers' eyes toward the logo at the centre bottom.

Figure 2.3.1.1

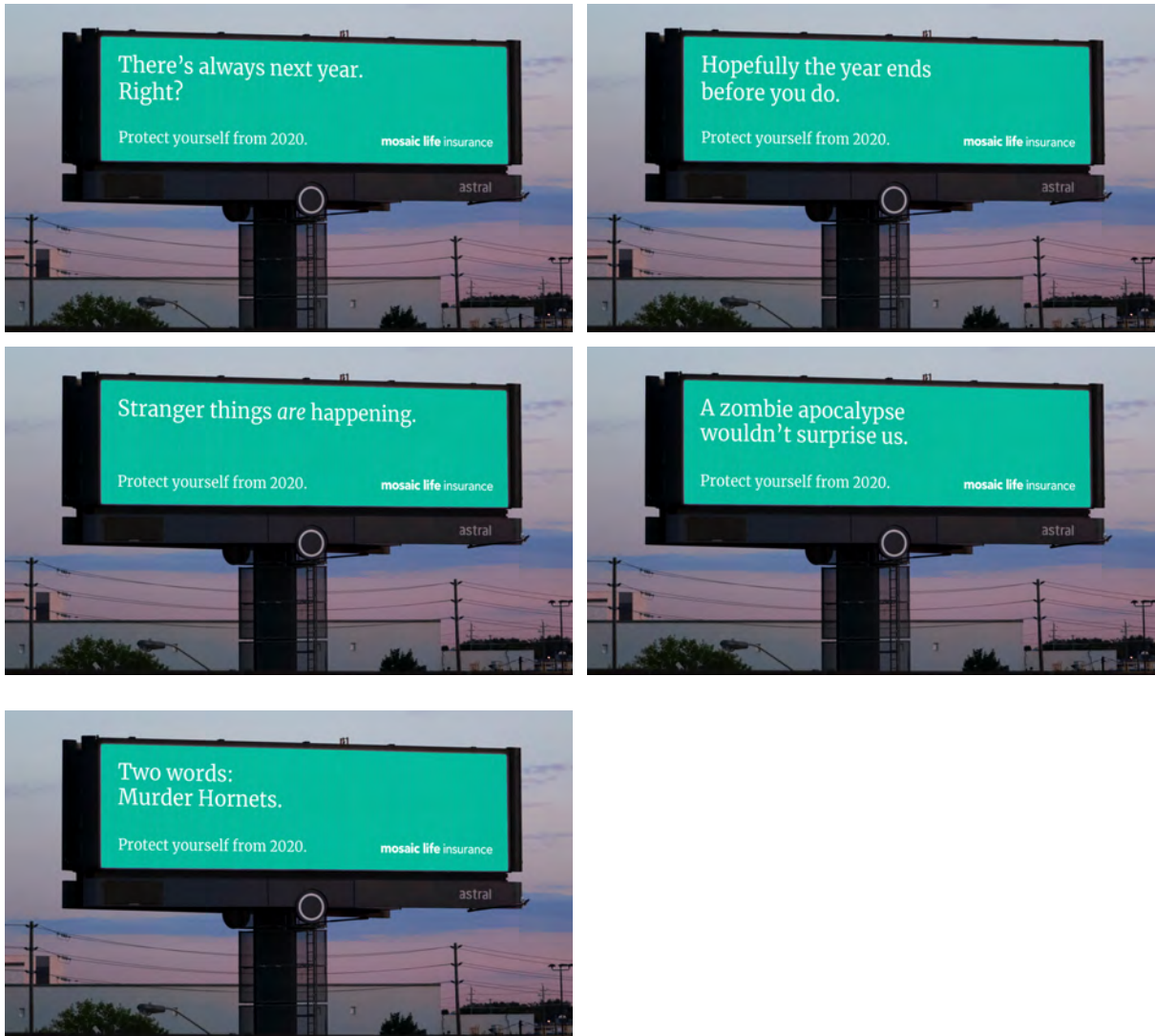
Clarity in Ads



Source: <https://bit.ly/3IQezYq> Available 10<sup>th</sup> August 2021

Another campaign that was published as a result of the Coronavirus pandemic is an outdoor advertising campaign done by Conflict, Canada for Mosaic Life Insurance. The campaign was launched in August 2020 to promote the company's insurance services (figure 2.3.1.2). This campaign is an excellent example of the use of only textual headlines to deliver the campaign's message. As the pandemic is a life-threatening situation, Mosaic made use of the "fear appeal" persuasion strategy (Andrews et al., 2013, P.158) to create an emotional reaction in the viewer's minds, as safety is one of the vital human needs (Maslow, 2019). The campaign consisted of five posters; each poster consisted of three elements; the primary tagline, the call to action, and the company's logo. All of the five posters had a tagline of fewer than seven words written in a clear and readable font. The different posters were coherent from a conceptual and visual aspect, as all of the posters had an element that incited fear in the minds of the target audience: 1. The first poster questioned the possibility of staying alive till next year; 2. The second poster reminded the reader of the danger that is threatening everybody's lives; 3. The third poster stressed on the multiple sources of threats that the world is facing; 4. The fourth poster compared the current situation with a "zombie apocalypse" with the current situation being more fearful; 5. The fifth poster stated a new source of a threat that has emerged, which is the spread of the Asian Giant Hornets that were spread in the U.S recently (Baker, 2020).

The CTA (call-to-action) is used to encourage people to act upon the ad's message (Barden, 2013), and it is a common element in all of the five posters which creates consistency. It is also used as a leading line which visually leads the viewer's eyes towards the brand name/logo. All of these attributes create a poster that is easily processed, quickly read and well-recognized from a branding perspective.

**Figure 2.3.1.2***Billboards for Mosaic life insurance*

Source: <https://bit.ly/3yE6Ro2> Available 10<sup>th</sup> August 2021

### 2.3.1.1 Advantages & Disadvantages of OOH

Shimp and Andrews (2013) explain that the strength of advertising on billboards –also called “OOH” (Out-of-Home) advertising– is stemmed from the fact that people from all segments spend much of their time out of their homes, which means millions of views per day with a high frequency of viewership, especially in heavy traffic areas. Strategic positioning of billboards (figure 2.3.1.1.1) can also complement and support advertising campaigns that are primarily launched in other advertising media, like TV or newspapers (figure 2.3.1.1.2).

Shimp and Andrews (2013) continue to elaborate the strengths of OOH advertising from an economic point of view, where advertising on billboards is the least expensive channel from CPM (abbreviation for Cost per-thousand Metric) perspective, which is the cost of exposing the advertisement per thousand people. Danna (1992) doubles this opinion by stating that “Although specialized media can reach specific, albeit smaller audiences, they often do so at a premium cost. The most economic use of the advertisers dollar remains with traditional media”, referring to OOH.

Another advantage of OOH advertising is its ability to present brand identities in a very powerful manner, as the size of billboards can reach gigantic scales as they are “bigger than life. The ability to use large representations offer marketers excellent opportunities of brand and package identification” (Shimp & Andrews 2013, p.524). The Institute of Outdoor Advertising claims that OOH acts as a final reminder of a company’s product or service, and creates a connection between the ad the audience saw at home and the purchase they will make out of home (Danna, 1992). Stephenson (2007) argues that in order to get the most of OOH branding awareness advantage, the company must rent at least 6–10 billboards with fairly close proximity, recommending that the location of the billboard must be in the highest traffic area possible.



### Figure 2.3.1.1.1

*Bridge ad for Vodafone Egypt Complementing a TV commercial*



Source: <https://bit.ly/3fTRbFU> Available 10<sup>th</sup> August 2021

### Figure 2.3.1.1.2

*TV commercial for Vodafone Egypt Reinforced by OOH*



Source: <https://bit.ly/3m5UEVR>

Adaptability is yet another important aspect of OOH advertising, as they come in different sizes and forms varying from static roadside highway billboards to scrolling or changing MUPIs on the sidewalks, they can be wrapped on the sides of a mobile truck-trailers or printed on phone stands or transit stops (Danna, 1992). Klein (2009) points out to this adaptability by stating that "At almost every university in North America, advertising billboards appear on campus bicycle racks, on benches, in hallways linking lecture halls, in libraries and even in bathroom stalls." (p.118). Not only OOH advertising can be employed as a 2D printed poster, but they can also be creatively transformed into physical installations using eye catching visuals and techniques (Shimp & Andrews, 2013).

With all the positive aspects of OOH advertising, there are downsides and limitations. The most obvious limitation lies in the "demographic nonselectivity", because the viewers of OOH advertising are a very general audience from different demographics and psychographics, no target audience can be pinpointed to view the advertisement, in contrary to what happens with magazines or radio ads, that generally have a specific target audience that share common interests (Shimp & Andrews, 2013).

"Now you see it, now you don't" (Shimp & Andrews, 2013, p.525) refers to another drawback to OOH advertising, which is the very short exposure time. Shimp & Andrews, (2013) claim that OOH advertisements that are read are less effective than the predominantly visual posters, that has striking images and vivid bright colours. The short exposure time have many reasons, such as concentration on the road where drivers do not have the time to concentrate on both the road and the advertisement, which explains the previously mentioned reasons why an OOH advertisement should be perceived at a glance and very quick to absorb (Stephenson, 2007).

The competition between advertising agencies has caused a sharp increase in the number of OOH advertising platforms, which resulted in cities and towns becoming more and more cluttered with advertising material which in return caused confusion and visual chaos (Danna, 1992). Figure 2.3.1.1.3, shows an image taken in Times Square, New York, where advertising exploitation at its utmost occurs. Multiple brands competing for attention on advertising media in different forms, sizes, colours, graphics (motion or static), orientations, typographic constructions, context in which the whole can be seen only at a glance.

This environmental concern has caused billboards to be banned by some local governments and states such as Alaska, Hawaii, Maine, and Vermont (Shimp & Andrews, 2013) because some people thought this advertising medium causes ambience ugliness and visual intrusion (figure 2.6). Klein (2009) describes this phenomenon as "advertising's mounting aggressiveness in the public domain", and in a previous publication the author explain that "A growing number of activists believe the time has come for the public to stop asking that some space be left unsponsored, and to begin seizing it back. Culture jamming baldly rejects the idea that marketing—because it buys its way into our public spaces—must be passively accepted as a one-way information flow." (Klein, 1999, p.306). Himpe (2006, p.8) describes this phenomenon as a "traffic jam" that is wasting human talent, skill, time and energy, and continues to stress on the way this "traffic jam" blocks brands from reaching to their intended target audience, and the need to find alternative advertising strategies that replace the conventional and traditional ones.

This has led to the need to create more creative advertising approaches that makes the target audience get out of the norm and daily routine that is predictable and less experimental, and engage them with a more fresh and lively advertising experience. These approaches took many forms and identifications such as "guerrilla , ambient, stealth, buzz, word of mouth, viral, grassroots, ambush, stunt, product placement, branded content, branded entertainment, advergaming experiential, permission and wildfire" (Himpe, 2006, p.11).

**Figure 2.3.1.1.3**

*Ads Visual Pollution*



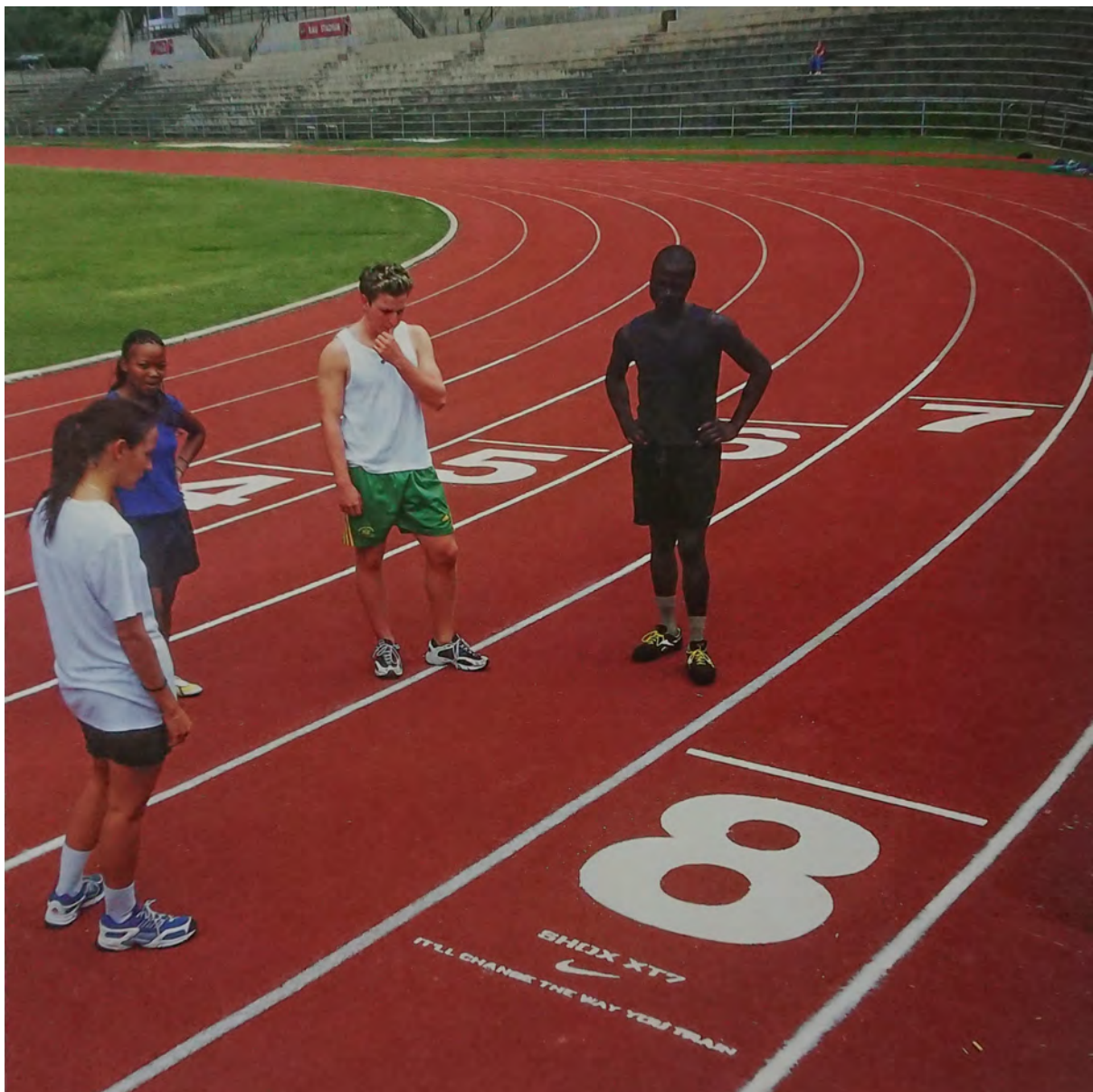
Himpe (2006) describes four attributes for these unorthodox advertising approaches. The first one is Proximity: Brands want to get as close as possible to the target audience's inner circle, more precisely, to the point and moment of purchase or engagement, which demands a more specified presence of the brand in terms of time and place. One of the roles of advertising is to satisfy the advertisers search for its audience, and also satisfy the audience's search for information about the brands in a pleasing manner. Himpe (2006) claims that traditional media only offers a compromise by offering a non-interactive approach, which keeps the brand distant from the target group and vice-versa. One way of solving this issue is for the brands to go to where their target group is, rather than waiting for them to come near the advertising channel or meeting them in the middle. This approach also solves the previously mentioned problem of OOH advertising of demographic nonselectivity, and creates a more enchanting relationship with the specific target group. Figure 2.3.1.1.4, shows an alternative media advertisement for the new Nike



Shox XT7 footwear done by The Jupiter Drawing Room, South Africa 2002. The 8th lane number along with the Nike logo, shoes sub-brand, and slogan were stencilled way back on the tartan track to imply the meaning that these shoes make you run faster. The ad was placed in the perfect environment where the target audience is abundantly present.

#### Figure 2.3.1.1.4

##### *Proximity in Ad Approach*



Source: (Himpe, 2006, p.84)

The second attribute is Exclusivity: As every brand's ultimate advertising goal is to acquire the attention of the consumers without any distraction –such as the surrounding competing advertisements– in order to deliver their message as clearly as possible, it is important for the brands to be where the competition is not. The static nature of the OOH advertising and inability to control its surrounding is a big drawback for this channel, same goes to TV commercials where an advertisement for a healthy food product may be followed by a non-healthy one, which creates contradictory desires in the mind of the viewers. The importance of exclusivity prevails when a certain brand pays a substantial amount of money to exclusively sponsor an event. This strategy also takes the form of a brand buying all or many of the advertising platforms in a certain area to ensure no other brand competes the viewership of their brand. Figure 2.3.1.1.5 shows how American Eagle Outfitters in Times Square, New York tried to implement this strategy, where their flagship megastore "The property includes a multistory digital billboard, a prime advertising spot that's visible by hundreds of thousands of visitors a day" (Wong & Holman, 2020). In the Figure we can see the use of simple images, taglines with a clear uppercase and a bold typeface that contrasts well with the blue background, with lots of space around the tagline to ensure the ease of visual reception, and to separate their advertisements from the surrounding elements, be it other advertisements, constructional distractions, or moving vehicles –that some of them have advertisements on them–. The brand name is present on the front and the side of the billboards, and the logo is present in a huge scale to ensure proper brand identification.

### Figure 2.3.1.1.5

#### *Ad Exclusivity*



The third attribute is Invisibility: In the case of conventional/traditional advertising, “it is so visible, so explicit, so identifiable as advertising that consumers easily spot it and tune out” (Himpe, 2006, p.14). Some consumers turn away from advertising because of their belief that advertising is a deceiving power that would make them buy things they do not need. Ogilvy (2012, p.179) mentions that “Arnold Toynbee (of Winchester and Balliol) “cannot think of any circumstances in which advertising would not be an evil”. Professor Gaibraith (Harvard) holds that advertising tempts people to squander money on “unneeded” possessions when they ought to be spending it on public works.” Therefore, the obvious and forced presence of a brand or an advertising message can backfire on the advertiser, which leads to the solution that brands should blend in smoothly and seamlessly in the minds of the consumers without making them feel they are being directly exposed to advertising, thus, the advertising message should feel like real entertainment and more engaging. A great example of this strategy is the alternative advertising



approach proposed and executed by Publicis in 2004 for Hewlett-Packard UK. Instead of launching a traditional advertising campaign for their HP printers and projectors, they created an exhibition by the title of “HYPE” (figure 2.3.1.1.6). The design of the title takes into consideration “whispering” the HP brand by using the blue colour of the HP visual identity, and creating more contrast with the background in the H and P characters of the title “HYPE” . The idea of the exhibition is that young visual and film artists would come to the exhibition and either print their work on the printers, or simply project their film production using the projectors. The twist was that the artworks should contain or be inspired by a word or a phrase that contains the letters H and P. No HP logo was present at the exhibition except on the printers or the projectors, nonetheless, 19 out of 20 artists were able to establish the relation between the HYPE exhibition and HP (Himpe, 2006, p.14). This advertisement approach won 34 worldwide including Two Cannes Gold Lions.

### Figure 2.3.1.1.6

*HYPE Gallery Exterior*



Source: [http://www.goodpilot.co.uk/hype\\_gallery.html](http://www.goodpilot.co.uk/hype_gallery.html)

Available 10<sup>th</sup> August 2021



As the fourth attribute, Himpe defined Unpredictability: The surprise factor makes the target audience deviate from their normal and uninterested state of mind and pay close attention to the advertisement. “When targets are disrupted or surprised, their attention is captured and they are then more likely to comply with a subsequent proposal” (Andrews & Van Leeuwin & Van Baaren, 2013, p.114). Because traditional advertising channels are fixed either in location, content or time, they lack unpredictability, which makes it difficult to grab the attention of the viewers in such media. The concept of unpredictability is to create an unexpected situation or show an unusual and surprising element, which momentarily disables the routine mindset of the target audience (Andrews et al., 2013). Figure 2.3.1.1.7, demonstrates an example of how the surprise factor and unexpected element can deliver an advertising message in a very interesting way. While the passengers were waiting for their luggage on the airport’s belt, they were surprised by packs of eggs in perfect condition put on the belt with a simple tagline wrapped on them that said “Handled by Virgin Atlantic” to indicate that even an object as fragile as eggs would be delivered carefully and safely to its destination when flying with Virgin Atlantic. The advertisement was done by BBDO South Africa, 1999 for Virgin Atlantic.

**Figure 2.3.1.1.7**

*Ad for Virgin Atlantic*



*Source: Advertising is Dead – Long Live Advertising! (2006, p.71)*

### 2.3.1.2 OOH VERSUS PRESS ADS:

When comparing posters to press ads, posters are perceived more quickly than press ads because the public audience usually views them while being mobile, be it in public or private vehicles or walking. In contrast, press ads are viewed in a more comfortable environment with much more time to view, as people tend to read magazines and newspapers while in a still position. Therefore, the amount and nature of information (especially the body copy) can be more than in the posters (Barry, 2016). Recently, a new term was invented to define the mixture between the press and poster ads; “Prosters” became the new abundant way to communicate with the press audience, as more debate is arousing on whether people really have the time and will to read the copy text in advertising in a visually-dominated culture, even in press ads (Barry, 2016).

Figure 2.3.1.2.1, shows an example of how a press ad (newspaper ad in this instance) can tolerate much more information than a poster. In February 2020, An Nahar newspaper published a campaign designed by BBDO, UAE to recognize women right to participate and lead the 2019 Lebanese revolution. The three advertisements consisted of the same elements: 1. A disruptive tagline that sounds oppressive to women; 2. A copy text that elaborates the tagline, which eventually describes the newspaper’s stance beside the women’s right to protest; 3. An image that illustrates a contrary image to the tagline; 4. A logotype for the campaign which is “Naharouki” meaning “your day” for a female in Arabic, which is stemmed from the title of the newspaper “An Nahar” meaning “the morning”.

“Disrupt & Reframe” (see Chapter Two) is a strategy used to surprise the readers with a usually absurd claim to grab their attention. The copy text elaborates the intended message of the advertisement (Andrews et al., 2013, p.114). The first ad shows an image of two women leading the protest at night while shouting with their fists held up as a sign of resistance, while the tagline says, “Girls Should Not Stay Out Late”. The second ad shows an image of a girl shouting with her mouth wide open in close proximity with the riot police –which shows one clear portrait of

a policeman with his lips reversed to the inside of his mouth–, while the tagline says, “Women Talk Too Much”. The third ad shows an image of many women opposing the riot police in an obvious act of challenge, while the tagline says, “Women Should Know Their Place”. In this kind of advertisements, the viewers should have enough time to read the elaboration of the shocking or absurd claim they read in the tagline. That is why this campaign is published as a press ad, as it also resembles a newspaper article.

In figure 2.3.1.2.2, we can see an advertising campaign done by Mutant, Belgium for Knack magazine. The elements of the ads are purely textual, where the tagline takes the form of juxtaposing statements said by famous political figures (Barack Obama, Arnold Schwarzenegger, and Mark Rutte –Prime Minister of the Netherlands–), who changed their opinions many years later. The statements are written in a relatively small font, which requires reading them in a relaxed environment. The "call to action" is written in contrasting font weights to imply the message of the ad which is to celebrate independent thinking by the adaptation of views, where the word “Dare” is written in bold uppercase and “To Doubt” is written in regular font to symbolize the change of state. Although this ad does not have the amount of text as in the previous example, it still requires the luxury of time where the viewers should carefully read the text in order to understand the intended message.

These examples clearly demonstrate the difference in the visual and conceptual strategies used in posters and press ads, where the message of the poster should be clear and perceived at a glance, without much visual processing as “smooth and automatic processing of information automatically leads to experiencing positive feelings”(Andrews et al., 2013, p.24). In contrast, press ads have much more room for more information to be read, analyzed, and figured out, as the user of the platform, be it a newspaper, magazine, or any other print media has more time to examine the message of the advertisement carefully.

Figure 2.3.1.2.1

Ads for Women Justice

### "GIRLS SHOULD NOT STAY OUT LATE."



So we have been told. By our parents and male friends. "Stay where you are. Don't go out late. Stay where you are. Don't go out late. Stay where you are. Don't go out late." On the streets, to your friends. Defying the cold, the heat, and the rain.

No, we will not hide in our homes and wait a blind eye like you want us to. We've lost our rights on a better Lebanon. And your judging gaze is the last thing on our minds.

Because our leaders' have continued to turn their backs on us. Betrayed us. Failed us. And it's time we teach them a lesson.

So we're stepping out of the shadows. We will be letting our dark circles grow darker, while we dream of a brighter future, with our eyes wide open.

For this revolution will be led by women. Women, backed with the knowledge of the previous 5 revolutions, which have always ended with one result: violence and regret. But this revolution will not follow the path laid out by history. This revolution is a woman. We will not be stopped. We will not be kept in the dark.

But we will replace hatred with love. Despite with hope. And evidence with grace. The road ahead may not be easy, but we will illuminate it with the light of a million candles. And remember, the most time you want to kill any woman out in the night, think about what would happen if we didn't?

An-Nahar celebrates the women of Lebanon who led the country's first ever peaceful revolution and helped secure a 40% increase in women's representation in the cabinet.

نهضاتك

### "WOMEN TALK TOO MUCH."



So they say. That we complain too much. We say too much. Yada yada. That we have more mouths and sharp tongues. But we will continue to speak our minds. Because this time, we insist on being heard. This time, we will not be silenced.

The people who seem to come on here without an ending. But also promises, empty talk and lip service. So don't you dare say, "be quiet, woman!"

We will be speaking up. Raising slogans. And our voices. On the highways, the bridges and the rooftops. Loud and clear. Picking up microphones. Placards. And the nation.

We refuse to bring violence with us. No weapons. No sticks, stones and breaking bones. Only words. Words that will ring loud over the deafening silence of our oppressors. When we say our minds, we will continue to lead the streets in large numbers. Join us. Walk with us. Believe in us as we hold the lines and the peace, and more importantly, non-human shields. Come, march as loud from the front. Until we have the final say. Because strength is enough. Now is the time to bring real change. It's time to change that will not be avoided through conflict and senseless violence.

And now forward through history and straightforward conviction. So go on. Keep writing us that we talk a lot. It doesn't matter. Because now the world will listen.

An-Nahar celebrates the women of Lebanon who led the country's first ever peaceful revolution and helped secure a 40% increase in women's representation in the cabinet.

نهضاتك

### "WOMEN SHOULD KNOW THEIR PLACE."



For those of you who think a woman's place is in her home, the kitchen, and in an apron. But do we have news for you?

Your place is where we want it to be. In the boardrooms. At the head of the table. In the driver's seat. But today and for however long it takes, it will be right here, in the streets. On the frontlines. Leading the way.

The people in power have driven our country to the brink. And the patriarchy has showed us our place. A place that gave us no rights and no voice. We've refused, as more brought violence to the streets, in the name of the revolution.

But, no more. No longer will we be pushed around. Now we will stand our ground. Stand for our rights. For what is right.

Because this time, things will be different. This time we choose a leader who stands for us, by us. One who knows what's right and wrong. One who will not take us away from the path this country can no longer take. This isn't a passing fancy, or a fleeting thought. We are here to stay. And if you ever dare tell us to know our place, know this: we will put you to proof.

An-Nahar celebrates the women of Lebanon who led the country's first ever peaceful revolution and helped secure a 40% increase in women's representation in the cabinet.

نهضاتك

### Figure 2.3.1.2.2

Ad for Knack

The figure consists of three vertically stacked panels, each containing two side-by-side advertisements for Knack. Each advertisement features a quote from a public figure, a year, and the Knack logo with the slogan 'DARE TO DOUBT'.

**Panel 1 (Top):**

- Left Ad (2008):** Barack Obama: "I believe that marriage is the union between a man and a woman."
- Right Ad (2012):** Barack Obama: "I think same-sex couples should be able to get married."

**Panel 2 (Middle):**

- Left Ad (2012):** Arnold Schwarzenegger: "I eat 10 to 15 eggs a day, and a lot of meat."
- Right Ad (2019):** Arnold Schwarzenegger: "I stay away from meats and animal products. The idea that they are the only way to get big and strong is a misconception."

**Panel 3 (Bottom):**

- Left Ad (2013):** Mark Rutte: "Black Pete is black. There's nothing we can do about that."
- Right Ad (2020):** Mark Rutte: "Black Pete will disappear. It's a hurtful tradition."

### 2.3.2 Electronic Media

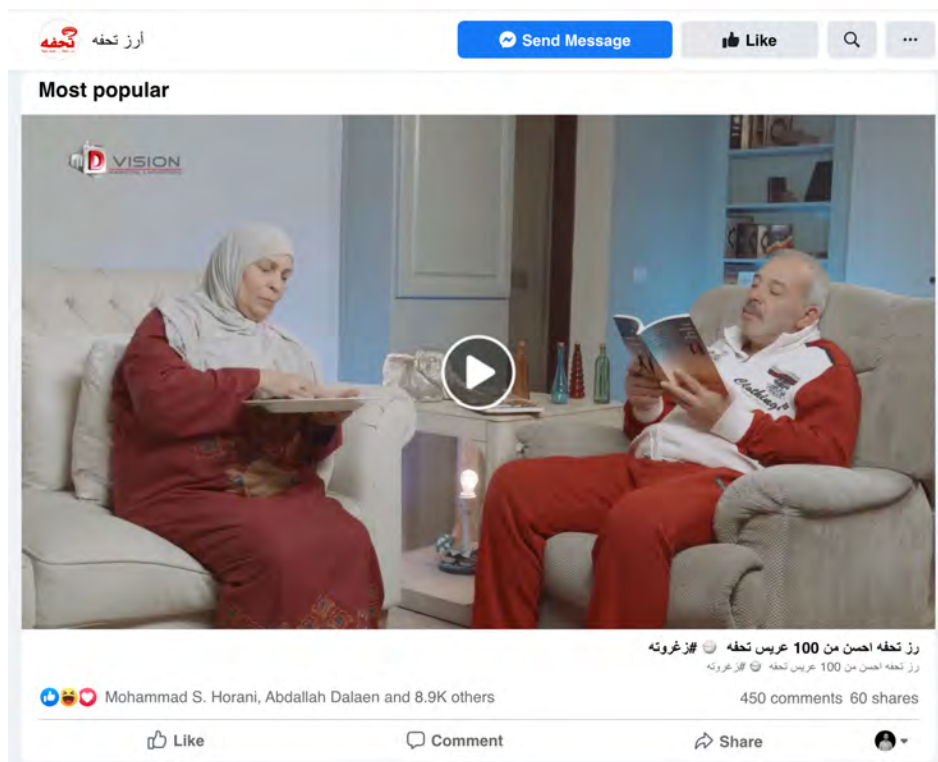
The term “Electronic Media” has evolved from being the traditional form of television and radio advertising through telecommunication tools to include the cyberspace of online advertising (Eid et al., 2020). As both Television and online platforms are audio–visual, the relationship between both media has evolved inter–connectedly. For instance, “for every hour people spent watching “Game of Thrones” on live TV last summer [2017], there were 30 minutes of watch time for “Game of Thrones”–related videos on YouTube during the same period” (3 trends that show how the very notion of TV, 2018). Another sort of relation between TV and online advertising –in many cases, advertising on social media platforms– is that advertisers launch the same ad on both channels, as both of them have the broadcasting ability of audio–visual communication. Shimp and Andrews (2013) confirm the claim that TV commercials and social media ads are interconnected, and describes this phenomenon as “Social TV” which is exemplified in the increase of TV viewership after a “social [media] buzz”, “Conversely, declining social engagement for the TV program “Glee” later signalled a decline of 200,000 fewer Tweets and Nielsen ratings declining 29 percent for the show” (Shimp & Andrews, 2013. p.341),

Figure 2.3.2.1, shows a screenshot of an ad for “Tohfa” rice uploaded on the social media page of the advertiser. The ad was published on their page on the 25th March 2020. On the other hand, figure 2.3.2.2, shows a screenshot from a recording of a TV commercial of the same “Tohfa” rice ad. The commercial was broadcasted during the Month of Ramadan, 23<sup>rd</sup> April–23<sup>rd</sup> May 2020 on the Jordan Radio and Television Corporation (JRTV) channel.



### Figure 2.3.2.1

#### Tohfa Rice Social Media Ad



Source: <https://bit.ly/3xwRrRb>

Available 10<sup>th</sup> August 2021

### Figure 2.3.2.2

#### Tohfa Rice TV Ad





### 2.3.2.1 TV Ads; Advantages & Disadvantages

Some might think that the rise of digital platforms has caused a decline in the viewership of TVs with all its content, including advertising. But that is a misconception as to the number of people who watch TV is greater than those who read or listen to the radio (Barry, 2016). "As of 2018, the US had 304.5 million television viewers, which represents a 0.9% increase over 2017. And in 2017, the 301.7 million television viewers was an increase of 1.6% over 2016." (Quora, 2019) which disproves the claim that TV viewership is dying.

Although TV is considered as traditional or conventional media (Danna, 1992), it is still one of the top choices for advertisers to launch their campaigns on for many reasons. Laurence Shanet, Director of Commercials, on Quora, states many reasons for the Advantages of advertising TV commercials (Quora, 2019):

1. Reach: TV commercials are often part of a campaign that includes many advertising channels, with each of these channels having a specific role and advantage. And one of the most significant benefits of TV commercials is the amount of reach, which is measured by the number of people who viewed the ad. Even with widespread of social media and online usage, TV still the highest number of engagement among all advertising channels (Stephenson, 2007; Barry, 2018). Not only does TV commercials reach more people than other media, but it also has the advantage of frequency, which is measured by the times the same person viewed the same ad;
2. Concentration: People watch TV mostly at home or at leisure times (such as watching a football game in a pub). Which means the maximum amount of concentration between all the advertising channels is attributed to TV commercials, because people either watch TV in a relaxed environment or give it all their focus because of the nature of the broadcasted material. This is a huge advantage for TV ads because people often view ads on other platforms while doing other things, like seeing a billboard while driving or walking, or seeing a sponsored ad on Facebook while checking the timeline with all the surrounding buttons and affordances, so when a person is watching TV, they either watch a program or an ad, while in other media, they are distracted by many sorts of actions. Takran & Ylmaz (2015. p.7)

state that during the process of watching TV, “the mind is forced to continuously monitor light beams and the motion. Television captivates the mind involuntarily”, they also stress on the idea that this attribute implies pure concentration; 3. Legitimacy, credibility, and prestige: Investing in a TV commercial is among the highest costly advertising channels (Stephenson, 2007), while posting an ad on social might be at zero to little cost, which means any person or organization of any scale can do it. Although TV is a highly expensive advertising platform, it gives the advertiser a credible and legitimate image that offers a prestigious impression about the advertiser who could afford advertising on TV. This also implies that the target audience who watches TV is the older and wealthier audience, that is, the audience who can probably afford being transferred from a viewer to a client. In contrast, ads on social media are targeted more to the youth, who have less buying power; 4. Space for expression: A TV commercial is a short film, which not only is a visual and an audio tool but also incorporates motion (Takran & Ylmaz (2015). While many of the social media ads take the form of a static image, all print media are. Print advertising design has to be simple with the minimum of elements, which makes it harder to the advertisers to communicate their messages effectively. At the same time, in a TV commercial, there is much more room to express the idea with the power to dramatize it using the motion attribute in addition to the longer timespan (Barry, 2016). Barry (2016. p.174) states that “TV is the perfect medium for “demonstration” ads because you can show a product in action”.

Although TV advertising has some advantageous qualities, the future of using TVs as advertising platforms is at stake. And the reason behind this threat is the advancement in the technology of skipping, ignoring, or not showing ads at all (Barry, 2016; Shimp & Andrews, 2013; Wright et al., 2010). For instance, the invention of TiVO –which “is a recording system that debuted in 1999 and allowed consumers to record their favourite shows and skip commercials entirely” (Wright et al., 2010, p.74)– not only allowed viewers to control and diminish their exposure to ads, but also allowed them to control time by giving them the affordance to fast-forward through the TV content, including the ads, this process is called “Zipping” (Shimp & Andrews, 2013, p. 338; Hawkins et al., 2010. p. 325). Which in

return negatively affects the overall effectiveness of the ads by reducing their emotional impact (Shimp & Andrews, 2013). Another challenge to TV advertising is “zapping”, which is the process of switching TV channels when their shows are interrupted by commercials, which affects the viewership of the ads (Shimp & Andrews, 2013. p.339; Hawkins et al., 2010. p. 325). This technique of ad avoidance made marketers think of solutions, and one of the proposed solutions is summarized by a statement for BrandKarma founder, Craig Davis where he says “we need to stop interrupting what people are interested in and be what people are interested in” (Barry, 2016. p.179). This concept is translated practically by creating ads that mimic the actual TV shows. This strategy is called “Hybrid ads” (Hawkins et al., 2010). An example of this strategy is an ad for Guinness beer that mimicked the TV show (MythBusters), where the ad was broadcasted during the show and generated “41 percent higher ad recall than a regular Guinness ad!” (Hawkins et al., 2010. p.326). Another strategy that was invented as a solution to the fast-forwarding option available on the digital video recorders such as TiVo, is the “still-frame” ad which is basically a static image that spans for the duration of 30 seconds showing the brand or product, guaranteeing viewership even if the ad was fast-forwarded (Hawkins et al., 2010).

As mentioned in the previous section, presenting ads on TV has a prestigious charm to it, but the high cost of producing and broadcasting an ad on TV may also be a restriction from advertising on it (Shimp & Andrews, 2013). In a country that has a large budget deficit, major budget cuts were applied in the advertising sector (Jordan ad industry, 2018), which considerably affects the advertising industry, including investing in TV commercials.

Another problem that TV advertising suffers from, is the clutter of the different types of content that is aired on the same channel. Other than ads and shows, there are other promotional materials and official and non-official announcements that are broadcasted on TV. This phenomenon made TV the most cluttered of all advertising channels, which, as a result, makes people less interested in watching TV.

### 2.3.2.2 Online Ads; Definition, Advantages & Disadvantages

The scope of this chapter includes the sponsored ads on third-party websites as well as advertising on social media platforms.

Web ads and traditional print ads share many qualities; both of them are paid or unpaid promotional form of communication of defined sizes that generally intends to increase the sales of a corporation through selling its products or services, or persuade the target audience with an idea, in addition to requiring a medium to serve as a carrier of the advertising message (Janoschka, 2004). But there is a major difference between traditional advertising media and web ads which is interactivity. Janoschka (2004) argues that web ads are initially –but not exclusively– interaction-oriented as they can be static ads –which are the earliest forms of web ad banner–, or motion-oriented ads like animated GIFs, or highly sophisticated, engaging and interactive clickable ads.

Web ads come in different sizes and forms. The IAB (Interactive Advertising Bureau) recognizes three web ad types; rectangles and pop-ups, banners and buttons, and skyscrapers (Plummer & Rappaport & Hall & Barocci, 2007). These classifications are defined by the TOAG (The Online Advertising Guide) as the following: 1. Skyscraper (figure 2.3.2.2.1): a vertical rectangle web ad usually placed on the sides of webpages; 2. Leaderboard (figure 2.3.2.2.2): A horizontal web ad that is usually placed on upper parts of the webpage; 3. Billboard (figure 2.3.2.2.3): A horizontal web ad that occupies larger space leaderboards on top of the webpage; 4. Pop-Up/Pop-Under: A webpage that opens automatically when a webpage is loaded. They come in different sizes and forms. A Pop-Under ad loads behind the active webpage so that it becomes less annoying (figure 2.3.2.2.4); 5. MPU (Mid Page Unit) or (Multi-Purpose Unit) (figure 2.3.2.1.5): rectangular or square in proportions and comes in different sizes, the most effective size is 300x250px.

Figure 2.3.2.2.1

Skyscraper Ad on the Right Edge of opensooq.com Website

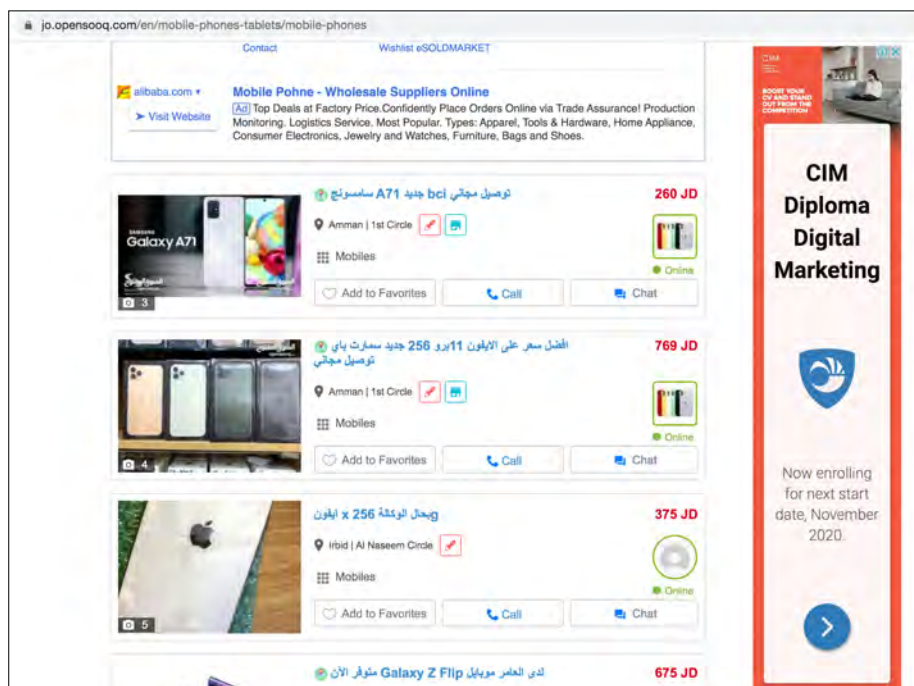


Figure 2.3.2.2.2

Leaderboard (Upper Edge) and MPU (Upper Right)

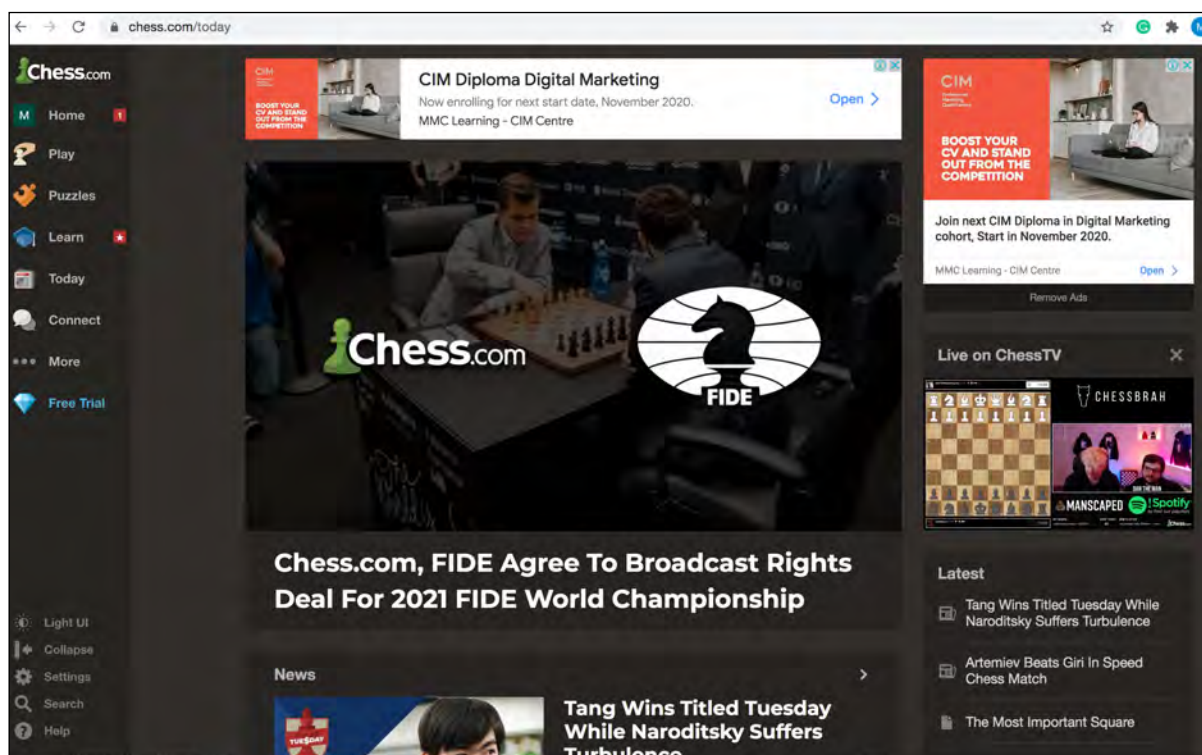


Figure 2.3.2.2.3

BBC Webpage Showing Billboard on Top of the Webpage.

The image is a screenshot of the BBC website homepage. At the top, there is a navigation bar with the BBC logo, a 'Sign in' button, and menu items for Home, News, Sport, Reel, Worklife, Travel, Future, Culture, and More. A search bar is located on the right side of the navigation bar. Below the navigation bar, a large advertisement for Salesforce is displayed. The ad features the Salesforce logo, the text 'Salesforce. #1 CRM.', and a sub-headline '#1 for CRM Applications based on IDC 2020H1 Revenue Market Share Worldwide.' A 'LEARN MORE' button is positioned below the text. Below the advertisement, the main content area begins with 'Welcome to BBC.com' on the left and 'Thursday, 19 November' on the right. The main content area is divided into several news stories, each with a thumbnail image and a headline. The largest story on the left is titled 'US records quarter of a million Covid-19 deaths' and includes a sub-headline 'America has a higher death toll and more coronavirus infections than any other country.' To its right, there are four smaller news stories: 'Military to get biggest spending boost in 30 years', 'Twins born to Covid-19 patient in coma', 'The futuristic cargo ship made of wood', and ''Balding' Rockefeller Christmas tree 'sums up 2020''.

← → C bbc.com Update

BBC Sign in Home News Sport Reel Worklife Travel Future Culture More Search

ADVERTISEMENT

salesforce **Salesforce. #1 CRM.**  
#1 for CRM Applications based on IDC 2020H1 Revenue Market Share Worldwide.  
LEARN MORE  
Source: IDC, Worldwide Simultaneous Software Tracker, October 2020

Welcome to BBC.com Thursday, 19 November

US records quarter of a million Covid-19 deaths  
America has a higher death toll and more coronavirus infections than any other country.  
US & CANADA

Military to get biggest spending boost in 30 years  
UK

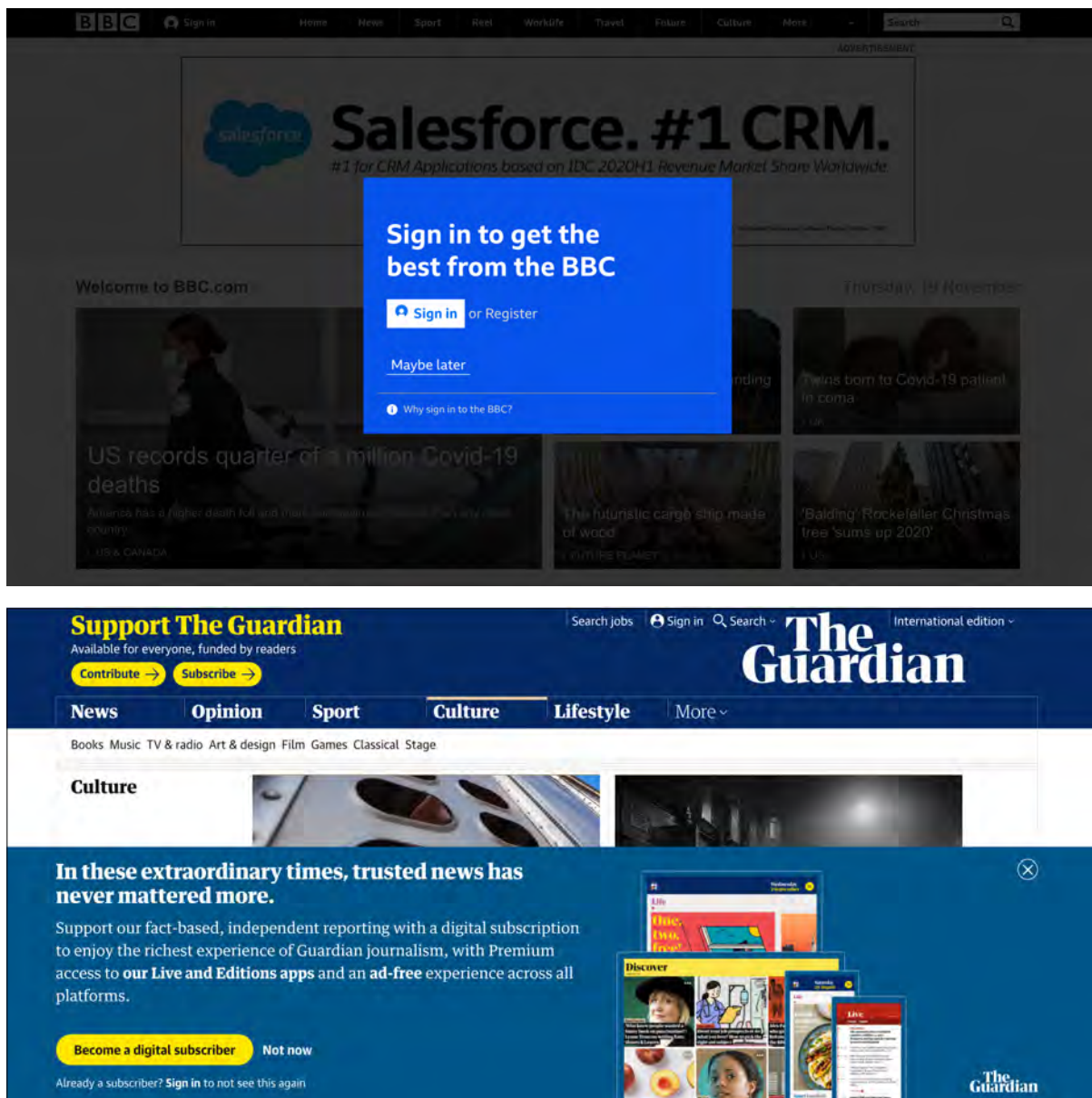
Twins born to Covid-19 patient in coma  
UK

The futuristic cargo ship made of wood  
FUTURE PLANET

'Balding' Rockefeller Christmas tree 'sums up 2020'  
US

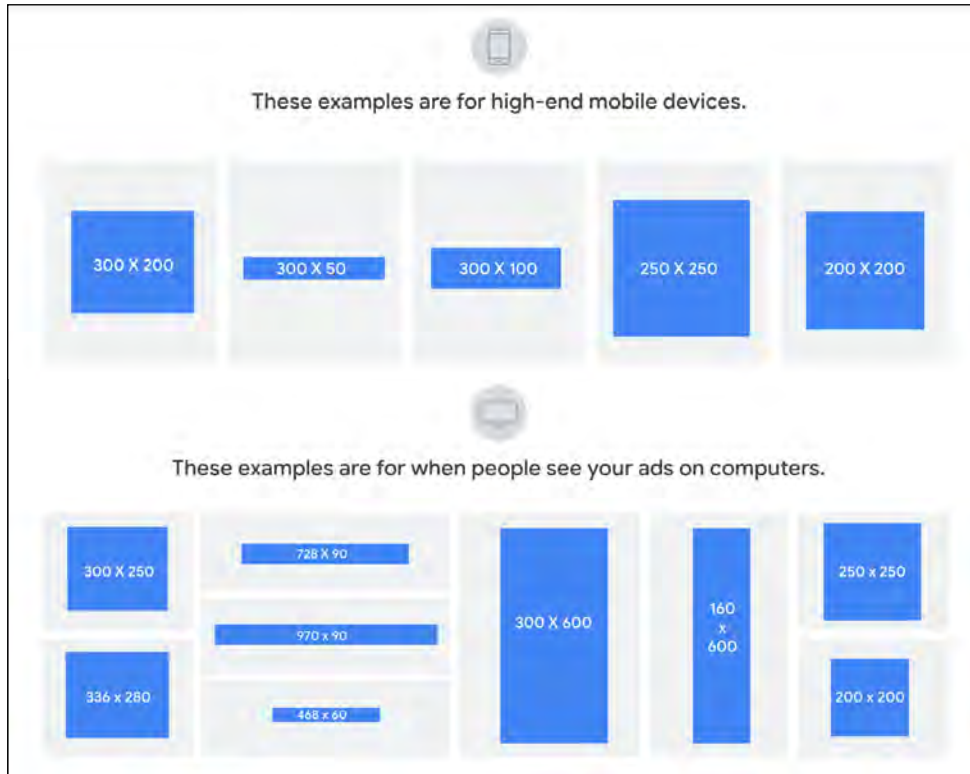
Figure 2.3.2.2.4

## Comparison Between Pop-ups



*Note:* Screenshot from [bbc.com](http://bbc.com) (top) and [theguardian.com](http://theguardian.com) (bottom) showing two different forms of pop-ups, where the one on the top pops in the centre of the webpage and shades the background, while the one on the bottom pops in the lower part of the webpage.



**Figure 2.3.2.2.5***Web-ads Dimensions*

Source: <https://support.google.com/google-ads/answer/7031480?hl=en>

Available 10th August 2021



Strydom (2004) and Shimp and Andrews (2013) mention a number of advantages for advertising online, such as:

1. Rapid presentation/immediacy: Advertising on traditional media such as print, press, or TV is a very time-consuming process and takes lots of effort to produce and publish. Print advertisements need to be designed, booked in a suitable spot that must be available at the desired time, it must also be printed and physically assembled. While advertising online can reach a global audience with a very quick process considering the ease, flexibility, constant availability, and seamlessness of the platform;
2. Easy Modification/permanence: Removing, adjusting, and re-uploading an ad online may take a few minutes. While the same action can be of catastrophic economic and procedural results if it was on traditional media such as OOH, press, or TV. For instance, if an important element was mistakenly omitted from a magazine ad, and that magazine was printed and 10,000 copies were distributed, the ad will be a complete waste of money to the advertiser as the mistake is irreversible and will certainly lead to miscommunication;
3. Affordability and cost effectiveness: Although online advertising can be “a carbon copy of their print-based cousins. They are considered a low-cost form of advertising and are generally simple in design and content” (Wharton, 2013, p. 153). While the print media design can be the same design as that of the web, advertising on the web can be much more cost effective, as uploading the design on the company’s page on social media costs virtually nothing –regardless to the fact that it can be a sponsored ad for a low-cost budget–. Publishing the same design on traditional media, for instance, could cost a thousand times more as explained in section 2.3.1.1;
4. No space or time limits: Web ads are not bound by spatial or timely boundaries. An advertisement placed on a daily newspaper only lasts as long as the newspaper lasts; a day. In contrast, a social media ad for example can be viewed from any device connected to the internet all over the world, anytime, forever. Individuals with very simple tools or corporates with very high advertising budgets could advertise on social media, which is not the case in traditional media that requires a very sophisticated process of planning, public relations management, and execution;
5. Multimedia elements: Another powerful attribute of web ad is that they can take any form, from static images and textual messages, to motion

graphics and video production, supporting audio channels as well. This technology also includes “Rich Media” which is, and enhanced form of interactive media where deeper user engagement is established through the collateral of multimedia elements such as text, images, motion graphics, video, and audio.

“Rich Media” include interactive elements such as banner expansion, data submission, and gaming and it offers a wide breadth of engagement” (Takran, N & Ylmaz, 2015. p.108); 6. Buyer involvement: Web ads offer the option to interact with the advertising material. This interactivity can take the form of commenting or reacting to an ad on Facebook, or clicking on an ad on a webpage to redirect the user to the advertisers website. Traditional media channels are passive ways of advertising, while the interactivity of web ads creates more audience engagement (Kaur, 2008). Another form of interactivity is the affordance provided to the social media users to share the advertising material they just saw with the network of friends and followers they communicate with (Rodgers & Thorson, 2017).

Wharton (2013) adds another strength point of web ads which is the ability to search for products. This attribute immediately generates exposure to ads about the same item that was searched for, from the same company or from competitors. Wharton (2013) elaborates that the flexibility of web ads enables this feature to reach a vast range of audience according to their behavioural tendencies and geo-targeting. Google Ads, for instance, offers a great opportunity for business owners to promote their products and services by presenting their ads on top of the original search results that was done by the user, which increases the visibility, reach, and exposure of the ads (Semerádová & Weinlich, 2019).

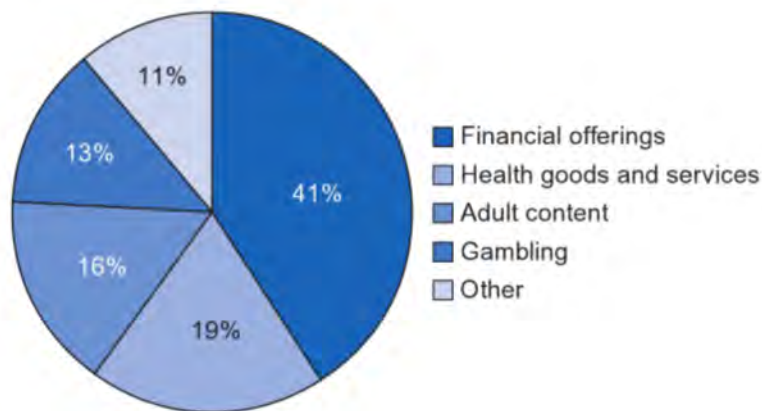
Mooij (2010) and Eid et al., (2020) agrees on an important aspect of online advertising, which is the affordance to target a specific segment of audience and customize the ad exposure and content according to the interests of the specified audience, considering the ability of web and social media ads to collect information about the potential customers. “The ability for these social media to segment the market automatically is one reason why they are so effective.” Wright & Khanfar & Harrington & Kizer (2010). The web ads’ power to target the audience who is a

potential long-term customer and have the financial ability to purchase the advertised product is a common objective of every advertising campaign (Cunningham, Brown, 2010). This process is called the “Customization” which is the feature in social media platforms to create tailored ad-exposure to individuals of potential customers based on their demographics, psychographics, habits, interests, and needs (Eid et al., 2020) which by its part allows advertisers to reach a vast amount of people (Shimp & Andrews, 2013). Another terminology for this advertising advantage is “Narrowcasting” which is the opposite of “Broadcasting” (Queensberry, 2021). While traditional mass communication media like OOH and TV are targeted towards a broad audience, “Narrowcasting” implies pin-pointing the target audience and directing a specific message towards them. Queensberry (2021, p.21) articulates this approach by stating that “With new digital technologies and programmatic advertising, database marketing, and predictive analytics, narrowcasting is possible. It is also made possible through social media by targeting messages to niche groups vis hashtags, social network groups, forums, and blogs, and through influencers”.

On the negative side, multiple studies confirm that web ads are annoying, intrusive, and interrupting (Salwen et al., 2009, p. 135; Semerádová & Weinlich, 2019, p. 11). With the abundance and cluttering of advertising web banners on a single webpage, advertisers opt to seek new ways of delivering their messages because the viewers may choose to ignore them all, that is where unavoidable pop-up ads come into use (Medoff & Kaye, 2011). The problem is, pop-up ads are viewed as more annoying than other types of ads because of their interruptive nature (Salwen & Garrison & Driscoll, 2009). Janoschka (2004) claims that no matter how people express their hatred towards pop-up ads, they prove to be effective. Salwen et al. (2009, p.137) disagrees with this opinion by stating that pop-ads are “controversial in media measurement because it is not clear whether a “hit” is a valid measure of ad exposure. [...] because it is questionable whether they are read or whether they are closed before they are readable”.

Yet the use of irritating ads could be useful in digital advertising; one theory claims that irritating web ads can be more effective than neutral ones because irritation increases the attention in a provocative manner, which leads to brand memorability, while neutral ads lead to neutral responses (Tellis, 2004). Another counter-theory claim that irritation causes negative feelings towards the ad, therefore, disliking the advertised brand, which the viewers select to pay less attention to (Tellis, 2004). The argument on which of the two theories proves to be correct is still undecided.

Another dangerous attribute of web ads is the possibility of being a victim of hackers, fraud, and web-traps (Shimp & Andrews, 2013; Janoschka, 2004). Hackers may lure users of webpages into clicking on fake ads which may contain a rewarding message such as “Click Here To Win An iPhone”, clicking on such ads may result in hacking the user’s system through malware and acquiring personal data (Shimp & Andrews, 2013). Web-traps are clickable buttons that may take the shape of a banner or a skyscraper ad but contain fake and misleading affordances, such as a “Close” button that by clicking it the user is directed to another webpage that they did not intend to visit, or may take the form of an actual ad that promotes an antivirus software, but when clicking on the ad, the user is directed to a webpage that had no connection with the ads' content (Janoschka, 2004). Figure 2.3.2.2.6, demonstrates the most common type of content that fraudulent web ads contain.

**Figure 2.3.2.2.6***Fraudulent Web Ads Content*

Source: Medo & Kaye, 2011, p.147

Another misleading phenomenon on social media pages that negatively affects advertising is fake accounts. Facebook states that "Likes created by fake accounts or people without real intent are bad for people on Facebook, advertisers and Facebook itself [...] Businesses won't achieve results and could end up doing less business on Facebook if the people they're connected to aren't real.". Some advertisers may be tricked into endorsing a social media pages or influencers to advertise their products purely by the number of likes that many of them may be fake, which may result in a waste of ad expenditure.

## **2.4 Advertising Approaches and Strategies**

A successful advertisement should intertwine the psychological, conceptual, and visual elements in order to communicate an effective advertising message, as mentioned on this White (2015, p.1) statement: “The purpose of advertising design is to reveal the significance of a product to a potential buyer by making a selling idea visible, and by inducing the reader to take some action”. The main advertising objectives can be summarized in three simple stages: A. To grab the attention of the target audience through eye-catching visuals; B. To ensure a sufficient ad exposure that will create memorability, recognition, and recall in the minds of the receptors; C. To create a psychological impact that will drive the target audience to act upon the ads call-to-action (Plessis, 2008).

In advertising agencies, there is a hierarchy of roles each employee performs; a conceptualizer –often titled “Creative Director”– creates ideas that translate the message of the ad, an art director is responsible for creating the visual design that translates the ideas in a well-crafted composition of typography, images, and illustrations (White, 2015). This chapter presents conceptual and visual strategies that are proven to be effective in previous applications in advertising campaigns, with case studies analysis on each strategy. The purpose of presenting these strategies is to employ them in the analysis procedure of Jordanian advertising and to apply them in the final project.

### **2.4.1 Persuasive Strategies**

As previously mentioned in the introduction of this thesis, modern humans are exposed to a huge number of ads every day, more than they can process. The only ads that will leave a mark are the ones that succeed in penetrating our defense walls against attempts of persuasion. In order for an ad to be effective, it has to be psychologically convincing and emotionally engaging, as our behaviors as humans are emotionally-driven, which creates the reaction of the subconscious mind that

decides to buy a product or not. (Plessis, 2008). Through the sensory system, human brains receive around 11 million bits of information every second, which the conscious brain can only process 40 of them (Pradeep, 2010). That is why “advertising is decoded from a psychological point of view, unveiling the hidden unconscious codes that influence our daily decisions” (Andrews et al., 2014, p.9).

In order to know how to influence the mind, it is important to address its needs. Maslow (2019) categorized these needs in his famous hierarchical pyramid of human needs, where he placed the basic fundamental physiological needs at the bottom of the pyramid, ascending to the psychological needs, ending with the meta-psychological self-actualizing needs. While Maslow believed that the human needs are hierarchical –meaning that in order to fulfill one need, the lower need in the pyramid needs to be fulfilled first–, studies proved that there is no hierarchical order for satisfying needs, i.e, there is no order in satisfying needs according to their level on Maslow’s pyramid (Maddock & Fulton, 1996).

Marketing adaptations to Maslow’s theory were done to sum up the needs in also five categories that suits the requirements of modern marketing (Altstiel & Grow, 2006, p.28), these categories are:

**1. Comfort (avoid pain and discomfort, convenience):** (Figure 2.4.1.1) Ad created by Bolero, Brazil 2015 for Sonho Bianco mattresses. The ad shows a little girl sleeping while holding Chucky (the film character doll that became a living serial killer) instead of a pleasant doll. The ad conveys the feeling of disturbance when sleeping on an uncomfortable mattress.

**Figure 2.4.1.1**

*Ad Displaying the Need for Comfort*



Source: [https://www.adsoftheworld.com/media/print/sonho\\_bianco\\_chucky](https://www.adsoftheworld.com/media/print/sonho_bianco_chucky)

Available on 10<sup>th</sup> August 2021



**2. Security (physical and financial):** (Figure 2.4.1.2) Ad created by Boys + Girls, Ireland 2018 for Ulster Bank. The ad is advertising the bank's safe mobile app. A mobile device was combined with an image of a security glass box containing a rewarding scene of beach, to reassure that the banking app is safe to use, therefore, your money will be protected for desired future spending.

**Figure 2.4.1.2**

*Ad Displaying the Need for Security*



Source: <https://bit.ly/3IVInmM>

Available on 10<sup>th</sup> August 2021

**3. Stimulation (aesthetic and physical):** (Figure 2.4.1.3) Ad created by BBDO, Greece for BMW to promote premium selection used cars. The ad portrays a young attractive girl laying on a bed in an inviting posture. The slogan says “You know you’re not the first” to convey the meaning that used can be as attractive. The ad received negative feedback for symbolizing a used car as a non-virgin girl, who may be viewed as under-aged and was withdrawn (Green, 2013).

**Figure 2.4.1.3**

*Ad Displaying the Need for Stimulation*



Source: <https://bit.ly/2U7IIYY>

Available on 10<sup>th</sup> August 2021

**4. Affiliation (belonging and love):** (Figure 2.4.1.4) Pre-paid top up card for Fastlink, Jordan –later rebranded as Zain– the pioneer telecommunication company in Jordan. The card –which is also a promotional material– shows the redesigned logo that has a pyramid with three symbols around it depicting human figures holding hands. Michael Dagher, Fastlink’s CEO, stated that the logo symbolizes innovation, excellence, and the act of coming together (New branding and logo, 2002). The slogan in Arabic says “Minna wa Feena” meaning “FROM US AND WITHIN US” to stimulate the sense of belonging and brand loyalty to the company and its common subscribers, while the slogan in English says “COME TOGETHER” as it is shorter and more applicable.

**Figure 2.4.1.4**

*Logo and Top-Up Card Displaying the Need for Affiliation*





**5. Fulfillment (self-satisfaction, status):** (Figure 2.4.1.5) Outdoor ad created by Taller Cuatro, Peru 2016 for Universidad Peruana de Ciencias Aplicadas. The ad shows an image of a girl taking a selfie with her future-self after she has accomplished her dream of becoming what she wanted to be; a doctor, conveying the message of self-realization. The ad's elements communicate an optimistic emotion indicated by the ad's brightness, satisfaction smile from the figures, and the rising hand gesture that symbolizes achievement. The ad also shows the logo of the university on the lab coat to enhance the branding, and to indicate that the university is the entity that helped the girl achieve her goals.

**Figure 2.4.1.5**

*Ad Displaying the Need for Fulfillment*



In summary, these categories emphasize that it is vital for any advertising campaign: A. To have a specified objective; B. Knowing the wants and needs of the target audience helps the advertiser have a clearer vision on what the message of the ad should be, how to say it, and how to present it visually; C. And that message must imply a clear perception of the benefit obtained from the product or service, and the way in which it satisfies those needs in a better way than the competitors. (Altstiel & Grow, 2006). But convincing the potential customers to buy products requires a high level of emotional engagement, as the human brain is essentially emotional, and for an advertising message to be complied with, it has to have that amount of emotional triggering (Pradeep, 2010). As mentioned by Yakob (2015):

Robert Heath, of the University of Bath, found that: advertisements with high levels of emotional content enhanced how people felt about brands, even when there was no real message. However, advertisements which were low on emotional content had no effect on how favorable the public were towards brands, even if the ad was high in news and information. So, in advertising, it's not what you say, but the way that you say it, that gets results (p.21).

Considering this assumption, psychological persuasion strategies were developed and applied in advertising to produce better results. With a focus on this persuasive advertising universe, the next section will address a set of widely applied strategies identified by identified by (Andrews et al., 2014), relating them to the respective applications. They are: Fluency, Promised Land, Social Authority, Humor, Altercasting, Fear Appeal, Scarcity, Disrupt & Reframe, Anthropomorphism.

### 2.4.1.1 Fluency

As explained in section 2.3.1.1, the modern society is cluttered with information that is squeezed in the minds of the receivers, that is why people nowadays craves for any sort of space that relieves them from this constant over-stimulation, and advertising is no exception. The brain requires around 20 percent of the body's energy, which is why advertising needs to be fluent and easy to process because otherwise, the ad is more likely to be ignored (Pradeep, 2010). For that reason, advertisers began to understand and apply the concept of "less is more", because the benefits advertisers gain from seamless and easy visual, textual, and conceptual elements are rewarding as this kind of easy processing leads to generating positive emotions, therefore, more liking of the ad that will make it more favorable to comply with (Andrews et al., 2014, p.9). And this is evident not only in advertising design, but in branding and packaging. The most obvious example is the packaging of Apple products (figure 2.4.1.1.1) that is simple, clear, minimalist, and free of visual clutter, which provides a smooth sensory experience that leads to visual attraction (Ruggeri, 2017). The same can be applied to advertising where less complex ads can attract the target audience more effectively as they are easily and quickly comprehended, especially in OOH ads where much environmental and other sorts of distractions are present.

Yet complexity can be employed when the message of the ad either requires complexity as a response to the visual impression of the intended message (like a poster for a Jazz festival), or one that requires serious attention (like a poster that encourages safety precautions) (Andrews et al., 2014). Figure 2.4.1.1.2, Shows an ad created by Iris, UK 2010 for the Highways Agency. The ad's objective is to urge people to check their vehicles for winter circumstances, like winter tires. Because this ad satisfies a safety need, the headline was created from car mechanic devices that require a fair amount of effort to read, yet still readable. Because the message is serious, more attention is needed to deliver the message effectively.

**Figure 2.4.1.1.1**

*Apple Minimal Packaging*



Source: <https://bit.ly/3iDeAwT>

Available on 10<sup>th</sup> August 2021

Figure 2.4.1.1.2

Ad with Visual Density

FOR A  
SMOOTHER  
JOURNEY  
CHECK YOUR  
VEHICLE IS  
READY FOR  
WINTER

**HA HIGHWAYS AGENCY**

think ahead move ahead  
visit [www.highways.gov.uk](http://www.highways.gov.uk)  
or call 08457 50 40 30\*

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\*Calls to 0845 numbers will cost no more than 4p per minute from BT residential landlines. Call charges from other landlines and mobile networks may vary.

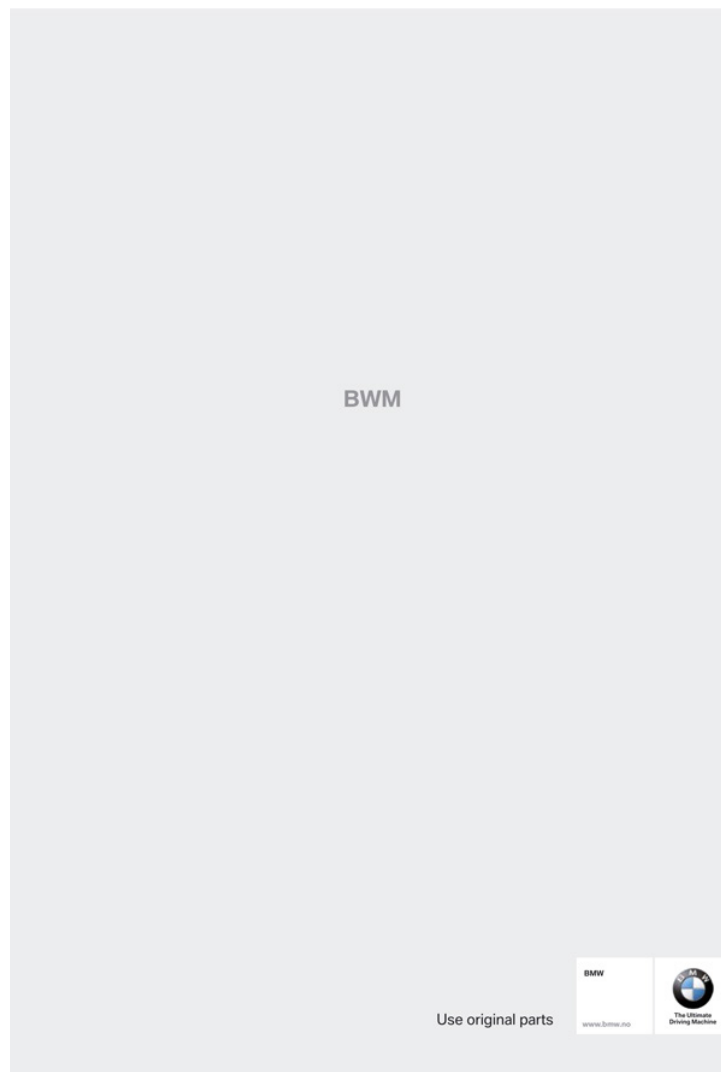
Source: <https://bit.ly/3m2oVEC>Available on 10<sup>th</sup> August 2021



Barry (2016) agrees that advertising should be easily processed, and expresses this by the KIS principle, which is an acronym of “Keep It Simple”, he also stresses on the importance of differentiating between a simple and “bad simple”. A simple idea must be clever, direct to the point, and relevant, like this ad for BMW (Fig. 2.4.1.8). The elements of this ad are the bare minimum in terms of size and visual density, where the designer only mixed the initials of BMW monogram to BWM to symbolize the fake car parts. Ad created by Leo Burnett, Norway 2005 for BMW.

### Figure 2.4.1.1.3

*Ad Showing Minimal Elements*



Source: <https://bit.ly/3yEqAE9>

Available on 10<sup>th</sup> August 2021

### 2.4.1.2 Promised Land

As mentioned earlier in this section, people are affected by ads that provoke their emotions to buy products that satisfy their needs, and as indicated earlier, this can be more effective than direct, informative and rational ads. These promising types of ads display messages that stimulates the reward centre in the brain to generate the strongest buying desire, through promising to achieve exaggerated and clearly unrealistic goals if the customer buys the product, and because the brain is emotionally driven, the desiring customer will be vulnerable and long to believe the ad's claim is true (Andrews et al., 2014). This strategy is often used to promote products or ideas that is associated with the social and physical image of a person, such as perfumes, fashion, sports, cars, cosmetics, etc.

Figure 2.4.1.2.1 shows an ad for Nike's Mercurial Vapor 8s football shoes. The ad's headline says "Explosive Speed". It translates this message visually by featuring Neymar –one of the top footballers in the world– running in a pitch, his body posture is leaning forward, creating a diagonal line which conveys an illusion of speed and movement (Wolfram, 2009). The shape of fire and smoke generated from the friction of the speed of running in the foreground and the background forms a triangle, with the line of lights behind the figure, which reinforces the feeling of movement as the triangle also signifies movement and direction (Wolfram, 2009). The word "Explosive" is written in bold font and is illustrated as fractured typography to convey the feeling of an explosion, while the word "Speed" is written in light uppercase font as the lighter the object is, the faster, while maintaining the power of the uppercase. Promised Land strategy, actually promises empowering tools to achieve the results (Andrews et al., 2014), as the viewer is fully aware that if he buys and wears these shoes, he will not be as fast as Neymar, but this is the conscious mind, while the unconscious mind is affected by the visual impression this ad portrays.

**Figure 2.4.1.2.1**

*Ad Promising Explosive Speed*



Source: <https://bit.ly/3fVJfDR>

Available on 10<sup>th</sup> August 2021

### 2.4.1.3 Social Authority

Social Authority strategy makes use of public figures and legitimate or credible symbols with recognized social stature and associates them with the advertised item, be it a product, service or an idea, to “trigger compliance and obedience” (Andrews et al., 2014, p.144). McCracken (1989, p.310) defines celebrities as “any individual who enjoys public recognition and who uses this recognition on behalf of a consumer good by appearing with it in an advertisement”, which means that the characteristics of the endorsed celebrity will be reflected and transferred to the product, which by its part reflects these characteristics on the consumer. Public figures could be celebrities from all sectors like athletes, actors, singers, writers, successful business figures, political figures, social media influencers, media presenters and others. Although people know these celebrities are paid to perform in these commercials or ads, this strategy is still vastly used and effective. And the reason behind its effectiveness is that using an anonymous figure will only deliver demographic information, such as age, sex, ethnicity, while celebrities do communicate all of these attributes, they deliver it with more depth, and power stemmed from their status (Hetsroni, 2012). Another level of success of this strategy is the fact that it is assumed by the public that celebrities would not compromise their reputation with an unworthy product, which gives credibility to that product. (O’Shaughnessy & O’Shaughnessy, 2003). People aspire to be like celebrities for success, wealth, fame, and likability. For that reason, buying and appearing in an item that was advertised and worn by a celebrity, for instance, give the impression of gaining some of the celebrities’ personas. But it is important to choose the right celebrity for the right context, as celebrities have different characteristics, personalities, looks, and functions, and they should reflect the brand's personality by their attributes (O’Shaughnessy & O’Shaughnessy, 2003).

Authority also takes the form of recognized expertise, academic or professional knowledge, or any source of trustworthiness this symbol has. These connotations are also present in headlines and slogan design, by mentioning people

of credible power, like doctors, academics, or scientists with their visual counterparts (Andrews et al., 2014). Figure 2.4.1.3.1 shows a cigarette advertisement launched by R.J. Reynolds Tobacco Company in 1946. The headline claims that Camel cigarettes are consumed by doctors more than any other brand, which conveys the meaning of Camel being the least dangerous tobacco brand, since doctors consume it, responding to the "safety" human need. The ad tries to convey positive impressions about the brand by: 1. Showing a doctor in a lab coat to refer to his status, the use of the doctor in this ad associates the product with good health and well-being; 2. He is leaning backwards in a relaxing manner, to convey the good feeling given by the product; 3. Holding the cigarette up close to his mouth to show the cigarette in use; 4. The cigarette's orientation is heading upwards to give it a prestigious impression; 5. The doctor is well groomed in terms of his well shaved facial hair and elegantly combed hair with a firmly tied necktie; 6. The doctor is from an older demographic, which implies expertise; 7. There is an assuring direct eye communication with a satisfaction smile to associate the product with positive feelings.

In Figure 2.4.1.3.2, we can see an ad for Pepsi-Diet. The headline of the ad says "nothing refreshes like a diet Pepsi" with an increased size of "diet Pepsi" to increase the brand recognition. As the celebrity in use should reflect the brand/product's personality as well as the ad's message, Sophia Vergara is endorsed by Pepsi for her physical appearance as a model and function as an actress/comedian, which perfectly reflects the message of the ad; attractiveness and refreshment. There are lots of signifiers in this ad to deliver the message of attractiveness and refreshment: 1. As the benefit of consuming diet products lies in not gaining weight, the model's arms are close to her body to give the thinnest possible shape, the dress is stretched from the waist to indicate thinness, the model is wearing a closed bracelet that she could fit her hand in; 2. The product is shown in use so as to increase the product's credibility and linkage to the celebrity; therefore, more brand likability. The look upwards conveys rewarding feelings from consuming the product; 3. The body posture is diagonal to indicate freshness and agility; 4. The colour of the dress, the lipstick, the nail polish responds to Pepsi's



Figure 2.4.1.3.1

Ad Showing Doctor's Social Authority

He's one of the busiest men in town. While his door may say *Office Hours 2 to 4*, he's actually on call 24 hours a day.

The doctor is a scientist, a diplomat, and a friendly sympathetic human being all in one, no matter how long and hard his schedule.

*According to a recent Nationwide survey:*

## MORE DOCTORS SMOKE CAMELS THAN ANY OTHER CIGARETTE

DOCTORS in every branch of medicine—113,597 in all—were queried in this nationwide study of cigarette preference. Three leading research organizations made the survey. The gist of the query was—What cigarette do you smoke, Doctor?

*The brand named most was Camel!*

The rich, full flavor and cool mildness of Camel's superb blend of costlier tobaccos seem to have the same appeal to the smoking tastes of doctors as to millions of other smokers. If you are a Camel smoker, this preference among doctors will hardly surprise you. If you're not—well, try Camels now.

**CAMELS** *Costlier Tobaccos*

Your "T-Zone" Will Tell You...

**T for Taste . . .**  
**T for Throat . . .**

that's your proving ground for any cigarette. See if Camels don't suit your "T-Zone" to a "T."

H. J. Reynolds Tobacco Company, Winston-Salem, N. C.

Source: <https://bit.ly/2Uc6Ngg>

Available on 10<sup>th</sup> August 2021

brand colours to increase brand recognition, in addition, that her hair is the same colour as of that of the product's; 5. The glass of Pepsi in the bottom right corner is shown in the action of throwing ice rocks in it, which reinforces the message of refreshment and liveliness.

### Figure 2.4.1.3.2

*Ad Showing Celebrity Social Authority*



Source: <https://bit.ly/2Xkt2gv>

Available on 10<sup>th</sup> August 2021

Drewniany & Jewler (2008, p. 20–21) adds another advantage of endorsing celebrities; “they have stopping power” as “celebrities attract attention and help cut through the clutter of other ads”, but the authors identify some drawbacks of endorsing celebrities, such as: A. the high cost of endorsing them; B. Celebrities may be endorsed by many brands that may cause confusion to the target audience; C. They may decrease brand recognition by overshadowing the product; D. The reputation of the brand is associated with the reputation of the endorsed celebrity, which means if the celebrity did something bad, the brand's reputation will be damaged, such as the incident that happened with breaking all brand endorsements with Tiger Woods, the famous golfer, after the sex scandal he faced in 2009 (Peter, 2019).

Figure 2.4.1.3.3 shows an ad for Tag Heuer watches featuring Tiger Woods on a billboard in Los Angeles as watches tell time. As the role of the endorsed celebrity is to personify the brand, Tag-Heuer decided to endorse Tiger Woods as a golfer and a device that tells time has a shared attribute; accuracy. Another shared attribute is the prestige indicated by the premium stance of Tag-Heuer in the watch market, and the aristocratic nature of Golf as a sport (Birmingham, 2016). The headline of the ad says, “What Are You Made Of?”. This is translated by showing Tiger Woods holding the watch, which makes the viewer instantly create associations between the positive attributes of the success and achievements of this celebrity and the quality and making of the watch. The ad clearly satisfies the need of self-actualization.



**Figure 2.4.1.3.3**

*Ad Featuring Tiger Woods*



Source: <https://bit.ly/3xDRJWg>

Available on 10<sup>th</sup> August 2021

#### 2.4.1.4 Humor

Humor is one of the worlds most employed advertising strategies, 9/10 Super Bowl commercials are funny (Altstiel & Grow, 2006) and 1/3 of the world's ads are meant to be humorous (Andrews et al., 2014). As people are resistant and annoyed by ads, the use of humor comes in hand. It is a very effective way to penetrate people's defenses against exposure to ads simply because being entertained by an ad creates positive feelings about the brand, and it will be perceived as friendly on an unconscious level, which increases people's compliance to buy the product according to the "Make' Em Laugh, Make' Em Buy" concept (Thorson & Duffy, 2012, p.37). But the problem occurs, as in endorsing celebrities, when the "fun" part of the ad over-shadows the brand, which decreases its recognition along with the ad's intended message with the humor's entertainment value, which leads to remembering the joke, but not the brand (Andrews et al., 2014; Thorson & Duffy, 2012).

Drewniany and Jewler (2008, p.17) also identifies critical considerations when dealing with ads: A. identifying the difference between humor and jokes, as jokes when told twice, become boring, but humor may be enjoyed more when repeated; B. They should have a "sense of human" as in relating to real-life human experiences that the audience can relate to and understand; C. Understanding the target audience's cultural perspective on humor so as not to communicate an incomprehensible message; D. Humor that offends other upon their ethnicity, shape, or any other attribute could harm the brand's image.

The use of humor mostly occurs as incongruity, which is the use of an unexpected, awkward, unusual element in a bizarre situation, which makes the viewer think about the situation to figure it out, and once figured out, the consumer should experience a positive feeling generated by the witty humor of the ad (Andrews et al., 2014; Thorson & Duffy, 2012).

Figure 2.4.1.4.1, shows an unusual situation where the water tap is turned in the wrong direction, facing the mirror as if it is admiring its own beauty, which responds to the message in the headline that simply says “beautiful taps”. The angle of the basin on the bottom right corner of the ad creates a triangle that leads the viewer's eye towards the headline and the logo for better brand recognition. Once the awkward situation is resolved, the wit and humor of the advertiser are experienced. This ad was created by FoxP2, South Africa 2009 for Isca.

#### **Figure 2.4.1.4.1**

*Ad Showing Reversed Water Tap*



Source: <https://bit.ly/3xHFjg2>

Available on 10<sup>th</sup> August 2021

In figure 2.4.1.4.2, we can see a traditional birthday family photograph which is an essential aspect for families bonding. The image shows the wife and the two kids looking at the camera, while the father is distracted by the addictive sports channel that he cannot get his eyes off for a second. He is acting as if he is engaged with the ceremony, but he is clearly not, signified by the fake smile on his face, that is how engaging the content of the 24/7 TV channel is.

Figure 2.4.1.4.3 shows another ad for the same campaign with the same scenario, but with different demographics, as the family in this ad is of white ethnicity. For its part, the Figure 2.4.1.4.4 is yet another ad with different demographics, with the man in this ad being from an older age group than the men in the other ads. Some campaigns follow this strategy so as not to exclude other demographics from their targeted group. Ad created by Ogilvy, Brazil 2016 for BandSports.

### Figure 2.4.1.4.2

#### *Band Sports Ad 1*



Source: <https://bit.ly/2VOQtIO>

Available on 10<sup>th</sup> August 2021



**Figure 2.4.1.4.3**  
*Band Sports Ad 2*



Source: <https://bit.ly/2VOQtIO>

Available on 10<sup>th</sup> August 2021

**Figure 2.4.1.4.4**  
*Band Sports Ad 3*



Source: <https://bit.ly/2VOQtIO>

Available on 10<sup>th</sup> August 2021

### 2.4.1.5 Altercasting

Altercasting is implying or casting an assumed social role, attribute, or identity on people whom we want to act in a certain way (Weinstein & Deutschberger, 1963). It generates compliance in the subconscious mind of the casted person in order to meet the positive expectations of the surrounding people. The advantage of this strategy is that it creates minimal resistance towards the ad, as the motivation to take a role is self-generated, which satisfies the ego of the casted person by fulfilling a self-actualization need by maintaining a positive image (Andrews et al., 2014). This strategy can also be used by corporates to advertise themselves in a social role that is of positive value for the target audience, such as an oil company that displays itself as caring for nature, or an alcohol brand that asks people to drink responsibly and moderately, which seemingly decreases their sales, but in reality, the real gain is achieved by projecting a positive image on the brand.

Altercasting works in two ways (Benn, 2020, p.4; Andrews et al., 2014, p.44):  
 1. Manded: a direct textual or oral casting of the role on the person; 2. Tact: a more suggestive and indirect proposition.

“Topical” or “opportunistic” ads (figure 2.4.1.5.1) make use of current circumstances which the target audience is familiar with (Barry, 2016) in this case, staying at home so as not to infect or get infected by COVID-19. Carlsberg launched a campaign that gives an impression of social responsibility from the brand side, although complying with the ad's message may decrease sales. Such action makes the brand appear as a noble company that cares more about its customers than its sales. The ad shows the beer poured in a glass that is obviously found in a typical family home. The message on the glass implies a respected social position, which is a caring, responsible, and a good dad, these positive messages are subconsciously reflected on the brand. Ad created by FCB, Belgium 2020 for Carlsberg.

Figure 2.4.1.5.2, shows a billboard ad for peta (People for the Ethical Treatment of Animals organization) which firmly communicates a tact altering message that says “You Wouldn’t Let Your Child Smoke” in a bald title case font. The subtitle explains the dangers of consuming meat, which requires the slaughter of animals. The message presumes that “because you’re a good parent, you wouldn’t let your child smoke”. The viewer is cast to comply with the message of the billboard because otherwise, it is suggested that they will not be good parents. A disruptive image of a little boy smoking triggers an emotional response of protectiveness and caring for the vulnerable figure. The ad suggests a solution by the call-to-action next to the logo, “Go Vegan” in an italic font to encourage action.

### Figure 2.4.1.5.1

*Topical Ad for Carlsberg Beer*



Source: <https://bit.ly/3xyCQVe>

Available on 10<sup>th</sup> August 2021

Figure 2.4.1.5.2

Ad for Peta



Source: <https://bit.ly/3xyDjqs>

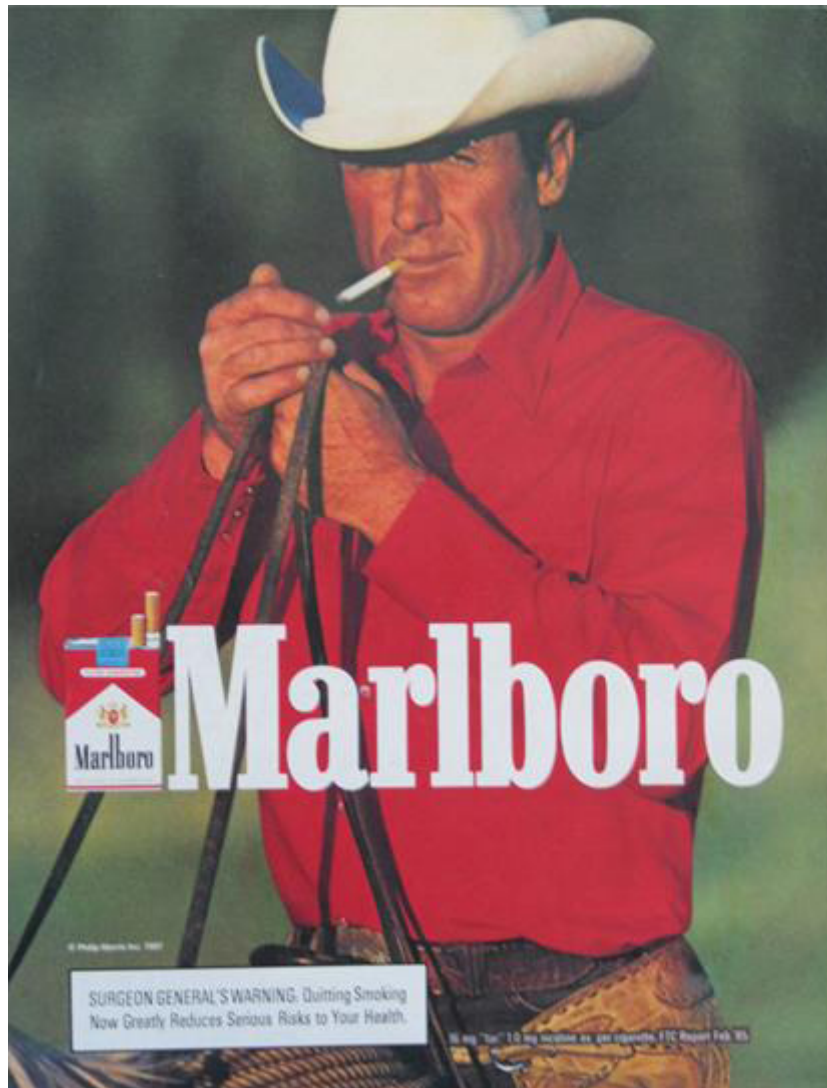
Available on 10<sup>th</sup> August 2021

A tactic change is applied on Figure 2.4.1.5.3 by suggestive imagery; smoking Marlboro gives you that manly impression. The impression is signified by:

1. The upright posture of the man riding the horse, conveying the manly cowboy sturdiness;
2. An insightful, in-depth look into the horizon, conveying a message of sophistication;
3. The powerful color of the red shirt, which is an emphasis on brand recognition because it represents the colors of Marlboro;
4. The grip of the lead line, which conveys the message of control and power;
5. The arms and lead line each create a triangle, which is a symbolism of masculinity and manhood (Brown, 2017).



**Figure 2.4.1.5.3**  
*Ad for Marlboro*



Source: <https://bit.ly/37zBGOF>

Available on 10<sup>th</sup> August 2021

### 2.4.1.6 Fear Appeal

Fear appeal is one of the strongest emotional motivators. In advertising, fear appeals "frequently refer to risks that the consumer can either prevent or reduce by buying the product (e.g. insurance) or by not buying the product (e.g. smoking or alcohol abuse)." (Fennis & Stroebe, 2010, p.20). This strategy is highly present in social marketing, although some implications may occur: A. Sometimes the application of this strategy is too graphic that the viewers decide to turn their faces away from the ads, which creates ineffective communication; B. People do not want to be reminded of dangers. threatening messages could lead to ad avoidance because people want to feel good (Copley, P., 2004). This strategy responds to the need for safety and must display a "plausible threat to motivate consumers" (O'Guinn, T. & Allen, C. & Scheinbaum, A. & Semenik, R., 2019).ly reflected on the brand. Ad created by FCB, Belgium 2020 for Carlsberg.

DePelsmacker, Geuens and van den Bergh (2001) & (Stephenson, 2007) describe different types of fear appeals: 1. Physical: direct harm on the body organs; 2. Social: being socially alienated and avoided; 3. Product performance: indirectly threatening the customers of the negative aspects of buying a competitor product; 4. Financial: the fear of misspending or losing money; 5. Opportunity: used to convey scarcity on the product to trigger a quick reaction. on the product to trigger quick reaction.

Figure 2.4.1.6.1 shows an anti-smoking campaign that was launched by NHS in Britain stating the massive number of cigarettes an average consumer smokes. The ad describes the state of smoking addicts as being attached to a fishhook, literally, as the call-to-action says "get unhooked" to help smoking addicts get rid of this habit. The image shows a disturbing image of a smoking addict in a miserable, distressful state and desaturated cool colors to imply sickness and a threat of near death, with a hook penetrating and pulling their cheeks. This ad generated many complaints that made the NHS pull the campaign out of the streets

because the visual message was too intense that people found it frightening (metrowebukmetro, 2007). The print campaign was accompanied by a TV commercial that shows the same image, but in action, the last scene of the commercial indicates not only physical harm of the hook and being cold when he gets out of the building, but also social alienation while surrounded with garbage cans (Figure 2.4.1.6.2).

**Figure 2.4.1.6.1**  
*Anti-Smoking Print Campaign*

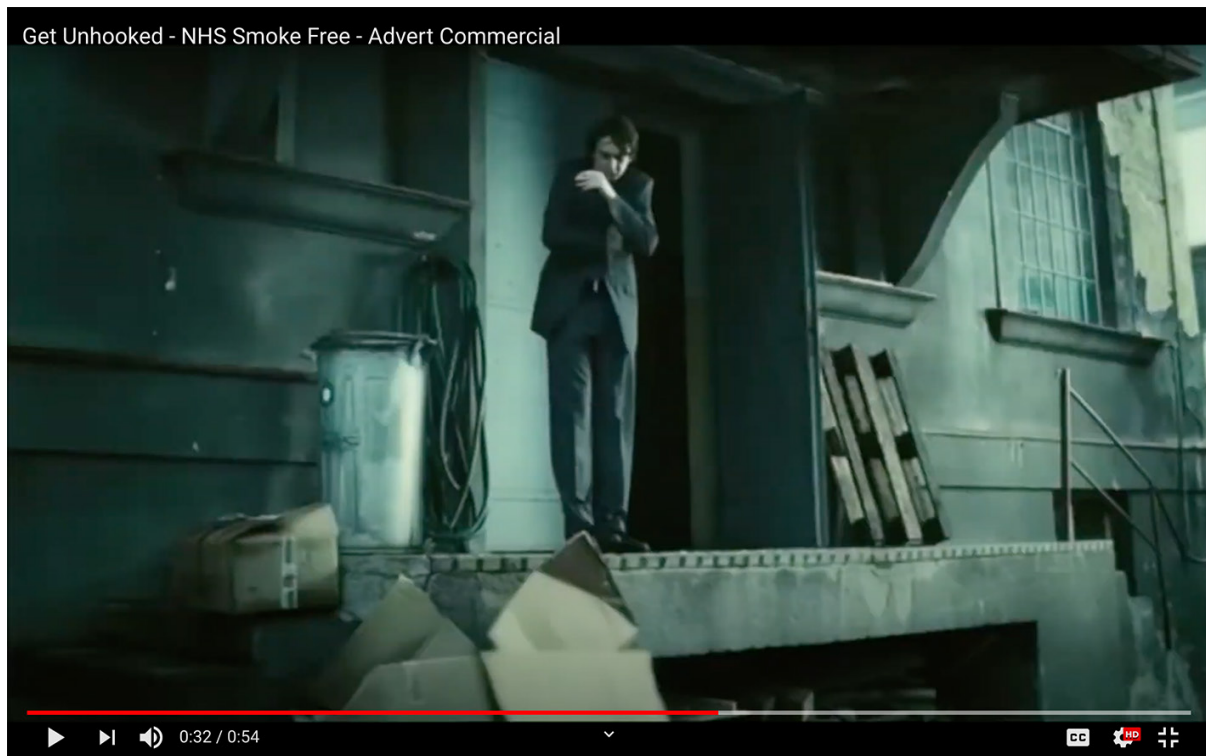


Source: <https://bit.ly/3Awl0Ec>

Available on 10<sup>th</sup> August 2021

### Figure 2.4.1.6.2

#### *Anti-Smoking TV Campaign*



Source: <https://bit.ly/3iBTE9r>

Available on 10<sup>th</sup> August 2021

### 2.4.1.7 Scarcity

Scarcity refers to the notion that rare things are perceived valuable, if owned, it might give an indication of social proof and a symbol of distinction that impresses people (Armstrong, 2010; Tuten, 2008). If people feel that a product is limited in supply, or will no longer be available, or difficult to get, people would be strongly incited to buy it as quickly as possible. Scarcity can also be an indication of a product value from the point of view that a high price means the product is premium (Tuten, 2008). This concept may explain the production of limited-edition products, with usually higher prices than regular, more attainable ones. The strength of this technique also lies in the time boundaries in which if the customers did not take advantage of, they might lose the opportunity to acquire the product forever, or the chance of buying it at a lower price (Andrews et al., 2014).

Reactance theory also explains why people regard scarce things as valuable; it is because when a product is available, they have the freedom to buy it, when it is not, they are deprived of that freedom and will be restricted to the available items that may not be favorable (Tuten, 2008; Andrews et al., 2014).

This strategy is abundant in many sectors like retail and travel industries, headlines like “Last Chance”, “Only 1 Left”, and “Offer Expires In X Days” motivate the target audience to make quick decisions and act accordingly (Andrews et al., 2014). Figure 2.4.1.7.1, shows web ads displayed on booking.com. What they have in common is that both offer a price reduction, but for a particular while. Both start their headlines with favourable promises “Save” and “Enjoy”, they also lure the viewers into action with “or more”.

Figure 2.4.1.7.2, represents another application of scarcity spotted on booking.com, where users are encouraged to book by highlighting in red color that rooms of the same kind were booked "2 times in the last 12 hours", and stressing on scarcity by using the word “Only” (7 are left), which urges quick response in the users minds.

Figure 2.4.1.7.3, shows a popping typographic message that is filling the ad with high contrast and bold typeface, urging people to take advantage of the black Friday deals at JCP. Stressing on the ratio between a day and a year, makes it a no-brainer to figure out how valuable this offer is.

### Figure 2.4.1.7.1

*Ads Featuring Urgency to Buy the Service*

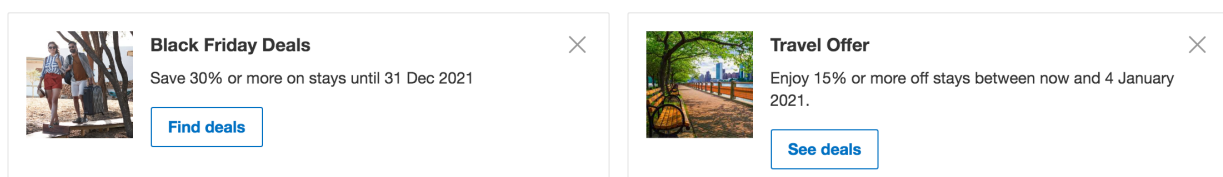
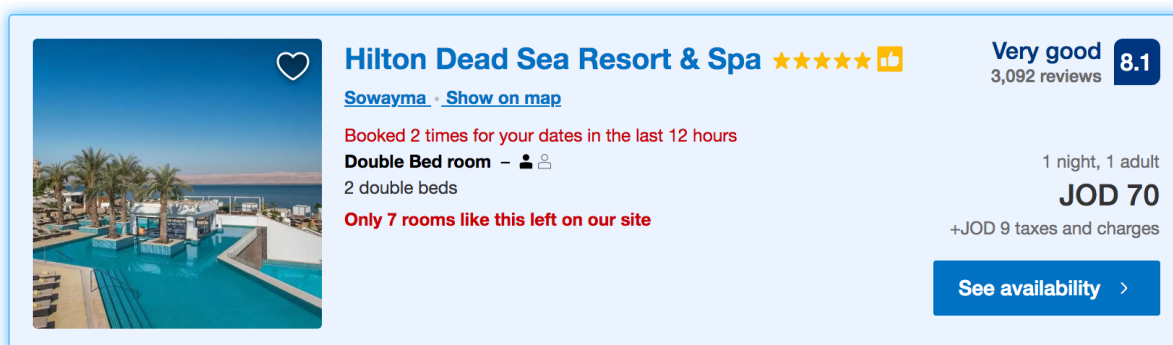



Figure 2.4.1.7.2


Screenshot from Booking.com



**Hilton Dead Sea Resort & Spa** ★★★★★ 

[Sowayma](#) · [Show on map](#)

Booked 2 times for your dates in the last 12 hours

**Double Bed room** –   
2 double beds

Only 7 rooms like this left on our site

Very good **8.1**  
3,092 reviews

1 night, 1 adult  
**JOD 70**  
+JOD 9 taxes and charges

[See availability](#) >

Figure 2.4.1.7.3

Ad for JCP Promoting Black Friday Deals



it only happens once a year!

amazing black friday deals!  
save storewide 6 a.m. to 11 p.m.



Source: <https://bit.ly/2XltK1K>

Available on 10<sup>th</sup> August 2021

### 2.4.1.8 Disrupt & Reframe

The shock factor that disruption and reframing have on the target audience is of great importance as it raises the attention, recognition, and short-term recall significantly in a world full of distractions and competencies (Rifon et al., 2014). "When people are uninterested, fixed in their normal routine, resistant, or just not attending to you" (Andrews et al., 2014, p.114) it is necessary to employ a technique that would stimulate their senses and interest to view the content of the ad, and that technique could be disruption, provocation, surprising, unexpected or even shocking. Dahl et al. (2003) classify seven kinds of provocative appeal: disgusting images, sexual references, profanity/obscenity, vulgarity, moral offence and religious taboos. Yet disruptive messages need not be of a negative nature, like those used in the humor strategy which also displays an unusual element.

The way this technique works is by presenting the disruptive element or absurd proposal, then the audience's attention is acquired, and then they are open to receive the proposal or message of the ad, that is when they are more likely to comply (Andrews et al., 2014). But going to the extreme with negative disrupting or shocking may backfire and cause outrage as in the fear appeal strategy, because the negative emotion may be associated with the product which decreases its likening, it will also increase avoidance of the ad (Holz, 2006). So, the advertised message should not scare people off or disgust them, just the right amount of disrupting with a subsequent proposal that would lead to explaining the unexpected element will likely lead to positive emotions (Andrews et al., 2014).

One of the most successful examples of the disrupt and reframe strategy is the Cadbury Gorilla ad by Fallon, London 2007, that takes the form of a teaser and revealer in a TV commercial. Cadbury, at the time, was going through difficulty as a result of discovering salmonella in the chocolate, which affected the brand name and led to the withdrawal of more than a million bars. The brief was pretty simple; "consuming Cadbury makes you feel good!". Juan Cabral, the art director of the ad,

described the approach as "A brand needs to go to the heart and not to the brain. Gorilla is – in those 90 seconds – trying to take you somewhere." (Caird, 2016). The issue with chocolate ads is that they all seemed the same, showing the act of cracking a chocolate bar, swirling mixture of chocolate and milk, consuming the chocolate, or sharing chocolate with close people (figure 2.4.1.8.1). But the concept behind this ad was to maximize the engagement by creating an intriguing effect by a mysterious element that would keep the audience as hooked to the ad possible. The 90 seconds ad (figure 2.4.1.8.2) started by presenting the micro brand –a glass and a half full production–, with a purple background to indicate Cadbury's brand color. Then the unexpected element is displayed; a close up of the gorilla's face, the next scene shows more of the gorilla's head and shoulders in a deeply self-engaged manner signified by the closed eyes and the head's sensational and calm movement, responding to the slow background music. The moment the song starts to escalate, the gorilla starts vigorously drumming in a euphoric manner while the background color is still purple for brand recognition purposes. This action suggests that this is the sort of feeling that the consumer would experience from eating Cadbury. Then, the brand is revealed accompanied by a slogan that says "a glass and a half full of joy", which connects the end of the commercial with its beginning. The USP –unique selling point– in the slogan refers to the reward that the consumers would get by eating Cadbury chocolate, which is the promised joy generated by the delicious taste of Cadbury. The soundtrack –Phil Collin's "In the air tonight"– in the background, also suggests high emotional engagement, containing words like "I can feel it", "Oh lord" also suggesting the taste of the chocolate, in addition to "I've been waiting", which mirrors the state of the viewer, which is waiting for the ad to reveal its message.

The unexpected element generated high ROI (return of investment) and high attraction and engagement by the pop culture, this is evident by the word of mouth marketing that people did, in addition, that the ad became part of pop culture, with many occasions where people recreated the ad in their own way.



**Figure 2.4.1.8.1***Generic Chocolate Ad*

Source: <https://bit.ly/3jFey6U>

Available on 10<sup>th</sup> August 2021

**Figure 2.4.1.8.2***Cadbury Gorilla Ad*

Source: <https://bit.ly/3jFey6U>

Available on 10<sup>th</sup> August 2021

Figure 2.4.1.8.3 shows another form of disruption and reframing to attract the viewers, by using a big textual headline as the disruptive element, suggesting a seemingly very absurd claim that McDonald's does not hire certain nationalities. In the beginning, it seems a racist message to communicate, but when the sub-slogan is read, it reveals the true message of the ad, which really means "regardless to your nationality, you are welcome to join our team", implying that McDonald's celebrates multi-nationality and respects them, which gives a positive image about the brand. Ad created by DDB, Sweden 2008 for McDonald's.

### Figure 2.4.1.8.3

#### *Disruptive McDonald's Ad*



### 2.4.1.9 Anthropomorphism

Projecting human-like characteristics on nonhuman objects is a human trait, evident in many forms such as describing nature as “mother nature” for the common feature of giving and containing, or the “rage of nature” when there is a volcano or a hurricane (Brown & McCabe, 2014). “Anthropomorphism refers to the tendency to imbue the nonhuman objects with human-like characteristics, intentions, and behavior.” (Laksmidewi et al., 2017). Seeing brands or products as humans generate an empathetic sense of bonding with these objects, as we feel they resemble us, they become closer to us, which creates brand liking and enhance the chances of buying the product or dealing with the brand (Andrews et al., 2014). Human-like attributes can be projected on objects using the shape of the human, or from the behavioral and mental aspects (Laksmidewi et al., 2017). The application of this strategy is limitless in terms of embodiment, Michelin tires’ logo, for instance, uses a character formed by stacking of tires and always has a smile on his face to give a friendly and satisfactory impression about the product. Tony the tiger is the character used on the packaging and advertising of Kellogg’s, while not being the logo itself, it is associated with the brand as a friendly, smiling, and muscular –to indicate good health– human figure that wears a bib all the time to associate with the target audience from the younger demographic. pull the campaign out of the streets

Sometimes anthropomorphism and personification are used synonymously, but there is a difference between the two terms; anthropomorphism is conveying human characteristics and behaviors on nonhuman elements, such as animals, objects and objects, while personification is attributing human nature and notions on inanimate objects (Guthrie, 1993). For example, Duracell’s use of a bunny incorporated with its brand is anthropomorphism, while thinking a non-responsive computer as stubborn is personification.

Multiple persuasion strategies can be applied in an ad. M&M's Super Bowl commercial, in 2018, employs social authority (by endorsing Danny DeVito), humor, and anthropomorphism. The M&M's characters are portrayed as two small-sized human friends with fun personalities to convey the fun nature of the brand personality. The use of Danny DeVito transforming from the red character is justifiable because he is a comedy actor –which responds to the brand personality–, and his short, rounded, and bald physical appearance resembles the M&M's characters, especially the shorter one. (figure 2.4.1.9.1).

**Figure 2.4.1.9.1**

*Anthropomorphism Ad for M&M's*



Source: <https://bit.ly/3CHF34A>

Available on 10<sup>th</sup> August 2021

## 2.4.2 Visual Strategies

This section discusses and analyzes the possibilities of visual representation and thinking for advertising messages. The importance of a proper, significant, and communicative visual structure is as important as the conceptual and persuasive one, in order to deliver the messages effectively, as the idea itself is not sufficient without an eye-catching design (White, 2015). Landa (2014) explains the importance of visual representation of an ad that it needs to be interesting enough to attract the viewers, and clear enough to communicate the message. He continues to explain that in formulaic design, clarity is key, while in advertising design, creating visually interesting designs is what will make the viewers want to spend the time to engage with it. In order to achieve this objective, it is vital to acquire solid visual compositional skills, in addition to strategic visual thinking problem-solving techniques.

To understand the relation between the visual elements and their meanings, the indicators of semiotic association between the signifier and the signified should be elaborated. A semiotic association is a relation between an object and what it represents as an established meaningful connection between two things, such as "dog" means "loyalty" where "dog" is the signifier and "loyalty" is the signified. This relation can occur in two forms; A. when one signifier means several signified, like a "dog" can mean "loyalty" and can mean "protection"; B. when multiple signifiers means the same signified, like when multiple languages describe the same word. The elements that represent the signifier and signified relation

ships are (Hall, 2012): 1. Sign: Created by the assigned association between the signifier and the signified, such as the assigned words that refer to objects; 2. Icon: Created by the resemblance between the signifier and the signified, such as a portrait drawing that resembles the person drawn, or a pictogram of a bicycle signifies a real bicycle; 3. Index: Created by the causal association between the signifier and the signified, such as a wet ground and a formation of clouds means

that the sky has rained; 4. Symbol: Created by a shape or an object and its perceived meaning, such as a "dove" can signify "peace", or a less obvious association, as when a "sword" means "truth". For this association to happen, there needs to be a common characteristic between the signifier and the signified.

Visual solution can vary from being: A. Type-driven designs with no or subordinate imagery; B. Image-driven designs with no or little typographic elements, also called "no-copy" solutions; C. Visual-verbal synergy that incorporates images and text equally. (Landa, 2014). In his book "Creative Advertising", Pricken (2008) proposes a set of visual solution strategies that he described in a methodology called "KickStart". These visual strategies aim to create interest in the design of the ad that will promote stronger viewer engagement due to the strategies' creative and conceptual perspectives. These strategies include:

**1. Without Words:** This methodology suggests using imagery and symbols without the incorporation of text to deliver the advertising message in its simplest visual form. Figure 2.4.2.1 uses the familiarity of the infinity symbol to indicate the long-lasting Bic pen, no words needed. In this strategy, the audience is engaged in the problem-solving process, which creates interest.

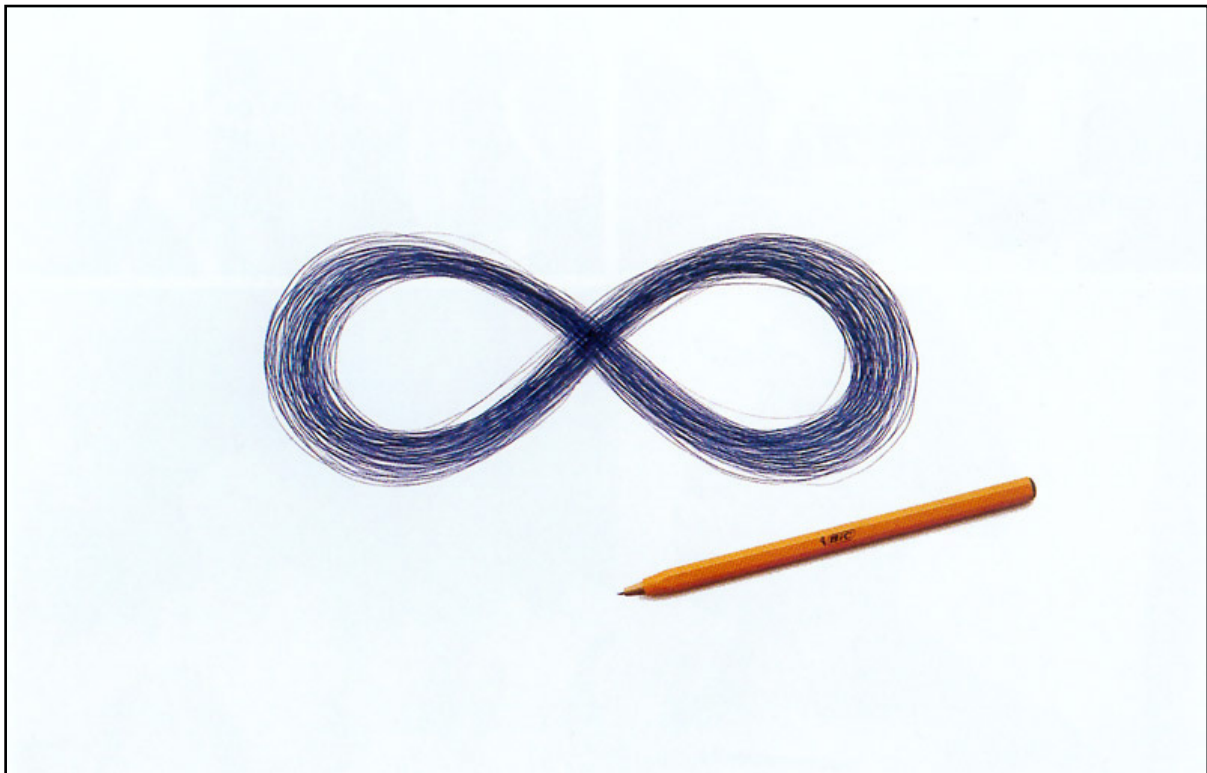
**2. Mixing and Matching:** This is one of the most popular methodologies as its creative possibilities are endless. Its concept is to combine two related or unrelated elements that have a visual resemblance to communicate a message by the attributes of both elements. Figure 2.4.2.2 combines the shape of the golf ball with the rear side of the high heel to convey the meaning of "women" and "golf."

**3. Comparative Juxtaposition:** It is a classic strategy that is still abundantly used for its effective and creative aspects. Two situations are compared to each other with contrast in the advantages and disadvantages of both sides, to promote the positive benefit of the product or idea. Figure 2.4.2.3 shows two side by side images where the left side shows a shark's dorsal fin, while the right side only shows a silent sea. The symbolism of sharks are usually negative, but in this

context, it signifies life, as sharks are part of an ecosystem. In contrast, the right side of the ad shows complete silence which indicates the vanishing of life. The call-to-action urges people to conserve the plant.

**Figure 2.4.2.1**

*Without Words Ad for Bic*



Source: <https://bit.ly/37GSnHT>

Available on 10<sup>th</sup> August 2021



### Figure 2.4.2.2

#### *Mixing and Matching Ad for MasterCard*

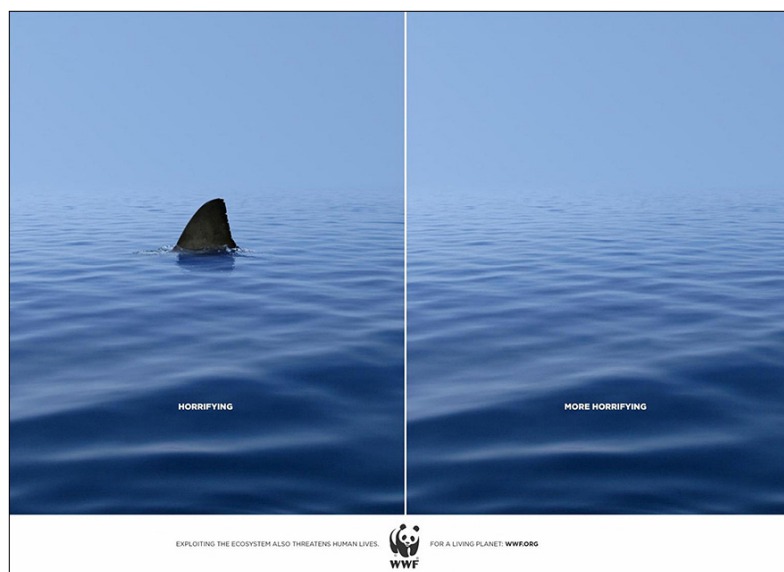


Source: <https://bit.ly/3fUe8J5>

Available on 10<sup>th</sup> August 2021

### Figure 2.4.2.3

#### *Comparative Juxtaposition Ad for WWF*



Source: <https://bit.ly/3fUe8J5>

Available on 10<sup>th</sup> August 2021

**4. Repetition and Accumulation:** This strategy incorporates replicating an element and repeating its presence to stress on the message of the ad, or to create an anomaly by presenting a different element that will catch the viewer's attention by its different shape. The repetition can also be used to form a shape, which also can be considered as mixing and matching from the previous strategy. Figure 2.4.2.4 shows an image of three bags filled with water with goldfish inside of them and between them a hedgehog that is perfectly "parked" as the message of the ad suggests, because any misplacement will result in negative results, symbolizing the precision of the parking assist system of VW.

**Figure 2.4.2.4**

*Repetition and Accumulation Ad for VW*



Source: <https://bit.ly/3fUe8J5>

Available on 10<sup>th</sup> August 2021

**5. Exaggeration:** This strategy works on amplifying an element to create an unusual situation of exaggerated benefits or disadvantages, which grabs the attention of the viewer due to the awkwardness of the situation. Figure 2.4.2.5 shows a cat that could enter the classic mouse hole with a squeezed diet Pepsi can behind it to convey the message that “drinking diet Pepsi will make you thinner”, which is, of course, an exaggerated claim in this context. This ad is also without words, as the elements convey the meaning adequately.

**Figure 2.4.2.5**

*Exaggeration Ad for Pepsi*



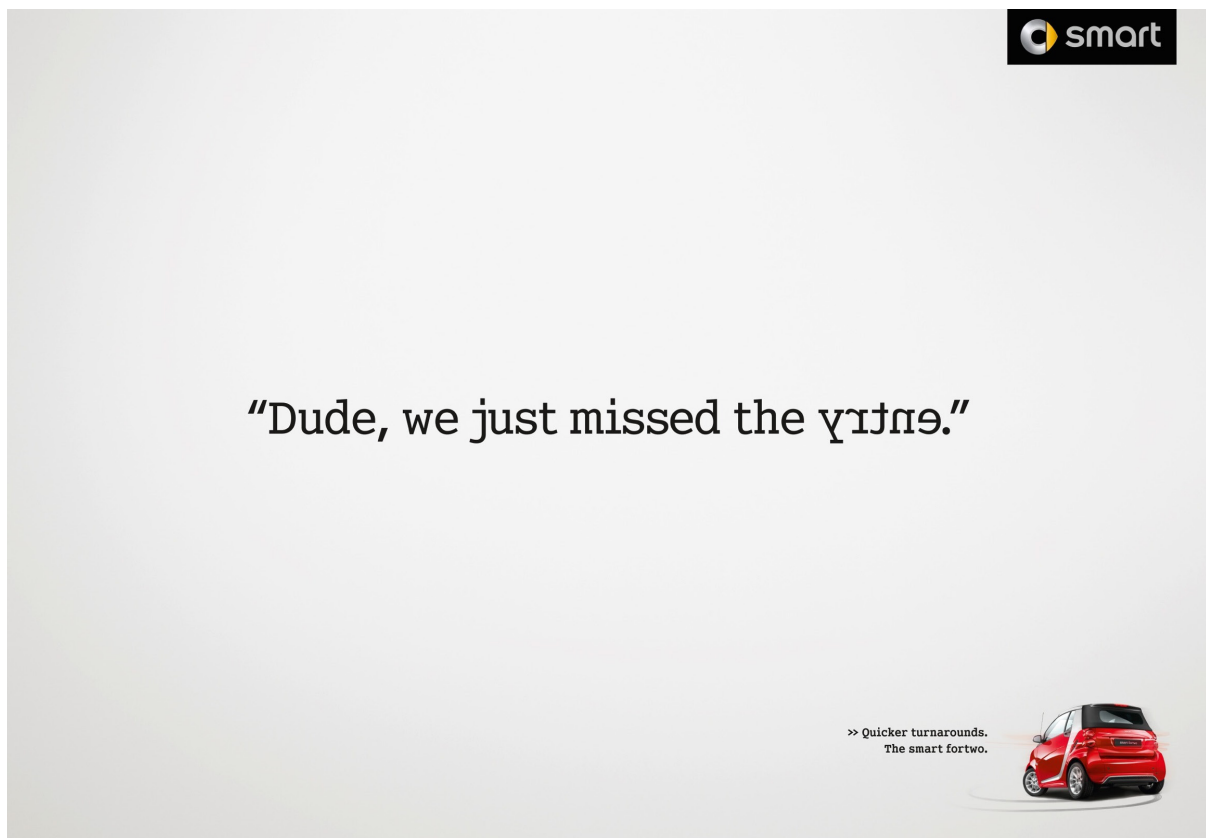
Source: <https://bit.ly/2UatlOt>

Available on 10<sup>th</sup> August 2021

**6. Turn It Right Around:** This strategy creates reverse roles of familiar elements which hold a surprise factor in the viewer's mind that will try to solve the awkward situation, and once resolved, they will experience positive feelings. Figure 2.4.2.6 shows a headline that has its last word literally reversed so as to convey the USP of the car that it is agile and responsive, and turns around as quick as the word is read.

**Figure 2.4.2.6**

*Turn It Right Around Ad for Smart Car*



Source: <https://bit.ly/3xByPiN>

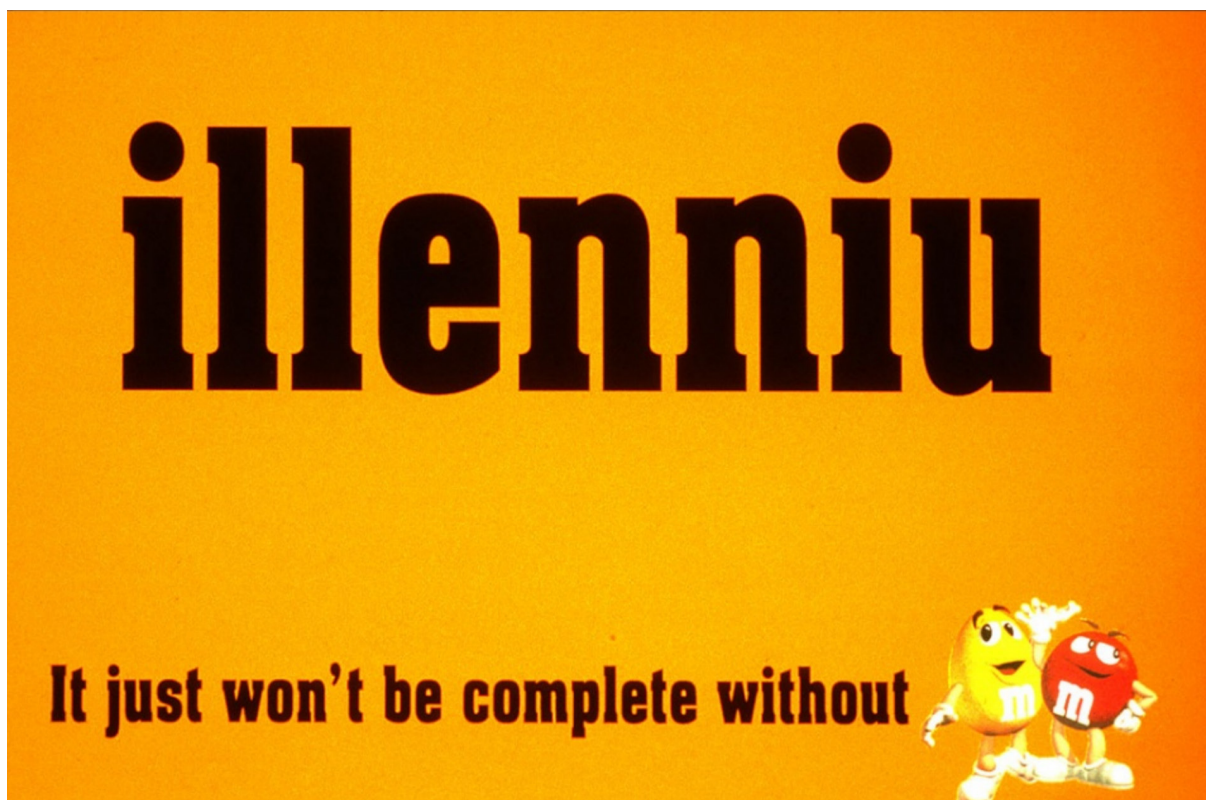
Available on 10<sup>th</sup> August 2021



**7. Omission and Suggestion:** This strategy deploys the curiosity of people to complete an obviously missing part of the ad, be it a visual, text, or part of them. The advantage of this strategy lies in the active engagement of the audience to try and complete the missing parts. Figure 2.4.2.7 shows an ad for M&M's with the word "illeniu" missing the m and m. The tagline completes the suggestion by saying that "it just won't be complete without" and the two figures of M&M's are shown. The conveyed message is that the fun of entering the new millennium won't be complete without celebrating it with M&M's. The creators of the made an association with the two m's at the beginning and the end of the end, and the characters or M&M's, which perfectly fitted the concept.

**Figure 2.4.2.7**

*Omission and Suggestion Ad for M&Ms*



**8. Telling Stories:** This strategy depends on recreating reality in a symbolic, humorous, unusual, or exaggerated way. Depending on the nature of the ad –TV, print, web ad–, the elements can tell stories differently, static images can make use of “index” signifiers to convey unrealistic messages using realistic elements and incorporate a scene where some sort of action is occurring. Figure 2.4.2.9 shows a night scene at a museum where the guard is patrolling during his night shift while holding his Maglite torch. The guard seems alerted by a sound he heard, he then turns around quickly while the torch is directed at the painting, and in this very short time, the painting gets burnt. The conveyed message is that the light generated by this torch is so intense that it burned the painting in a fraction of a second, which is the USP of the ad. This ad’s strategy is a mixture of telling stories, no words, and exaggeration.

**Figure 2.4.2.8**

*Telling Stories Ad for Maglite*



Source: <https://bit.ly/2U8v5rl>

Available on 10<sup>th</sup> August 2021

**9. Change the Product:** "Altering the product means changing its shape, cutting it into pieces, adding things, subtracting things, bending it, squeezing it, bringing it to life, blowing it up, making it transparent, transplanting it into another body, or letting it rot" (Pricken, 2008, p.122). Figure 2.4.2.10 Shows a close-up of a Fanta bottle with the cap slightly opened to resemble the pumpkin of the Halloween, as the message of the ad wishes a happy Halloween for the audience and was launched simultaneously. Another advantageous characteristic is the matching of colors between the pumpkin and the branding of Fanta. The product was altered and visually reinterpreted to create a visual association.

**Figure 2.4.2.9**

*Change the Product Ad for Fanta*



Source: <https://bit.ly/2VODRjp>

Available on 10<sup>th</sup> August 2021

**10. Play With Words:** This strategy aims to alter the typographic elements in order to become shapes that would convey the message by the shape of the type rather than by its content. Characters of a word can be omitted and substituted by the visual element, or the characters themselves could be tweaked to be graphic shapes themselves. Figure 2.4.2.11 shows a telephone wire altered to form the word “depression”. The ad’s objective is to encourage depressed and suicidal people to call the hotline to get comforted as the slogan suggests a sense of sympathy with the depressed and the suicidal by stating “we listen, we care”.

**Figure 2.4.2.10**

*Play with Words Ad for Aasra*



Source: <https://bit.ly/2VRiaLc>

Available on 10<sup>th</sup> August 2021



**11. In The Beginning Was The Word:** This strategy "spotlights the use of wordplay, popular sayings, quotations, rhyme, catchphrases, proverbs or maxims to trigger new ideas" (Pricken, 2008, p.142). Adaptations to local phrases in a rhyming way can be used to convey the message, or insertion of new words to existing expressions, or altering the expression itself. Figure 2.4.2.12 shows an altered headline that sounds familiar to the audience, which is Apple's slogan "Think Different". The headline was altered into "Buy different" to encourage people to buy refurbished phones. This alteration is used to surprise people with the alteration to grab their attention. The also presents the product so as to create a stronger association with the headline.

**Figure 2.4.2.11**

*In the Beginning Was the Word*

BackMarket  
backmarket.fr

**Buy  
different.**

iPhone X 64Gb refurbished	From <b>379€</b>
	Original price: 589 €

BackMarket  
backmarket.fr

Source: <https://bit.ly/3s7uvqB>

Available on 10<sup>th</sup> August 2021

## 2.5 Chapter Conclusions

This chapter is a literature review about advertising in terms of definition in the context of marketing value; the process of marketing, its elements, its characteristics, and gaps. Advertising is defined through its position in the “marketing mix” as a tool from many tools of promotion. The basic characteristics of advertising were described, in addition to its journey, channels, and sub-channels. The targeted channels were classified into print, press, and electronic. The attributes of each channel were elaborated in terms of advantages and disadvantages, as well as its applications in the modern age. The negative impacts of advertising were addressed from a sociological point of view, with particular regard to in-city visual confusion.

In order to understand the issues with Jordanian advertising, the realm of advertising communication in terms of its industrial, sociological, and media context it operates within needed to be researched. This chapter covers the information required to create the base that enables the professional practitioners to make vital decisions regarding the creation and exposure of ads, such as the suitable channel and media for the content and nature of the ad that best serves its function, in terms of exposure time, presence and targeting of the audience, and media adaptation. The advantages and disadvantages of every medium were explained, with relevance to the dramatic shift towards digital electronic channels in the age of social media dominance, given their ease of publishing process, adaptability, and relatively low-cost advertising.

The matter of non-conventional advertising was also addressed, as the research showed that people are immersed in their daily routine and are flooded with advertising materials everywhere, be it out of home or inside. The non-conventional methods of communication attract the audience and grab their concentration towards the ads, which achieves the first important aspect of communication, which is attraction.

It is evident that emotional engagement, attraction value, brand recognition and perception, and lowering resistance are the most important aspects of advertising communication; they are evident in all the visual and conceptual strategies mentioned in this thesis. These strategies were elaborated with emphasis on their points of strengths and occasional weaknesses, and they will be thoroughly employed in the practical application of the solutions of the research's question, as they will be the base on which the outcomes of this research will be constructed upon in terms of concept generation or visual solutions.

### Chapter 3: Jordan & Jordanians

The Hashemite Kingdom of Jordan is located in the heart of the Arab world, particularly in the Asian part of what is known as the Middle East and North Africa. It is bordered by Saudi Arabia to the east and south, Iraq to the south, Syria to the north, and the Palestinian Authority to the west. It has one seaport to the south on the red sea. Jordan's strategic location made it a point of convergence between the fertile crescent and Turkey from the north and the Arabian peninsula from the south, enriching its position as a commercial, cultural, and religious route, as it was the land route to pilgrimage (Alsarairah et al., 2020). Jordan has been the centre of many migrations, invasions, and settlements throughout history, witnessing the inhabitation of the Edomites, Moabites, Nabateans, Assyrians, Babylonians, Persians, Greeks, Romans, and finally Muslims (Alsarairah et al., 2020). In the nineteenth and twentieth century, Jordan witnessed many migrations mostly due to wars such as the migration of; Dagestanis, Circassians, Chechens who combined make 1.3 percent of the Jordanian population, and Armenians who are around 1 percent (Ababsa, 2013). There is also a Turkmenistanis minority which population is around 25,000 people (Khdeir, 2015) and other settlers who came to Jordan with the arrival of King Abdullah I during the Great Arab Revolution (Alsarairah et al., 2020). Jordan also received refugees and settlers from Iraq after the first and second Gulf wars in 1990 and 2003 (Alsarairah et al., 2020).

Yet the biggest and most influential of all migrations is the settlement of the Palestinian refugees in Jordan after the "1948 Nakba (Catastrophe)", "1967 Naksa (setback)", the 1990 Iraqi invasion of Kuwait (as there were many Palestinians living in Kuwait) (Alsarairah et al., 2020). According to the Palestinian Central Bureau of Statistics (PCBS, 2020), the number of Palestinians –with Jordanian nationalities– in Jordan is 2,286,643 as of 2017, as shown in figure 3.1. As of 2020, the population of Jordan is estimated at 10,777,00 (Jordanian Department of Statistics, 2020) which 2,400,000 of the population are Syrian –significantly increased the population of Jordan after the Arab Spring, 2011–, in addition to 500,000 Iraqis,

45,000 Yemenis, 35,000 Libyans, stressing that these migrants do not have Jordanian nationalities (Alsarairah et al., 2020).

The area of Jordan is 89,287km, of which only 7.8 percent is agricultural, which makes Jordan's environmental nature as mostly dry desert with annual rainfall of less than 50mm (Alsarairah et al., 2020). The Jordanian population is concentrated in the centre and in the north of the country, where half of the population lives in Amman, the capital, and other adjacent cities of Zarqa and Rusaifa (Ababsa, 2013). Jordan witnessed increasing urbanization of the country in the sixties due to the depopulation of the rural areas and the arrival of Palestinian refugees who mostly settled in Amman, Irbid, Zarqa, and Rusaifa, in addition to the transformation of some rural areas to town and citifies (Ababsa, 2013). Figure 3.2 shows the concentration of Jordanian population as of 2004.

**Figure 3.1**

*Palestinian Refugees Distribution in Diaspora in Neighbouring Countries*

**PCBS** State Of Palestine  
Palestinian Central Bureau of Statistics

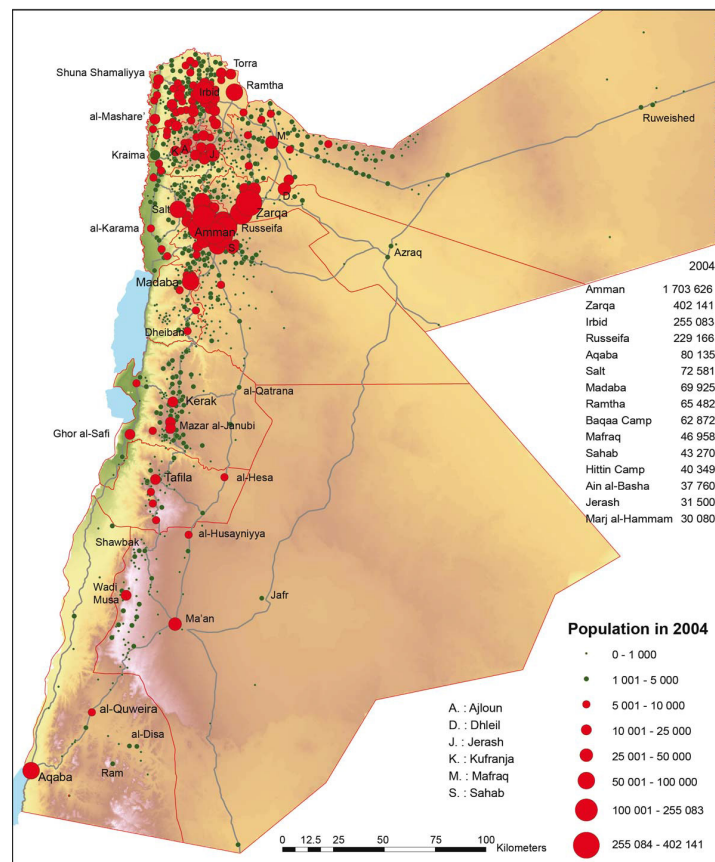
Number of Registered Palestinian Refugees by Country, January 2017

Click [Here](#) to download

Country	Other Registered Persons *	Registered Refugees	Total
<b>Total</b>	510,912	5,340,443	5,851,355
Jordan	111,152	2,175,491	2,286,643
Lebanon	50,131	463,664	513,795
Syria	75,114	543,014	618,128
<b>Palestine</b>	274,515	2,158,274	2,432,789
West Bank	187,435	809,738	997,173
Gaza Strip	87,080	1,348,536	1,435,616

**Figure 3.2**

*Concentration of the Jordanian Population, 2004*



Source: <https://bit.ly/37AND6Y> Available on 10<sup>th</sup> August 2021

The official language of Jordan is Arabic. The official religion of the country is Islam (Alsarairah et al., 2020), with a vast majority of 92 percent Muslims, which all of them follow the Sunni sect. It is registered a Christian population of 6 percent which most of them are Orthodox. There are other religious minorities such as Druze and Bahai's who are concentrated in the northeastern part of the country (Ababsa, 2013). As for the gender demographics, males create nearly 52.9 percent of the population, while females are around 47.1 percent (Jordanian Department of Statistics, 2020).

As Jordan is part of the Arab world, it has endured the same social, economic, political, and cultural challenges throughout history. Therefore, there's a

long array of commonalities between Jordanians and other Arab nationalities in terms of cultures, behaviour, ideology and tribal laws (Alsarairah et al., 2020). The internal social structure in Jordan is divided into four kinds (Alsarairah et al., 2020):

A. The inhabitants of cities: which are in constant increase for the previously mentioned reasons in this section. Most of the cities inhabitant in Jordan work in trade, manufacturing, building industries and general services. The standards of living in Jordanian cities is significantly higher than the standards of rural and desert areas.

B. Rural and countryside: these areas have agriculture-oriented economies and lifestyle while being increasingly transformed into more urbanized areas. In addition to trade and manufacturing, many of the inhabitants of rural areas in Jordan work in governmental jobs.

C. Inhabitants of the desert: the life of Jordanian bedouins is nomadic and revolving around raising livestock. After the increased urbanization of the Jordanian society, nomadic bedouins nowadays form 1 percent of the population. The income of these people is still significantly lower than the people of rural areas or cities.

D. Camps inhabitants: refers mostly to Palestinian refugees which many of them receive aid from UNRWA.

### 3.1 Jordanian Culture

Culture can be defined as the system of collective values, traits, behaviours, rituals, ideologies, symbols, attitudes, arts, and cuisine shared by a certain society (Alsarairah et al., 2020). "Culture is the way we live. It is the clothes we wear, the foods we eat, the languages we speak, the stories we tell, and the way we celebrate" (Kalman, 1947.p.4). "It is the way we show our imaginations through art, music, and writing. Culture is also about our roots." (Kalman, 1947.p.4). Andreatta & Ferraro (2013.p.50) define several features of cultures: A. they are defined as "everything that people have, think, and do as members of a society."; B. A culture has shared meanings of things, ideas, and behaviour patterns; C. Culture is learned by means of interaction with the surrounding society; D. Culture is taken for granted that it unconsciously becomes the formation of our own composition; E. Culture influences our physical and biological processes; F. All cultures have commonalities such as

family patterns; G. Culture is adaptive, which makes it easier for people to fit in considering the change in the world; H. Cultural elements are organically interconnected and the change in one element affects the other element; I. Cultures change by external and internal factors.

Cultures are also defined as either collectivist or individualist with distinct features of each classification. In individualist cultures, the individual is celebrated as an independent entity or the centre of focus. Individual opinions, decisions, and self-actualization are key characteristics of the “I” conscious of individualist cultures. While in collectivist cultures, people are identified within the group, and the social network one belongs to (Mooij, 2004). Linking to the past and valuing it is another feature in collectivist cultures that is missing in individualist cultures (Oliver, 2011). Another difference is in valuing domestic characteristics such as marriage, home, children, and family in a collectivist culture, while individualist cultures find these values irrelevant and subordinate (Kapadia, 2002). Collectivist cultures are also associated with conservatism, “cultures that emphasize conservatism values are primarily concerned with security, conformity, and tradition. Included are the values devout, obedient, social order, and family security.” (Mooij, 2004.p.38).

In this context, the Jordanian society is defined as a collectivist and conservative culture, with contrast in rural, bedouin, and urban cultures (Alsarairah et al., 2020); people of bedouin origins tend to value close tribal connections, pride of ancestry, respect for family, revenge, honor, obedience for elders, generosity, manhood, dignity, chivalry, valor, hospitality, simplicity in lifestyle, honoring the horse and the weapon. While rural people share valuing respect and obedience towards families, they also value religious beliefs and the concept of attachment to land, while bedouins are not attached to land due to their nomadic lifestyle. Lastly, urban people tend to be –but not wholly– individualistic, they tend to fancy materialistic values, ambition, and self-dependance. (Alsarairah et al., 2020).



### 3.2 The Representation of Jordanian Identity

The relationship between ads and the societies they were created in is reciprocal; an ad is the production of the culture it was created in, it represents the local identity with its visual and conceptual elements, in addition to the values that are predominant in society. The display of local symbols and themes in ads, creates an emotional connection with the local audience, which makes the ad understandable, relatable, and attractive, therefore, increases the buying behaviour or compliance with the ad's message (Saepudin, 2012). People represented as locals in ads express trust, shared values, and belonging to the society, which the local audience could see themselves in, which strengthens the bond between the brand and the viewer (Sinclair, 2012). People are instinctively attracted to the definitions of themselves within a group they belong to, and by being verified as members of a group, they generate a sense of valuation (Bartholomew, 2009), which is why employing this concept in advertising can be very rewarding.

As societies are becoming more and more globalized, so did advertising. Brand standardization internationally in advertising is a response to the growing globalization trends, yet this has created a problem of international campaigns failing to communicate with the local audience, due to the lack of understanding of the local cultures (Sinclair, 2012). Another problem is the difference in cultural preferences towards the same product, which made Nestle localize and cultural adapt their communication according to the society the ad is launched in (Sinclair, 2012, p.118). Halter (2000, p.6) states:

In order to reach the marketplace's pockets, you have to reach their minds and hearts first. How do you do it with one advertising fits all? You need to get on the home turf of that person. what's home turf? it's culture.

Considering the context explained previously, it is essential for this research to define, complementarily, the Jordanian identity in terms of personality and visual identifiers to better understand the portrayal of the Jordanian identity in Jordanian advertising.

### **3.2.1 The Jordanian Personality & Temperament**

As the Jordanian culture is mostly Muslim conservatives, the display of female figures is not as abundant as the display of male figures for cultural and ideological reasons. And the way the Jordanian figure is identified in pop culture, depicts an image of a Bedouin man with all his physical and behavioural characteristics. In Jordanian media (radio, TV, governmental communication), there is constant stress on this particular identity. The reason behind this is the sensitivity of the cultural identity of Jordanians because of the significant presence of the Palestinians who acquired the Jordanian nationality after being displaced in 1948. That is why the debate of the “real” number of Palestinians in Jordan often arises. Al Najjar (2009) reports about this matter as he states that some claim Palestinians in Jordan from 70% of the population, while others claim they do not exceed 10 percent, but the official numbers confirm the ratio is 42%. In the article, Alnajjar (2009) refers to the threat that some people get vocal about, which is the fear that Palestinians may have the demographic superiority due to their potential outnumbering of original Jordanians, which is aligned with the Israeli goal of localizing Palestinians in Jordan as a homeland, which means taking over authority in Jordan.

Toujan Faisal, former member of the Jordanian parliament, also discusses this matter more deeply (2009). She addresses the confusion about the “Jordanian identity” and the implications some people display about the Palestinian threat on it. She argues that in order to understand the difference between the Palestinian and Jordanian identities, we have to go back in time before the creation of the Emirate of Eastern Jordan in 1921 because by then, the composition of the two

populations was of the same nature (bedouin, urban, and rural) but in different ratios. In Jordan, at that time, the Bedouin population was abundant, then the rural, lastly, the urban minority. While in Palestine, the ratio of the urban and rural people outnumbered the Bedouin population.

Esman, Rabinovich, (1988, p.102) confirm the distinction in both identities by stating:

The Customs, foods, and dialect that the Palestinians took with them from their village of origin, reflecting cultural differences between them and the host societies, became far more significant and loomed much larger than their actual importance warranted, because of their refugees' miserable circumstances.

As mentioned previously in this chapter, the personality of the bedouin individual is packed with pleasant qualities, such as generosity, hospitality, and respect. Figure 3.2.1.1 shows an illustration of the values of Bedouin hospitality and pleasant nature that is often displayed to convey the character of the genuine Jordanian identity. But the representation of the bedouin culture in Jordanian media, be it local songs, caricatures, occasional ads, and TV media- is rather of a rough, violent, bad-tempered, negative, and non-smiling person. These attributes created a stereotype for the Jordanian people as the "non-smiling people" or what is known as the Jordanian "Kashra" (grim face).

According to Dr Azmi Mansour (A. Mansour, personal communication, February 13, 2018), PhD in sociology, the nature of the nomadic and harsh lifestyle of the original bedouins required a harsh and tough person to adapt to the environment. Living in the rough climate of the dry desert with the scarcity of resources, especially water, under the boiling hot sun, certainly demanded a person that can deal with these kinds of hardships, as a soft person will not survive in such conditions.

And even though a very little portion of Bedouins still live this kind of life due to the settlement in the relatively modern societies, their traits still exist in the Jordanian society.

### Figure 3.2.1.1

#### *The Jordanian Danbo*



Source: <https://bit.ly/37AND6Y> Available on 10<sup>th</sup> August 2021

*Note:* An illustration of the Jordanian Danbo, who is a fictional cardboard box robot character from Kiyohiko Azuma's manga series. The illustrator localized the image of the original character to express its "Jordanian-ness". The figure is placed in the desert, the homeland of bedouins living in tents, there are domesticated camels in the background which are highly abundant in the Jordanian desert. The figure is wearing the red Jordanian "Shmagh", which is the headscarf worn by Jordanian men. The figure is holding the Arabic coffee "Dallah" in his left hand and the coffee cup in his right hand, which is the tradition in the Arabian culture stemmed from the Islamic values, as it is discouraged in Islam to eat with the left hand. Offering coffee in the bedouin culture means welcoming guests. The caption of the artwork says, "May God greet you!" (which indicates hospitality) and "The Jordanian Danbo". Artwork created by the Jordanian designer Amer Dababneh.

Another characteristic of bedouins is the extreme loyalty and abidance by strict rules. This trait is described in the official website of the late king Hussein (former king of Jordan and father of the current king) as: "The values of Bedouin society are vested in an ancient code of honour, calling for total loyalty to the clan and tribe, in order to uphold the survival of the group." ("The people of Jordan," n.d.<sup>1</sup>). Bedouins are also highly integrated in the military due to their tough nature, loyalty, and lack of opportunities. These traits are also evident in pop-culture and artistic production, as they are an expression of the society's values, such as what is regarded as "patriotic songs". An example of this is a song for the Jordanian singer Hussein Alsalman by the title of "This Jordan is our Jordan<sup>2</sup>" which parts of it say:

This Jordan is our Jordan  
Its soil is more precious than our souls

Pass by my dear  
I'm Jordanian and of good origins

Allah, the motherland, the leader  
Engraved on its [the motherland] doors

If I was given a choice between Jordan and my son that I've raised  
I'd choose Jordan without hesitation"

This song describes the characteristics of the bedouin people: the first verse indicates loyalty and love to the motherland; The second verse indicates hospitality and pride of the origins; The third verse indicates hierarchal loyalty to the deity, then to the motherland, then to the king; and the fourth verse indicates an expression of extreme love to the motherland.

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1) <http://www.kinghussein.gov.jo/people1.html>

Available on 10<sup>th</sup> August 2021

2) <https://www.youtube.com/watch?v=RpGY4j1jvfQ>

Available on 10<sup>th</sup> August 2021

While this song may hold positive connotations, other songs go to the extreme in expressing violence, such as a song for the same singer by the title of "The chivalrous [meaning the soldier] looked over the trench [as in the front line of a battlefield]<sup>1</sup>" which parts of it say:

And the one who is hostile to our Jordan  
We will crack his bones

When the soldier shot the bullet  
He penetrated the necks of the enemies

In the battlefield he is like a monster  
Same toughness with no difference at all

The goal of the song is to express love for the country, but the lyrics used are too violent. Jordanian Musician Abdo Al-Qadir comments on this phenomenon by stating that "no doubt patriotic songs are required for every country, to raise the morals, unfortunately, in Jordan, the artistic direction has become violent, singing about slaughter and murder, and there is a strange phenomenon of discharging negative energy with this type of songs". The article elaborates that "Al-Qadir pointed out that the Jordanian radio stations and the media had a great role in instilling the culture of violent songs, for example, the university student listens to violent songs in the morning, and this reflects on his psyche and empties these meanings at the university, work or home, and is expressed by beating, killing and destroying property." ("Jordanian musician: The Jordanian song incites violence," 2014).

In Jordanian visual production, this depiction is also abundant. Many Jordanian artists, designers, caricaturists, and animators addressed this issue (Figure 3.2.1.2, Figure 3.2.1.3, Figure 3.2.1.4, Figure 3.2.1.5).

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1) <https://bit.ly/3CDNhuv>

### Figure 3.2.1.2

#### *The Reactions of the Jordanian Citizen*



Source: <https://www.fay3.com/iaa6b9da> Available on 10<sup>th</sup> August 2021

*Note:* The headlines on every portrait say (from right to left): "While he's sad, while he's angry, while he's happy, while he's in utmost happiness". The caricature conveys that the natural state of the Jordanian citizen is being angry, and if he is in extreme happiness, he will just show the slightest smile. The artwork also describes the typical physical appearance of the Jordanian man; dark skin with thick mustache. Artwork by Jordanian Cartoonist Mahmoud Hindawi.

**Figure 3.2.1.3**

*“How a Foreigner Shows in Jordan!!!”*



Source: <https://bit.ly/3AuzGUi> Available on 10<sup>th</sup> August 2021

*Note:* A caricature showing a group of grim-faced people from different demographics, with only one person smiling. The caption says: “How a foreigner looks in Jordan”, which conveys that smiling is non-Jordanian trait. Artwork by Jordanian Cartoonist Mahmoud Hindawi.



Figure 3.2.1.4

“A Jordanian Fun Meeting”



Source: <https://bit.ly/3iDjsh1> Available on 10<sup>th</sup> August 2021

*Note:* Caricature created by the Emad Hajjaj, one of Jordan's most accomplished caricaturists. Hajjaj created two characters that depict the typical Jordanian (figure in pink shirt) and the typical Palestinian (figure in the green jacket). The Jordanian is portrayed wearing the red "Shmagh", which is a widely used symbol to refer to "Jordanian-ness". Also, he has a darker skin tone. Both of the characters share the trait of non-smiling. The other characters resemble the characters in Hindawi's caricatures, dark skin with a thick moustache. The caption says: "a Jordanian fun meeting", as the person on the right is telling a joke while he himself is grim-faced, and the reaction of the others is as passive.

Figure 3.2.1.5

"Barney"



Source: <https://bit.ly/37BuP7u> Available on 10<sup>th</sup> August 2021

*Note:* Caricature created by Omar Al-Abdallat, also one of Jordan's leading cartoonists. He created two characters to depict the Jordanian jobs; Awad and Jaber. In this animation, the characters sing the famous and tender "I love you, you love me" song along with Barney, and at the end of the song, Barney starts laughing his usual laugh, so Awad thought he was laughing at him, and pulled a knife and attacked him. This animation describes the intolerance of the Jordanian people, which its effects will later be addressed in this thesis on Jordanian advertising design. Animation created by Omar Al-Abdallat and Kharabeesh.

Social media platforms are rich sources to get insights about the mood and culture of any society, indicated by the posts and comments of the members of that society (Chitty et al., 2017). Figure 3.2.1.6 is another indication to the continuous depiction of the Jordanian person as a bad-tempered individual.

These multiple pieces of evidence indicate the behavioural traits of the Jordanian character. They are reflections of the typical Jordanian's daily life while dealing with others and reacting to the surrounding environment. This social behaviour affects society in many aspects, and Jordanian advertising communication is one of them, as per discussed in chapter five.

**Figure 3.2.1.6**

*Social Media Screenshot Describing the Jordanian Stereotype of Being Grim-faced*



Source: <https://bit.ly/3sa7CTk> Available on 10<sup>th</sup> August 2021

Note: Caption says: "It is obvious that he is forced to go to school.. the Jordanian with his grim-face from early adolescence". Screen shot taken from Jafra news Facebook page.

## 3.2.2 Jordanian Cultural Signifiers

This section will present visual signifiers that represent the elements of the Jordanian culture. These signifiers will be addressed in the context of Jordanian advertising in terms of application and symbolism.

### 3.2.2.1 Symbols

**1. The Jordanian Flag:** Flags are the most obvious identifiers for any country; it is a symbol that unifies a nation in a set of signifiers that the members of this nation can relate to in terms of meaning, history and emotion (Eriksen & Jenkins, 2007). Flags can contain colours of significance to a specific group of people, shapes that represent an iconic figure or symbol of meaningful insights to a particular nation, monuments that a country is defined by, or describe the environment of the country like in figure 3.2.2.1.1 where the colours of the Bahamas flag stemmed from the local environment, as the yellow colour represents the sandy beaches and the blue represents the Caribbean sea (Gosh, 2019).

**Figure 3.2.2.1.1**

*National Flag and Local Culture*



Source: <https://bit.ly/3iCeDZL>

Available on 10<sup>th</sup> August 2021

Figure 3.2.2.1.2 The Jordanian flag is stemmed from the banner of the Great Arab Revolt of 1916, it consists of three stripes, a triangle, and a seven-pointed star. The colours of the flag symbolizes the multiple dynasties that ruled Jordan over time; the black color symbolizes the Abbasid dynasty, the white colour symbolizes the Umayyad dynasty, the green colour symbolizes the Fatimid dynasty, and lastly, the red colour symbolizes the current Hashemite dynasty. The seven-pointed star symbolizes the kingdom's official religion by referring to the first chapter in the Qur'an, the book of muslims, which has seven verses (Alsarairah et al., 2020).

**2. The Jordanian Coat of Arms:** According to the website of the late king Hussein the symbolism of the Coat of Arms (figure 3.2.2.1.3) is as the following<sup>1</sup>:

The crown symbolizes the system of monarchy. The sash upon which the crown is placed symbolizes the Hashemite throne. Its scarlet color represents sacrifice, while the white inner background symbolizes purity.

The two flags are the flags of the Great Arab Revolt. The eagle in the center of the coat of arms symbolizes power, might and loftiness. The eagle is perched on the globe, and his wings touch the two flags of the Great Arab Revolt. The blue color of the globe symbolizes the spread of Islam across the world.

The bronze shield in front of the globe represents the defense of truth and right in the world. The spears, swords, bows and arrows are traditional Arab weapons.

Below the shield to the left are three branches of wheat, and to the right is a palm branch. Stretching down from between the wheat and palm branches is the highest Jordanian medal, the decorative order of al-Nahda.

Above the al-Nahda medal are three phrases inscribed on a golden ribbon. In the middle: "King of the Hashemite Kingdom of Jordan." To the right: "

Al-Hussein bin Talal bin Aoun" (Aoun, one of the Hashemite patriarchs, was great great-grandfather of Sherif Hussein).

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1) [http://www.kinghussein.gov.jo/coat\\_arms.html](http://www.kinghussein.gov.jo/coat_arms.html) Available on 10<sup>th</sup> August 2021

**Figure 3.2.2.1.2**

*The Jordanian Flag*



**Figure 3.2.2.1.3**

*The Jordanian Coat of Arms*



**3. The “Dallah” (coffee vessel) and coffee cups:** Figure 3.2.2.1.4 Arabic coffee is rooted in the traditional bedouin culture, but it goes far beyond being a mere drink; it is a sign of hospitality and respect (“Coffee in Jordan”, 2014).

### 3.2.2.2 Foods

The national dish of Jordan is “Mansaf” (figure 3.2.2.2.1), which is basically rice with lamb and yogurt sauce. It is served in celebratory occasions in the Jordanian customs (Zuehlke, 2005). Figure 3.2.2.2.1 shows The banquet of the Emir of Al-Balqa, Sheikh Majid Pasha Al-Adwan of the princes of Jordan and a delegation from Iraq and a British delegation

#### Figure 3.2.2.1.4

*Coffee “Dallah” and cups*



Source: <https://bit.ly/3smhNV7>

Available on 10<sup>th</sup> August 2021



**Figure 3.2.2.2.1**

*Jordanian Mansaf*



Source: <https://bit.ly/3fRCyCQ>

Available on 10<sup>th</sup> August 2021



### 3.2.2.3 Clothing

**1. Jordanian “Shmagh” (headscarf):** This symbol is one of the most abundantly used symbols to signify “Jordanian-ness”, but it is not exclusively Jordanian, as it is worn in other parts of the Arabian peninsula like Palestine and Saudi Arabia. It is characterized by intersecting red dashes and a zig-zag pattern at the edges. Dr Ahmad Owaidi Al-Abbadi (2015), PhD in Anthropology, claims that the origins of this particular headscarf goes back to 3500 years ago, since it was used repeatedly by the kingdoms that ruled Jordan until this age, he also states that it is ancestrally worn by men and women. It is noted that Palestinians in Jordan and elsewhere distinguish themselves by wearing the black and white “shmagh”. Yasser Abu Hilalah (2018), Al Jazeera TV channel director-general, states that the late Yasser Arafat, former President of the Palestinian National Authority and the Palestine Liberation Organization, has contributed in anchoring the association between the black and white shmagh and the Palestinian identity, because he wore it constantly. The Jordanian royal family member often wears this scarf to signify the Jordanian identity (figure 3.2.2.3.1).

#### Figure 3.2.2.3.1

*King Abdullah II of Jordan*



Source: <https://bit.ly/3IWZ6WO>

Available on 10<sup>th</sup> August 2021

**2. Women's clothing:** The dress of the Bedouin woman (figure 3.2.2.3.2) consists of a "chinbar" which is a black cloth or black and white cape, wrapped on the head, and then worn over the "mulfa", meaning the headband that is wrapped around the head and is made of colored silk, as a headwear (Al-Aghbari, 2019).

As for the body dress, it consists of a long black dress called (Malas) or (Abu Ruisha), over which a garment (Al-Madraqah) is worn, which is decorated with coloured embroidery of shapes inspired from nature like geometrical flowers. The dress is embroidered by hand with welt threads of blue color or plain black. Also, a loose-fit "damer" is worn to cover the whole body for modesty purposes. The Bedouin jewellery consists of old Ottoman gold or silver coins, worn on the head and the neck (figure 3.2.2.3.3) (Al-Aghbari, 2019).

**Figure 3.2.2.3.2**

*Jordanian Dress on Display*



Source: <https://bit.ly/3sbTZmp>

Available on 10<sup>th</sup> August 2021

**Figure 3.2.2.3.3**

*Traditional Jordanian headpiece*



### 3.2.2.4 Flora & Fauna

Jordan's national animal is the Arabian Oryx (figure 3.2.2.4.1). This animal that lived in the eastern Jordanian desert was an endangered specie in the fifties of the last century, but it was conserved and reintroduced to its environment. And Jordan's national flower is the Black Iris (figure 3.2.2.4.2). It was chosen because of its widespread in the Jordanian landscape ("The Arabian Oryx category," n.d.) The national bird of Jordan is the Sinai rosefinch (figure 3.2.2.4.3) (Walker, Clammer, Lonely Planet, 2018). Camels, horses, and falcons are also important animals in Jordan and the Arab world in general, but they are not considered specific identifiers for the Jordanian culture, as they are of shared values with the surrounding countries.

**Figure 3.2.2.4.1**

*The Arabian Oryx*



Source: <https://bit.ly/3jQ2lql>

Available on 10<sup>th</sup> August 2021



**Figure 3.2.2.4.2**

*Black Iris Flower*



Source: <https://bit.ly/3fVgck0>

Available on 10<sup>th</sup> August 2021

**Figure 3.2.2.4.3**

*Sinai Rosefinch*



Source: <https://ebird.org/species/sinros1>

Available on 10<sup>th</sup> August 2021

### 3.2.2.5 Natural Environment

Jordan's natural environment is distinctive for mainly two sites. Wadi Rum, also known as the "Valley of the Moon" (figure 3.2.2.5.1), which is distinctive for its sandstone and granite desert landscapes. It became on the radar of Hollywood directors, which made it the shooting location for "The Martian" film (Jacobs, 2018). Another Jordanian landscape that is a preferred tourism destination is the Dead Sea (figure 3.2.2.5.2). It is distinctive for its high salinity of 33.7%, which creates magnificent salt formations (Villazon, n.d)

**Figure 3.2.2.5.1**

*Wadi Rum*



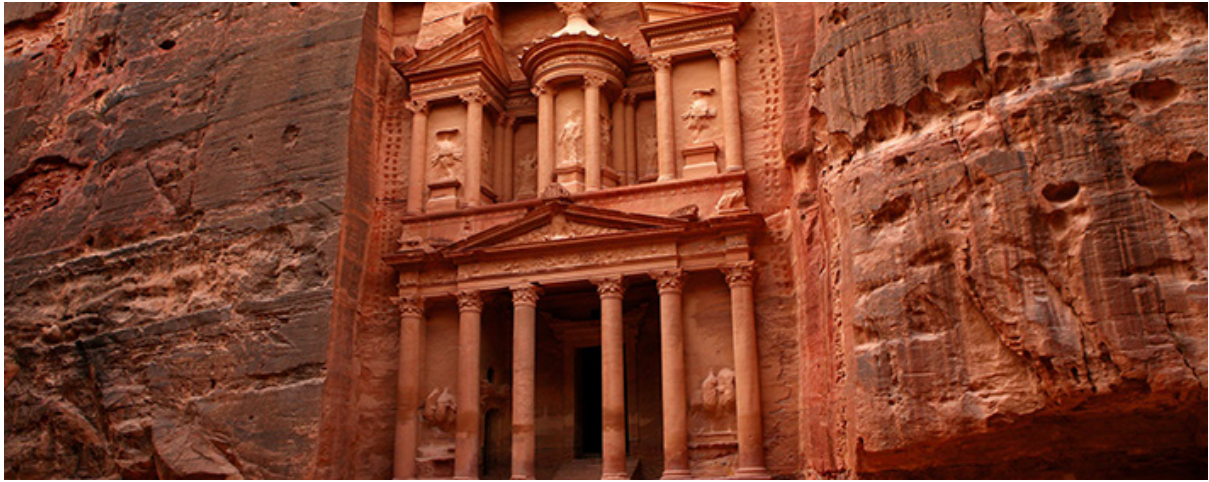


**Figure 3.2.2.5.2***The Dead Sea Salt Formations***3.2.2.6 Historical Destinations**

As mentioned earlier in this chapter, Jordan had a great share of cultural interaction. Many civilizations built some of the world's greatest monuments and architectural structures, such as the rosewood city of Petra (figure 3.2.2.6.1), which was chosen to be one of the world's new seven wonders of the world (Charles River Editors, 2016). Petra is highly used to represent Jordan for its distinctive architecture, but most importantly, the way it is carved in the walls of the mountain. But Petra is not the only distinctive historical site in Jordan; there is also the Roman city of Jerash (figure 3.2.2.6.2), also known as the city of the 1000 columns because of the many columns built in this location, and still having spacious amphitheatres. Other cities, such as the castles of Ajloun, Kerak, and many desert castles, are evidence of the various civilization presence in Jordan, be it Byzantine, Crusade, or Islamic (Pettitt, 2019).

**Figure 3.2.2.6.1**

*The Treasury at Petra by David Santiago Garcia*



Source: <https://bit.ly/37AcaJb>

Available on 10<sup>th</sup> August 2021

**Figure 3.2.2.6.2**

*Jerash*



Source: <https://bit.ly/3IWfTsM>

Available on 10<sup>th</sup> August 2021

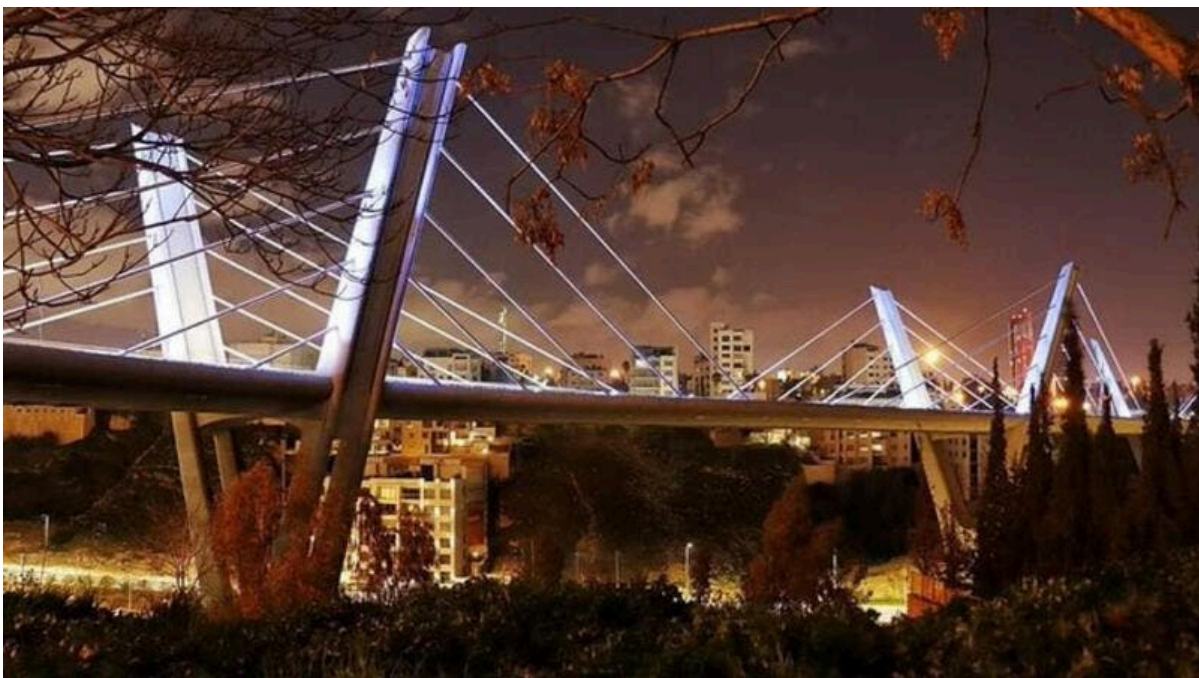


### 3.2.2.7 Architectural sites

Some cities are recognized by their iconic architectural structures such as the Eiffel Tower in Paris, or the Big Ben watch in London, but Jordan is not that rich when it comes to modern, man-made architecture. There is the Abdoun bridge (figure 3.2.2.7.1) that has a distinctive shape, the main gate of Jordan University (figure 3.2.2.7.2), Le Royal hotel (figure 3.2.2.7.3), and the King Abdullah mosque (figure 3.2.2.7.4). Amman, the capital of Jordan, is also famous for the Roman amphitheatre that erects in the city centre, and is often used to portray Amman. In terms of modern architectural representation of Jordan, Rotana Tower is often spotted to represent Amman in it's futuristic look.

**Figure 3.2.2.7.1**

*Abdoun Bridge*



Source: <https://bit.ly/3sdhUIM>

Available on 10<sup>th</sup> August 2021

**Figure 3.2.2.7.2**

*Jordan University Entrance by Alghad News Outlet*



Source: <https://bit.ly/3fXLfvA>

Available on 10<sup>th</sup> August 2021

**Figure 3.2.2.7.3**

*Le Royal Hotel, Amman*



Source: <https://pvt.jo/en/le-royal-hotel/>

Available on 10<sup>th</sup> August 2021



**Figure 3.2.2.7.4**

*King Abdullah Mosque*



Source: <https://bit.ly/3ylivy5>

Available on 10<sup>th</sup> August 2021

**Figure 3.2.2.7.5**

*Rotana Tower Hotel, Amman*



Source: <https://bit.ly/3iErfQo>

Available on 10<sup>th</sup> August 2021

### 3.2.2.8 Colour Schemes

National colours are very often associated with the colours of the flag of any country, but the environment, culture, ideology can also have a role in the colour scheme of that country. For instance, the red colour is often spotted in Chinese advertising as it is associated with the colour of the Chinese flag, which is also associated with the red colour of communism. This series explains how advertisement themes are affected by ideology and nationalism. In Jordan, the colours of the flag are also strongly present in communication and general design when relating to Jordan, yet another indicator of the Jordanian colour identity is the earthy colours of the rock patterns and the desert environment of Jordan, with the occasional presence of cool colours, although new and bold colour combinations started to emerge in the colours of the traditional dresses or “Shmaghs”. The warm colors ranging from the hues of red, orange, yellow, and brown are strongly present in the souvenir and crafts market in Jordan (figure 3.3.2.8.1 & 3.3.2.8.2), while also shifting toward modernity in some occasions. Figure 3.3.2.8.3 shows rock formations from the Wadi Musa area.

Ibtisam Al-Qabab’aa works in the hand-woven carpet industry; she explains that these types of carpets (traditional Jordanian carpets) are inspired by the colours of the Jordanian desert environment, such as red, black, and crimson (Jordan News Agency “Petra” for Al-madinah news, 2011). It is noted that black colour is also present in the Jordanian desert as rocks formed by lava from ancient volcanoes (Ababsa, 2013).

**Figure 3.3.2.8.1**

*Sand Art Bottles with Abundant Presence of Warm Colours*

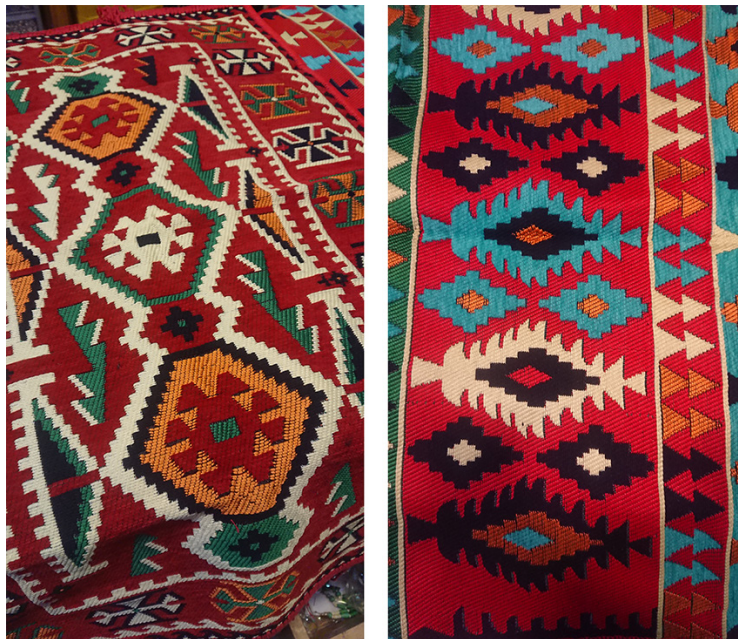


Source: <https://bit.ly/3fXwqsV>

Available on 10<sup>th</sup> August 2021

**Figure 3.3.2.8.2**

*Jordanian Rugs*



*Note:* Abundant presence of geometric shapes, especially the triangle and the rhombus.



**Figure 3.3.2.8.3**

*Sand Stone Walls Of Wadi Musa Mountains, Southern Jordan*

**3.2.2.9 Patterns & Shapes**

As Jordan is part of the Islamic world, it is highly affected by the Islamic art, which is divided into three sections: A. Vegetal pattern; B. Figural representation; C. Geometric patterns (The Metropolitan Museum of Art, 2001). The presence of geometric and vegetal patterns is highly abundant in the embroidery of dresses, furniture design, rug and carpet design (see figure 3.3.2.8.2 from the previous section), in addition to the visual identity of some local corporates that represents the Jordanian values. It is noted that the most predominant element in the carpet design and embroidery is the triangle.

Not only is this element present in carpet, rug, and embroidery design, but also on the bedouin trucks that are decorated in a way that reflects the cultural elements of Jordan (figure 3.3.2.9.1). Other elements of Islamic art are present on these trucks such as spirals, intersecting circles, squares and rhombus. Occasional illustrations of sunset scenes with date trees (also part of the desert culture),

camels and horses, in addition to typographic elements describing the emotional state of the truck owner or, displaying ideological beliefs.

**Figure 3.3.2.9.1**

*Trucks with Graphic Elements*



*Note:* Each truck owner designs his truck in a distinct way, with heavy dependence on graphic geometrical elements stemmed from the Islamic art and vibrant colours. The text on the above photograph displays religious beliefs as it says “In the name of Allah, whatever Allah wills”, a verse which the locals believe will protect their properties against envy.



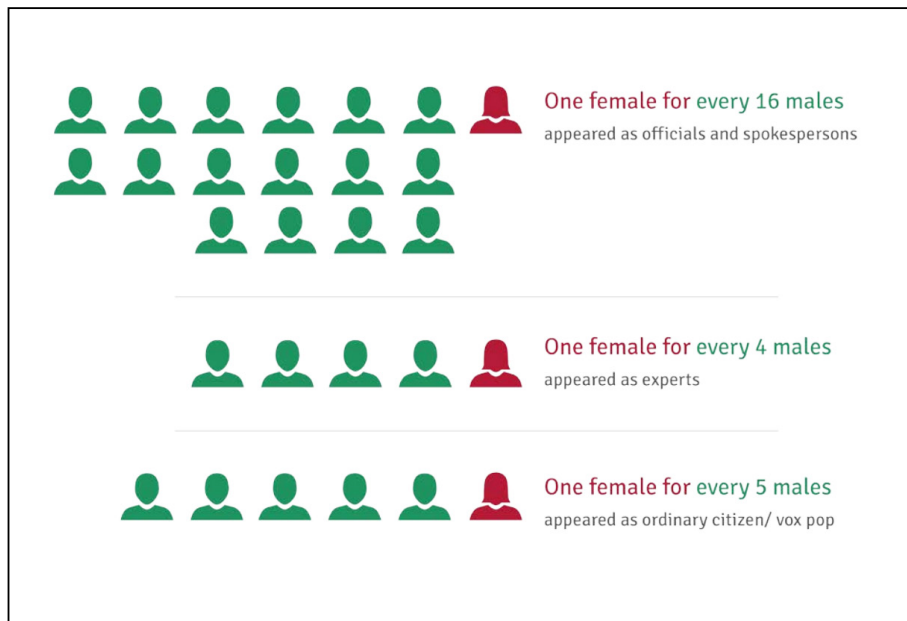
### 3.2.2.10 Physical Appearance

As mentioned earlier, the presence of the female figures in Jordanian media is far behind the presence of men (figure 3.2.2.10.1). That's why it is hard to formulate a stereotypical image regarding the Jordanian females. In contrast, the presence of males in Jordanian media gives an indication of how the Jordanian male may be described typically, such as the depiction in the caricatures as dark-skinned with thick moustache. As Jordanians share many of their Arabian neighbour's cultural and ethnic similarities, Ibn Manthoor (Arabian scholar, writer, and historian) clearly stated that: "Arabs are predominantly dark-skinned, and non-Arabs are light-skinned." (Al-Jbouri, 2016.p.30) (figure 3.2.2.10.2). This gives an indication of what the skin colour of the typical Jordanian is. To have a deeper insight about this matter, a search with the keywords "Jordanian Man" was done on Google with specifying "traditional". Images of the first ninety men were collected and analyzed (excluding the images of the royal family, repeated images, and the irrelevant or undefined ones); eighty two images were images of men with dark skin, and eighty seven had facial hair, mostly moustache, as the moustache is highly regarded as a sign of manhood in the Arabian culture, although it is against the Islamic "Sunnah" (traits of the prophet of Islam), as growing moustache is discouraged in Islam (Khalil, 2013). So, having a dark skin and facial hair may be an indicator of the Jordanian identity. The same search was done for the traditional look of a Jordanian woman; the results were widely varied with no clear common aspects.

As Jordan include other minorities like Circassians, the presence of a light-skin person may indicate the Circassian ethnicity as they descend from the Caucasus area (Lewis, 2014).

### Figure 3.2.2.10.1

#### *Male to Female Numbers in Jordan*



Source: <https://bit.ly/3CIYxFI>

Available on 10<sup>th</sup> August 2021

### Figure 3.2.2.10.2

#### *Portrait of a Bedouin Boy with Dark SKin in Southern Jordan*



### 3.2.3. The Representation of the Jordanian Identity in Jordanian Communication Design

This section will present examples of the way Jordanian symbolism and significance is employed in Jordanian design. As explained in section 3.2, the expression of identity creates a direct connection between the ad and the viewers that see a reflection of their cultural identities in the ads. That is the way it is important to analyze how the Jordanian designers dealt with this issue.

Figure 3.2.3.1 shows the use of a dressing code on a poster spotted in the arrivals section of Queen Alia airport, the main airport of Jordan. The ad is for Orange, the international telecommunication company that also operates in Jordan. The ad shows a young man, relatively light-skinned with a smile on his face as the ad is welcoming the travellers arriving in Jordan. The figure is shown wearing a red “Shmagh” on his shoulders to signify Jordanian hospitality. Yet the light skin nature does not respond to the stereotypical Jordanian male, which may signify the blending of foreigners in Jordanian culture, as this ad may be of a cultural adaptation nature, given that Orange operates internationally.

**Figure 3.2.3.1**

*Ad for Orange Telecom*



Figure 3.2.3.2 shows the use of an ethnic reference for an ad for Adidas, Jordan, to promote the new Jordanian national team uniform. As the product is of a national nature, the displayed figures are wearing the offered product, and the ad responds to the demographic representation of dark-skinned individuals. While three of them has facial hair, the person on the bottom right has no facial and has lighter skin. The headline says: “We are all Nashama”, this word is used to describe the chivalrous person, and is used to describe the Jordanian national football team members. The visual and textual connotations are coherent in describing the Jordanian identity, although the figures themselves do not particularly look athletic, as their collective appearance is average with no defined muscular build, except for the defined deltoid muscle of the left shoulder of the first person from the right in the front row.

**Figure 3.2.3.2**

*Poster for Adidas*

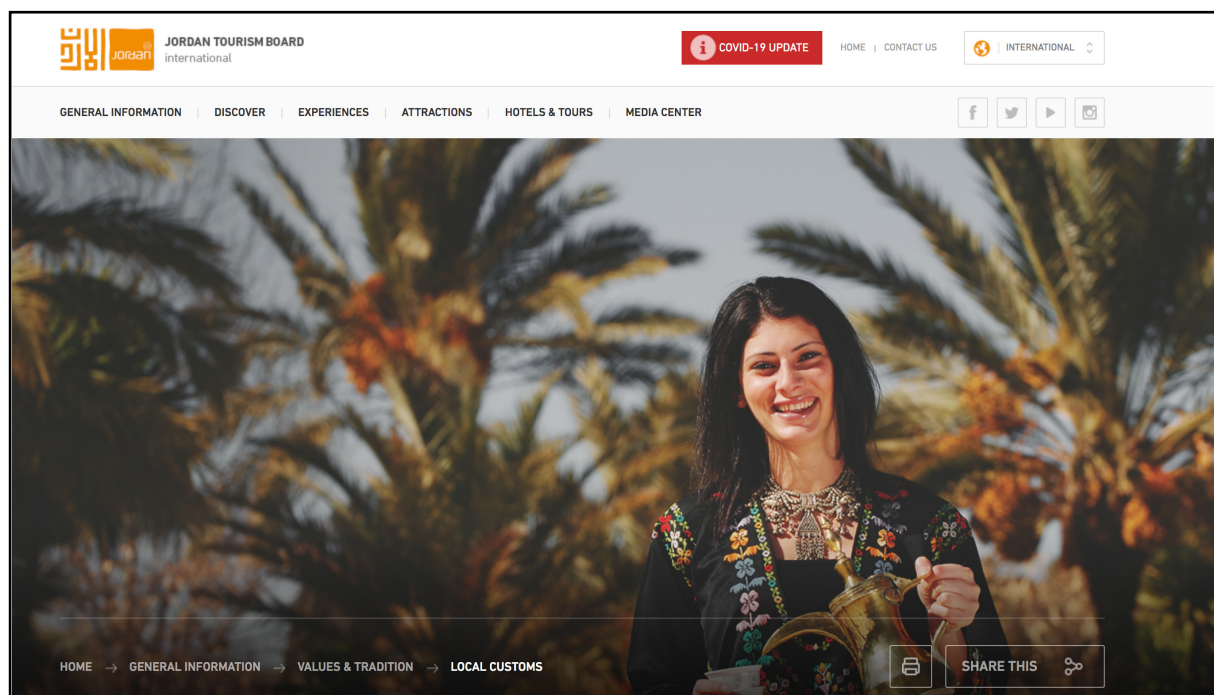


Figure 3.2.3.3 shows the use of clothing cultural identifier on a screenshot from visitjordan.com website. The image shows a female figure wearing an adaptation of the Jordanian dress with the embroidery. The lady does not wear a headscarf which may indicate modernity and open-mindedness. She is also holding a Dalleh (traditional coffee vessel) and traditional cups, which indicates hospitality and welcoming, as the website is of touristic nature.

Figure 3.2.3.4 shows the use of the cup symbol on a poster for Abdali Mall, one of the major malls in Jordan. The poster shows an image of a coffee cup with geometrical patterns on it, put on a traditional cloth (in terms of colour and patterns). The message of the poster conveys the Jordanian value of hospitality that is written in a culturally relevant colour; orange. The Abdali mall's logo is also constructed of triangular elements and is coloured in orange. There is a strong semiotic association in this poster, with the signifier strongly related to the message.

### Figure 3.2.3.3

*Screenshot from Visitjordan.com*





### Figure 3.2.3.4

*Poster for Alabdali Mall, Amman*



Figure 3.2.3.5 Shows the use of cultural patterns. This project was done for the creation of the visual identity of “Arini”, a Jordanian design and research centre. The project was done in collaboration with Martin Lorenz and Lupi Asensio from twopoints.net. The elements of the visual identity were inspired by the patterns on the trucks of bedouins, to create a dynamic graphic identity.

3.2.3.6 shows the use of the environment element on a postage stamp for the Jordanian pavilion in the New York World Fair, 1964. The stamp shows an illustration of the pavilion adapted to resemble the sand dunes of the desert, to culturally connect the built structure with the Jordanian environmental identity. The Jordanian flags are also raised over the building.

### Figure 3.2.3.5

German Magazine Featuring Arini Visual Identity Project



Source: <https://bit.ly/3IVxS2P>

Available on 10<sup>th</sup> August 2021

### Figure 3.2.3.6

Jordanian pavilion in the New York World Fair, 1964



Source: <https://bit.ly/3izWMTn>

Available on 10<sup>th</sup> August 2021



Figure 3.2.3.7 shows the use of the environment cultural element for an ad for MG Jordan. The headline says: "A car that defies geography, for the least percentage in history with 1.99%". The 4x4 car is put in rough desert terrain to convey the message of the off-road capabilities of the car, that is chosen to be in brown colour, blending in the surrounding environment. The environment of the ad is culturally relevant to Jordan.

Figure 3.2.3.8 shows the use of the Jordanian flag for a social media ad for Zain telecommunications, Jordan. The ad is granting 20 free gigabytes when buying another twenty. The ad is launched on the occasion of the Jordanian independence day. The background of the ad shows a celebratory effect colourized with the colours of the Jordanian flag, also showing the seven-pointed star, to indicate the Jordanian independence.

### Figure 3.2.3.7

#### OOH Ad for MG Jordan



Figure 3.2.3.8

Digital Ad for Zain Jordan I

Source: <https://bit.ly/3fSBajy>Available on 10<sup>th</sup> August 2021

Figure 3.2.3.9 Shows the use of a cultural symbol which is the coffee Dallah for an ad for Zain, Jordan on the occasion of the month of Ramadan, the fasting month of Muslims. The headline says: “In Ramadan, instead of good, double good”, as the promise of the ad is to double the internet capacity of the users. The month of Ramadan is associated with selfless giving and good deeds, which is signified by the coffee Dallah, which is a symbol of generosity and giving. The Dallah is shown overflowing with social media reactions to signify the abundance of internet capacity.

**Figure 3.2.3.9**

*Digital Ad for Zain Jordan II*



Source: <https://bit.ly/3sblewE>

Available on 10<sup>th</sup> August 2021

Figure 3.2.3.10 shows the use of the national dish for an ad for Kasih, a local food manufacturing company. The offered product is “Jameed”, which is the dry yogurt essential for cooking “Mansaf”, the Jordanian national dish. Jameed is sold as dry, rounded units, called “Ras Jameed”, which literally translates into “head of Jameed”. The headline says: “The only head that understands you”, which is an adaptation of an Arabic expression of mutual understanding and harmony. The significance of the headline is to indicate that this product from this brand is the only one that you will like.

**Figure 3.2.3.10**

*Ad for Kasih, Jordan*



Source: <https://bit.ly/3CGank8>

Available on 10<sup>th</sup> August 2021



Figure 3.2.3.11 shows how cultural adaptation is applied to a Pepsi can. The can display symbols of environmental, cultural association, such as the sand dunes in the background as an indication to Jordan's landscape. The foreground shows a Roman amphitheatre as Jordan has many amphitheatres in different cities, like the one in central Amman, Jerash, and Umm Qais in northern Jordan. The colours are also culturally adapted to fit the environmental identity of Jordan, As the reddish-orange resembles the colours of the sand of Wadi Rum (figure 3.2.2.5.1), and the yellowish-orange resembles the colour of the desert sand. The headline also refers to Jordan, as it says: "live the love of Jordan", so as to create the strongest cultural bond with the audience.

**Figure 3.2.3.11**

*Cultural Adaptation of a Pepsi Can*



Figure 3.2.3.12 Shows the use of the national flower of Jordan to indicate the local identity of the Amman International Film Festival. The flower is used as the main element in the design, in addition to the icon in the logo. The dark purple colour of the flower is present in the colourization of the background and in the typography. To indicate “Amman”, the Rotana Towers and the Royal hotel are present in the cityscape. The design is used for the festival’s advertisements, and the social media visual identity of the festival’s page.

**Figure 3.2.3.12**

*Facebook Page Cover For The Amman International Film Festival, 2020*



Source: <https://bit.ly/37y6oaP>

Available on 10<sup>th</sup> August 2021

### 3.3 Chapter Conclusion

This chapter revolved around elaborating the major and distinct characteristics of the Jordanian culture in terms of sociological nature, temperament, behavioural traits, and visual semiotic signifiers. It explained sequentially how the Jordanian character has evolved to reach the state in which it is currently in, and the factors that contributed in shaping it, with evidence from the Jordanian pop-culture and artistic production. The historical, geographical, political, environmental, and sociological aspects were addressed with regard to the state of the art of the Jordanian people. The visual semiotic signifiers were classified and explained in terms of their origins, meanings, and significance to the essence of the Jordanian identity. The importance of explaining these concepts in regard to the subject matter of the thesis was explained in the last section, where graphic and advertising media were presented to show how these signifiers described and connected to the local target audience, in order to create more cultural engagement with the design material, with the specificity of every presented case.



## Chapter 4: Jordanian Advertising Archaeology

In order to have a better understanding and a more insightful idea about the situation of contemporary Jordanian advertising communication, research was done on the archaeology and evolution of this industry in Jordan from the the early seventies till the beginning of the current Millenium, considering how it compares to its origins from the seventies and the eighties from the past century. The results showed vital differences in terms of ideological reflections and the nature of elements used in advertising media.

### 4.1 Evolution of Jordanian Advertising

Jordan is part of the middle east were many of the world's greatest civilizations emerged. Evidence of advertising communication was revealed in ancient Egyptian and Mesopotamian civilizations, and in the tradition of the Islamic empire, with variations in form and content.

Evidence of ancient communication media in Mesopotamia took the form of announcements to inform the people of the legislations and the victories their kings were achieving in their wars. Al-Mukhlif (2017) explains that the Assyrians were the first people to use the imagery in documenting victories on stone and clay tablets, while the Babylonians used to hire drummers to announce their intended messages. An ancient piece of advertising is a papyrus paper that was found in ancient Egypt and nowadays kept in the British Museum, which is considered the first advertisement in modern terms (Al-Mukhlif, 2017). This ad offered a gold coin for anyone who captures a slave that escaped from his master (White, 2015).

In Islamic civilization, advertising took the form of oral communication, as the Arabs were masters of poetry. An example of this occurred in the age of the Ummayyad caliphate rule, where a merchant in Basra, Iraq could not sell black veils

to women because they preferred white veils at that time. So, he employed a poet called "Rabia Ben Amer" to advertise his black veils, and the poet wrote a piece of poetry that said: "Ask the beautiful lady in the black veil, What have you done to a hermit worshiper", Indicating that the lady was so attractive in the black veil that she even seduced a pious worshiper. The "advertising campaign" was so effective that the merchant was out-of-stock of black veils (Al-Mukhlif, 2017). The oral ad segmented the target audience and communicated the USP.

From the fifties till the seventies of the twentieth century, the secular nationalist parties were on the rise in the Arab world (Al Tikriti, 2000), which was considered as a threat and a counter ideology by the Islamists. Dr Azmi Mansour (A. Mansour, personal communication, February 13, 2018), PhD in sociology, explains that the ideological belongings in that period were contradictory, but an ideological shift happened in the eighties and was called: "the Islamic awakening", which had, in Dr Azmi's view, two causes. The first one, was the "1967" war which was won by Israel against Egypt, Syria, and Jordan. As the defeated armies were ruled by secular nationalist governments, people were frustrated by the regimes and looked for ideological and leadership substitutes. Abdulkarim Harouni confirms this claim by saying: "After the sixty-seven defeat, the Arab and Islamic world started looking for the route of salvation after the failure of the Arabian regimes in defending the land, the honor, the religion, and the independence." ("Where did the Islamic Awakening Become?," 2016). The second cause, was the 1979 Islamic revolution in Iran: the Islamic revolution in Iran was an ideological turning point in the middle east. Iran has a majority of Muslims who follow the Shi'a sect, and the nature of the revolution took an ideological form, in addition to political. For that reason, the leaders of the neighbouring Arab countries, who follow the Sunni Muslim sect, feared that the revolution would be exported to their countries, that is why an opposing ideological wave was created to restrict the effect of the revolution in Iran. Clerics in mosques were pushed by the leaders to enhance and strengthen the religious beliefs and ideological belonging of the people, with a strong concentration on superficial matters that has to do with the appearance, such as wearing the headscarf for

women and growing beards for men, to indicate belonging to the Islamic identity, while such matters weren't popular before the Islamic revolution. For these two causes, Dr Mansour believes the ideology of the Arabian world has changed dramatically towards a more religious route, which directly affected advertising in terms of content, as will be shown in the analysis of the archaeology of Jordanian advertising.

The archaeology of Jordanian advertising, in this section, is retrieved from the archives of Al-Rai newspaper, the first semi-governmental newspaper in Jordan that was founded in year 1971, as reviewed in the archive. The advertisements of the early seventies took the form of columns containing squares of defined sizes on a page dedicated to advertising; All the ads had the same share of space. Figure 4.1.1 shows an image of an advertisement page from 1971, where the elements of the ads consisted of typographic, imagery, or hand-drawn elements. Ads from various industries were published: cars, electronics, clothing, watches, food, alcoholic and non-alcoholic drinks. Some of the ads depended on presenting simple imagery with a simple headline describing the benefits of the product, such as the VW ad in the top row of the page that contains a big logo, title of the brand underneath the logo, the image of the product (VW Beetle), and a headline that says: "The most popular car in the world", which uses "social proof" as the advertising strategy that gives credibility to the quality of the car, as so many people bought it. Other ads had no images with heavy reliance on typographic hierarchies to present information with contact details and addresses.

Culturally, the language used in all the ads is traditional Arabic with a complete absence of slang language. And it is noted that many advertisements were selling alcoholic drink, which will later gradually disappear in the eighties till the nineties due to the "Islamic awakening".

It is also noted that there is a clear space between every ad and the other; minimum visual clutter occurs as every ad is seen as a separate entity. In contrast,

modern day advertising newspapers in Jordan, such as AL-Waseet (figure 4.1.2), offers pages of the same nature, but with roaring visual density of contrasting sizes and shapes. The ads are heavily competing for the reader's attention.

Figure 4.1.1

Ad from AlRai Newspaper, 1971



Note: All the images of the newspapers in this chapter were photographed from Alrai newspaper archive except for figure 4.1.2. Unfortunately, the conditions were unsuitable for properly photographing the newspapers, as the available light was not sufficient, and professional photography equipment was not allowed.





The year 1972 witnessed an improvement in the space offered for advertising, as the ads started shifting to the inner pages where they had the chance of getting bigger, and in different proportions, like this page (figure 4.1.3) that shows nine ads of different sizes. It is noted that cinema ads started invading the newspapers, featuring Arabic and occidental movies. On the right bottom corner of this page, the occidental movie ad displays an intimate scene, which indicates such imagery was culturally acceptable in Jordan at the time. While the Arabic movie ad on the bottom left corner makes use of textual connotations to refer to the “bald” nature of the film, as the sub–title suggests.

It is also noted that in between the two ads, an ad for Shaeffer pens is displayed, with a composition that features the logotype on the top left corner, with the two pens functioning as leading lines to the Arabic logotype, which also leads the viewer’s eyes towards the slogan that says: “A gift for life”, then at the bottom it informs the viewer about where to buy the product, creating a clear and consistent visual hierarchy.

The ads of the later years of the seventies newspapers started to develop quite dramatically in terms of the advertising approach. Visual and conceptual approaches started to deviate from the traditional copy–writing spotted in the early seventies, dynamic graphic shapes and compositions were more abundant (figure 4.1.4). Also, in the late seventies, abundance of advertising alcoholic drinks, nightclubs, and bars was heavily spotted (figure 4.1.5 and figure 4.1.6).

Culturally relevant ads were also spotted in the seventies ads, such as figure 4.1.7 that displays the use of traditional Jordanian symbols such as the coffee vessel and cup, the rug in the background with the traditional cushions to lay on. to advertise Nassim cigarettes. As ads are supposed to engage with emotions, the slogans say: “To increase your pleasure.. smoke”. The call–to–action connects pleasure to the product in a pleasant environment of a filled coffee cup, flower, and a comfy cushion.

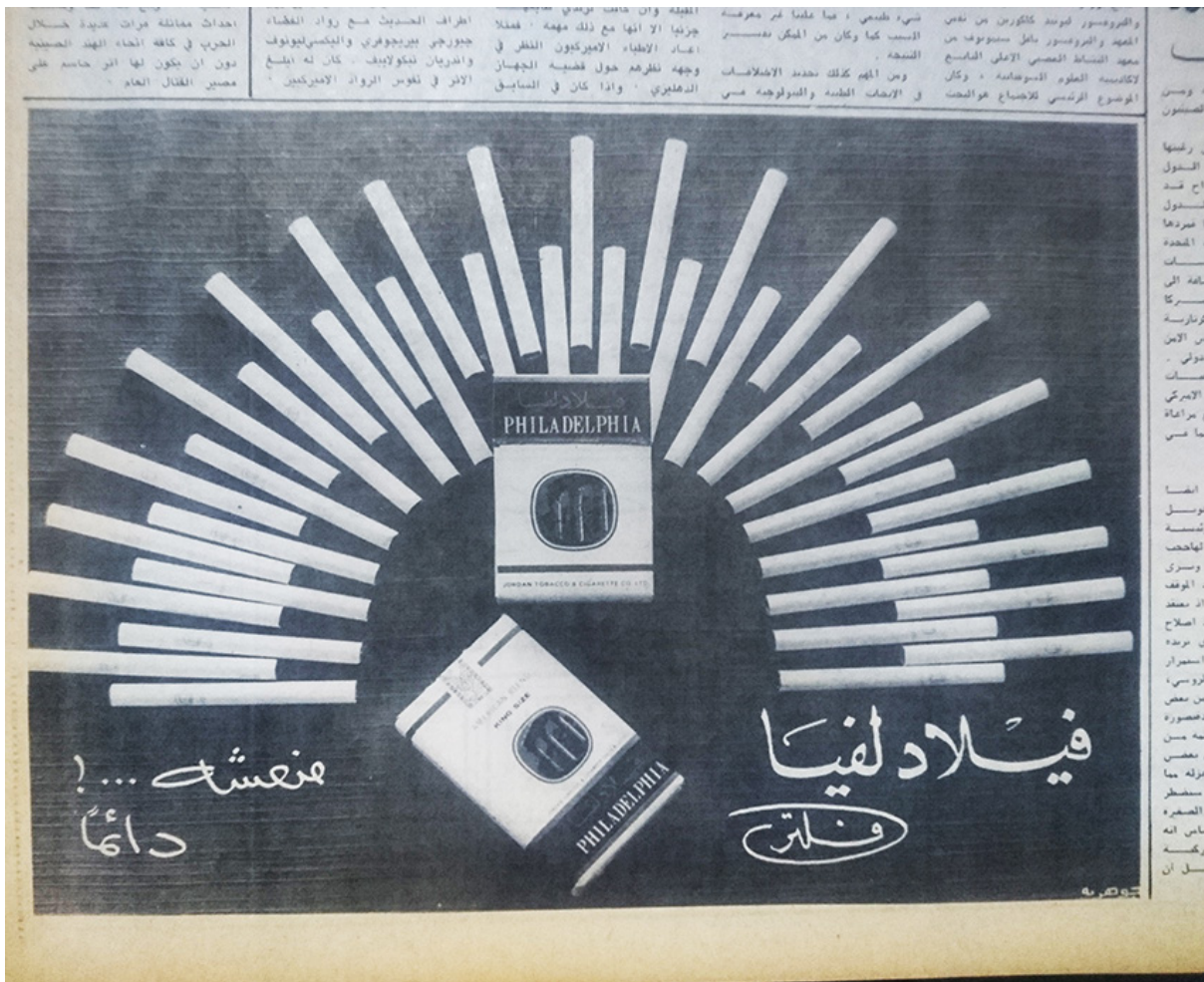






Figure 4.1.4

## Ad for Philadelphia Cigarettes



Note: This ad shows the use of the visual strategy of Repetition to create a radial and dynamic composition to convey the message of the slogan that says: "Refreshing...! Always".

**Figure 4.1.5**

*Ad for a Nightclub*



*Note:* This ad is inviting people to come to the nightclub by featuring belly dancers from different Arab nationalities (Egyptian, Syrian, Lebanese, and another unspecified nationality). The slogan at the bottom right corner communicates a connotation of sexual nature by suggesting that the nights spent at this nightclub are as those in "One Thousand and One Nights" middle-eastern folk tales that are famous for their sexual content.

**Figure 4.1.6**

*Ad for an Alcoholic Drink*



**Figure 4.1.7***Ad for Cigarettes Displaying the Jordanian Local Culture*

In the early eighties, Jordanian advertising started changing gradually in terms of design and content. Heavy reliance on typography was spotted, although not on the expense of imagery, and ad pages started shifting towards more crowded distribution and less space (figure 4.1.8). It is also spotted that solid geometric compositions of text and imagery was a main feature of late seventies and early eighties (figure 4.1.9).





Figure 4.1.9

Ad for Toyota Featuring a Football Match

برعاية سيارة العصر  
**تويوتا**  
 تقام مباراة العصر

ويصل أمريكا الجنوبية  
 فريقه جريسيو البرازيلي

بين يهمل أوروبا  
 فريقه هامبورغ الألماني

وذلك يوم الاصد ١٢/١١/١٩٨٢ على استاد طوكيو في اليابان  
 وسيقوم التلفزيون الأثري في بث تسجيلها ونقلها مساء اليوم  
 نفسه الساعة الثامنة والنصف ومثل  
 القنال العلام.

**٨٤**  
**TOYOTA**

**تويوتا**  
 بالانبطاق

Note: This ad displays the application of scale, contrast, and repetition design principles in the visual relation between the ball and the cars revolving around it. The slogan employs the Altercasting strategy by stating: "Suits the heroes".



The late eighties newspapers ads started to take a turn towards the use of images, and more of a globalized approach towards advertising. Figure 4.1.10 shows an advertisement for Toyota. The ad makes use of the “social authority” strategy, by using a portrait of Mohammad Ali as a figure displaying two features; agility and strength. The headline of the ad says: “Toyota Starlet, agile like wind, strong like me”, which is translated correctly in the speed and strength of a boxer.

**Figure 4.1.10**

*Ad for Toyota Featuring Mohammad Ali*

حدود ٢٢٥٦٢ دولار عن كل وبيعة قدرها مليون دولار. ابي ان الخرينة في الواقع تدفع فائدة على الودائع الاجنبية بمعدل ٥,٤٪ في السنة هي الربح الفعلي للبنك المحل وليس فروق المائدة!!	٢,١٥٠	٢,٢٨٠	٢,٤١٠	٢,٥٤٠	٢,٦٧٠	٢,٨٠٠	٢,٩٣٠	٣,٠٦٠	٣,١٩٠	٣,٣٢٠	٣,٤٥٠	٣,٥٨٠	٣,٧١٠	٣,٨٤٠	٣,٩٧٠	٤,١٠٠	٤,٢٣٠	٤,٣٦٠	٤,٤٩٠	٤,٦٢٠	٤,٧٥٠	٤,٨٨٠	٥,٠١٠	٥,١٤٠	٥,٢٧٠	٥,٤٠٠	٥,٥٣٠	٥,٦٦٠	٥,٧٩٠	٥,٩٢٠	٦,٠٥٠	٦,١٨٠	٦,٣١٠	٦,٤٤٠	٦,٥٧٠	٦,٧٠٠	٦,٨٣٠	٦,٩٦٠	٧,٠٩٠	٧,٢٢٠	٧,٣٥٠	٧,٤٨٠	٧,٦١٠	٧,٧٤٠	٧,٨٧٠	٨,٠٠٠	٨,١٣٠	٨,٢٦٠	٨,٣٩٠	٨,٥٢٠	٨,٦٥٠	٨,٧٨٠	٨,٩١٠	٩,٠٤٠	٩,١٧٠	٩,٣٠٠	٩,٤٣٠	٩,٥٦٠	٩,٦٩٠	٩,٨٢٠	٩,٩٥٠	١٠,٠٨٠	١٠,٢١٠	١٠,٣٤٠	١٠,٤٧٠	١٠,٦٠٠	١٠,٧٣٠	١٠,٨٦٠	١٠,٩٩٠	١١,١٢٠	١١,٢٥٠	١١,٣٨٠	١١,٥١٠	١١,٦٤٠	١١,٧٧٠	١١,٩٠٠	١٢,٠٣٠	١٢,١٦٠	١٢,٢٩٠	١٢,٤٢٠	١٢,٥٥٠	١٢,٦٨٠	١٢,٨١٠	١٢,٩٤٠	١٣,٠٧٠	١٣,٢٠٠	١٣,٣٣٠	١٣,٤٦٠	١٣,٥٩٠	١٣,٧٢٠	١٣,٨٥٠	١٣,٩٨٠	١٤,١١٠	١٤,٢٤٠	١٤,٣٧٠	١٤,٥٠٠	١٤,٦٣٠	١٤,٧٦٠	١٤,٨٩٠	١٥,٠٢٠	١٥,١٥٠	١٥,٢٨٠	١٥,٤١٠	١٥,٥٤٠	١٥,٦٧٠	١٥,٨٠٠	١٥,٩٣٠	١٦,٠٦٠	١٦,١٩٠	١٦,٣٢٠	١٦,٤٥٠	١٦,٥٨٠	١٦,٧١٠	١٦,٨٤٠	١٦,٩٧٠	١٧,١٠٠	١٧,٢٣٠	١٧,٣٦٠	١٧,٤٩٠	١٧,٦٢٠	١٧,٧٥٠	١٧,٨٨٠	١٨,٠١٠	١٨,١٤٠	١٨,٢٧٠	١٨,٤٠٠	١٨,٥٣٠	١٨,٦٦٠	١٨,٧٩٠	١٨,٩٢٠	١٩,٠٥٠	١٩,١٨٠	١٩,٣١٠	١٩,٤٤٠	١٩,٥٧٠	١٩,٧٠٠	١٩,٨٣٠	١٩,٩٦٠	٢٠,٠٩٠	٢٠,٢٢٠	٢٠,٣٥٠	٢٠,٤٨٠	٢٠,٦١٠	٢٠,٧٤٠	٢٠,٨٧٠	٢١,٠٠٠	٢١,١٣٠	٢١,٢٦٠	٢١,٣٩٠	٢١,٥٢٠	٢١,٦٥٠	٢١,٧٨٠	٢١,٩١٠	٢٢,٠٤٠	٢٢,١٧٠	٢٢,٣٠٠	٢٢,٤٣٠	٢٢,٥٦٠	٢٢,٦٩٠	٢٢,٨٢٠	٢٢,٩٥٠	٢٣,٠٨٠	٢٣,٢١٠	٢٣,٣٤٠	٢٣,٤٧٠	٢٣,٦٠٠	٢٣,٧٣٠	٢٣,٨٦٠	٢٣,٩٩٠	٢٤,١٢٠	٢٤,٢٥٠	٢٤,٣٨٠	٢٤,٥١٠	٢٤,٦٤٠	٢٤,٧٧٠	٢٤,٩٠٠	٢٥,٠٣٠	٢٥,١٦٠	٢٥,٢٩٠	٢٥,٤٢٠	٢٥,٥٥٠	٢٥,٦٨٠	٢٥,٨١٠	٢٥,٩٤٠	٢٦,٠٧٠	٢٦,٢٠٠	٢٦,٣٣٠	٢٦,٤٦٠	٢٦,٥٩٠	٢٦,٧٢٠	٢٦,٨٥٠	٢٦,٩٨٠	٢٧,١١٠	٢٧,٢٤٠	٢٧,٣٧٠	٢٧,٥٠٠	٢٧,٦٣٠	٢٧,٧٦٠	٢٧,٨٩٠	٢٨,٠٢٠	٢٨,١٥٠	٢٨,٢٨٠	٢٨,٤١٠	٢٨,٥٤٠	٢٨,٦٧٠	٢٨,٨٠٠	٢٨,٩٣٠	٢٩,٠٦٠	٢٩,١٩٠	٢٩,٣٢٠	٢٩,٤٥٠	٢٩,٥٨٠	٢٩,٧١٠	٢٩,٨٤٠	٢٩,٩٧٠	٣٠,١٠٠	٣٠,٢٣٠	٣٠,٣٦٠	٣٠,٤٩٠	٣٠,٦٢٠	٣٠,٧٥٠	٣٠,٨٨٠	٣١,٠١٠	٣١,١٤٠	٣١,٢٧٠	٣١,٤٠٠	٣١,٥٣٠	٣١,٦٦٠	٣١,٧٩٠	٣١,٩٢٠	٣٢,٠٥٠	٣٢,١٨٠	٣٢,٣١٠	٣٢,٤٤٠	٣٢,٥٧٠	٣٢,٦٩٠	٣٢,٨٢٠	٣٢,٩٥٠	٣٣,٠٨٠	٣٣,٢١٠	٣٣,٣٤٠	٣٣,٤٧٠	٣٣,٦٠٠	٣٣,٧٣٠	٣٣,٨٦٠	٣٣,٩٩٠	٣٤,١٢٠	٣٤,٢٥٠	٣٤,٣٨٠	٣٤,٥١٠	٣٤,٦٤٠	٣٤,٧٧٠	٣٤,٩٠٠	٣٥,٠٣٠	٣٥,١٦٠	٣٥,٢٩٠	٣٥,٤٢٠	٣٥,٥٥٠	٣٥,٦٨٠	٣٥,٨١٠	٣٥,٩٤٠	٣٦,٠٧٠	٣٦,٢٠٠	٣٦,٣٣٠	٣٦,٤٦٠	٣٦,٥٩٠	٣٦,٧٢٠	٣٦,٨٥٠	٣٦,٩٨٠	٣٧,١١٠	٣٧,٢٤٠	٣٧,٣٧٠	٣٧,٥٠٠	٣٧,٦٣٠	٣٧,٧٦٠	٣٧,٨٩٠	٣٨,٠٢٠	٣٨,١٥٠	٣٨,٢٨٠	٣٨,٤١٠	٣٨,٥٤٠	٣٨,٦٧٠	٣٨,٨٠٠	٣٨,٩٣٠	٣٩,٠٦٠	٣٩,١٩٠	٣٩,٣٢٠	٣٩,٤٥٠	٣٩,٥٨٠	٣٩,٧١٠	٣٩,٨٤٠	٣٩,٩٧٠	٤٠,١٠٠	٤٠,٢٣٠	٤٠,٣٦٠	٤٠,٤٩٠	٤٠,٦٢٠	٤٠,٧٥٠	٤٠,٨٨٠	٤٠,٩١٠	٤١,٠٤٠	٤١,١٧٠	٤١,٣٠٠	٤١,٤٣٠	٤١,٥٦٠	٤١,٦٩٠	٤١,٨٢٠	٤١,٩٥٠	٤٢,٠٨٠	٤٢,٢١٠	٤٢,٣٤٠	٤٢,٤٧٠	٤٢,٥٩٠	٤٢,٧٢٠	٤٢,٨٥٠	٤٢,٩٨٠	٤٣,١١٠	٤٣,٢٤٠	٤٣,٣٧٠	٤٣,٥٠٠	٤٣,٦٣٠	٤٣,٧٦٠	٤٣,٨٩٠	٤٣,٩٢٠	٤٤,٠٥٠	٤٤,١٨٠	٤٤,٣١٠	٤٤,٤٤٠	٤٤,٥٧٠	٤٤,٦٩٠	٤٤,٨٢٠	٤٤,٩٥٠	٤٥,٠٨٠	٤٥,٢١٠	٤٥,٣٤٠	٤٥,٤٧٠	٤٥,٥٩٠	٤٥,٧٢٠	٤٥,٨٥٠	٤٥,٩٨٠	٤٦,١١٠	٤٦,٢٤٠	٤٦,٣٧٠	٤٦,٤٩٠	٤٦,٦٢٠	٤٦,٧٥٠	٤٦,٨٨٠	٤٦,٩١٠	٤٧,٠٤٠	٤٧,١٧٠	٤٧,٣٠٠	٤٧,٤٣٠	٤٧,٥٦٠	٤٧,٦٩٠	٤٧,٨٢٠	٤٧,٩٥٠	٤٨,٠٨٠	٤٨,٢١٠	٤٨,٣٤٠	٤٨,٤٧٠	٤٨,٥٩٠	٤٨,٧٢٠	٤٨,٨٥٠	٤٨,٩٨٠	٤٩,١١٠	٤٩,٢٤٠	٤٩,٣٧٠	٤٩,٤٩٠	٤٩,٦٢٠	٤٩,٧٥٠	٤٩,٨٨٠	٤٩,٩١٠	٥٠,٠٤٠	٥٠,١٧٠	٥٠,٣٠٠	٥٠,٤٣٠	٥٠,٥٦٠	٥٠,٦٩٠	٥٠,٨٢٠	٥٠,٩٥٠	٥١,٠٨٠	٥١,٢١٠	٥١,٣٤٠	٥١,٤٧٠	٥١,٥٩٠	٥١,٧٢٠	٥١,٨٥٠	٥١,٩٨٠	٥٢,١١٠	٥٢,٢٤٠	٥٢,٣٧٠	٥٢,٤٩٠	٥٢,٦٢٠	٥٢,٧٥٠	٥٢,٨٨٠	٥٢,٩١٠	٥٣,٠٤٠	٥٣,١٧٠	٥٣,٣٠٠	٥٣,٤٣٠	٥٣,٥٦٠	٥٣,٦٩٠	٥٣,٨٢٠	٥٣,٩٥٠	٥٤,٠٨٠	٥٤,٢١٠	٥٤,٣٤٠	٥٤,٤٧٠	٥٤,٥٩٠	٥٤,٧٢٠	٥٤,٨٥٠	٥٤,٩٨٠	٥٥,١١٠	٥٥,٢٤٠	٥٥,٣٧٠	٥٥,٤٩٠	٥٥,٦٢٠	٥٥,٧٥٠	٥٥,٨٨٠	٥٥,٩١٠	٥٦,٠٤٠	٥٦,١٧٠	٥٦,٣٠٠	٥٦,٤٣٠	٥٦,٥٦٠	٥٦,٦٩٠	٥٦,٨٢٠	٥٦,٩٥٠	٥٧,٠٨٠	٥٧,٢١٠	٥٧,٣٤٠	٥٧,٤٧٠	٥٧,٥٩٠	٥٧,٧٢٠	٥٧,٨٥٠	٥٧,٩٨٠	٥٨,١١٠	٥٨,٢٤٠	٥٨,٣٧٠	٥٨,٤٩٠	٥٨,٦٢٠	٥٨,٧٥٠	٥٨,٨٨٠	٥٨,٩١٠	٥٩,٠٤٠	٥٩,١٧٠	٥٩,٣٠٠	٥٩,٤٣٠	٥٩,٥٦٠	٥٩,٦٩٠	٥٩,٨٢٠	٥٩,٩٥٠	٦٠,٠٨٠	٦٠,٢١٠	٦٠,٣٤٠	٦٠,٤٧٠	٦٠,٥٩٠	٦٠,٧٢٠	٦٠,٨٥٠	٦٠,٩٨٠	٦١,١١٠	٦١,٢٤٠	٦١,٣٧٠	٦١,٤٩٠	٦١,٦٢٠	٦١,٧٥٠	٦١,٨٨٠	٦١,٩١٠	٦٢,٠٤٠	٦٢,١٧٠	٦٢,٣٠٠	٦٢,٤٣٠	٦٢,٥٦٠	٦٢,٦٩٠	٦٢,٨٢٠	٦٢,٩٥٠	٦٣,٠٨٠	٦٣,٢١٠	٦٣,٣٤٠	٦٣,٤٧٠	٦٣,٥٩٠	٦٣,٧٢٠	٦٣,٨٥٠	٦٣,٩٨٠	٦٤,١١٠	٦٤,٢٤٠	٦٤,٣٧٠	٦٤,٤٩٠	٦٤,٦٢٠	٦٤,٧٥٠	٦٤,٨٨٠	٦٤,٩١٠	٦٥,٠٤٠	٦٥,١٧٠	٦٥,٣٠٠	٦٥,٤٣٠	٦٥,٥٦٠	٦٥,٦٩٠	٦٥,٨٢٠	٦٥,٩٥٠	٦٦,٠٨٠	٦٦,٢١٠	٦٦,٣٤٠	٦٦,٤٧٠	٦٦,٥٩٠	٦٦,٧٢٠	٦٦,٨٥٠	٦٦,٩٨٠	٦٧,١١٠	٦٧,٢٤٠	٦٧,٣٧٠	٦٧,٤٩٠	٦٧,٦٢٠	٦٧,٧٥٠	٦٧,٨٨٠	٦٧,٩١٠	٦٨,٠٤٠	٦٨,١٧٠	٦٨,٣٠٠	٦٨,٤٣٠	٦٨,٥٦٠	٦٨,٦٩٠	٦٨,٨٢٠	٦٨,٩٥٠	٦٩,٠٨٠	٦٩,٢١٠	٦٩,٣٤٠	٦٩,٤٧٠	٦٩,٥٩٠	٦٩,٧٢٠	٦٩,٨٥٠	٦٩,٩٨٠	٧٠,١١٠	٧٠,٢٤٠	٧٠,٣٧٠	٧٠,٤٩٠	٧٠,٦٢٠	٧٠,٧٥٠	٧٠,٨٨٠	٧٠,٩١٠	٧١,٠٤٠	٧١,١٧٠	٧١,٣٠٠	٧١,٤٣٠	٧١,٥٦٠	٧١,٦٩٠	٧١,٨٢٠	٧١,٩٥٠	٧٢,٠٨٠	٧٢,٢١٠	٧٢,٣٤٠	٧٢,٤٧٠	٧٢,٥٩٠	٧٢,٧٢٠	٧٢,٨٥٠	٧٢,٩٨٠	٧٣,١١٠	٧٣,٢٤٠	٧٣,٣٧٠	٧٣,٤٩٠	٧٣,٦٢٠	٧٣,٧٥٠	٧٣,٨٨٠	٧٣,٩١٠	٧٤,٠٤٠	٧٤,١٧٠	٧٤,٣٠٠	٧٤,٤٣٠	٧٤,٥٦٠	٧٤,٦٩٠	٧٤,٨٢٠	٧٤,٩٥٠	٧٥,٠٨٠	٧٥,٢١٠	٧٥,٣٤٠	٧٥,٤٧٠	٧٥,٥٩٠	٧٥,٧٢٠	٧٥,٨٥٠	٧٥,٩٨٠	٧٦,١١٠	٧٦,٢٤٠	٧٦,٣٧٠	٧٦,٤٩٠	٧٦,٦٢٠	٧٦,٧٥٠	٧٦,٨٨٠	٧٦,٩١٠	٧٧,٠٤٠	٧٧,١٧٠	٧٧,٣٠٠	٧٧,٤٣٠	٧٧,٥٦٠	٧٧,٦٩٠	٧٧,٨٢٠	٧٧,٩٥٠	٧٨,٠٨٠	٧٨,٢١٠	٧٨,٣٤٠	٧٨,٤٧٠	٧٨,٥٩٠	٧٨,٧٢٠	٧٨,٨٥٠	٧٨,٩٨٠	٧٩,١١٠	٧٩,٢٤٠	٧٩,٣٧٠	٧٩,٤٩٠	٧٩,٦٢٠	٧٩,٧٥٠	٧٩,٨٨٠	٧٩,٩١٠	٨٠,٠٤٠	٨٠,١٧٠	٨٠,٣٠٠	٨٠,٤٣٠	٨٠,٥٦٠	٨٠,٦٩٠	٨٠,٨٢٠	٨٠,٩٥٠	٨١,٠٨٠	٨١,٢١٠	٨١,٣٤٠	٨١,٤٧٠	٨١,٥٩٠	٨١,٧٢٠	٨١,٨٥٠	٨١,٩٨٠	٨٢,١١٠	٨٢,٢٤٠	٨٢,٣٧٠	٨٢,٤٩٠	٨٢,٦٢٠	٨٢,٧٥٠	٨٢,٨٨٠	٨٢,٩١٠	٨٣,٠٤٠	٨٣,١٧٠	٨٣,٣٠٠	٨٣,٤٣٠	٨٣,٥٦٠	٨٣,٦٩٠	٨٣,٨٢٠	٨٣,٩٥٠	٨٤,٠٨٠	٨٤,٢١٠	٨٤,٣٤٠	٨٤,٤٧٠	٨٤,٥٩٠	٨٤,٧٢٠	٨٤,٨٥٠	٨٤,٩٨٠	٨٥,١١٠	٨٥,٢٤٠	٨٥,٣٧٠	٨٥,٤٩٠	٨٥,٦٢٠	٨٥,٧٥٠	٨٥,٨٨٠	٨٥,٩١٠	٨٦,٠٤٠	٨٦,٢١٠	٨٦,٣٤٠	٨٦,٤٧٠	٨٦,٥٩٠	٨٦,٧٢٠	٨٦,٨٥٠	٨٦,٩٨٠	٨٧,١١٠	٨٧,٢٤٠	٨٧,٣٧٠	٨٧,٤٩٠	٨٧,٦٢٠	٨٧,٧٥٠	٨٧,٨٨٠	٨٧,٩١٠	٨٨,٠٤٠	٨٨,٢١٠	٨٨,٣٤٠	٨٨,٤٧٠	٨٨,٥٩٠	٨٨,٧٢٠	٨٨,٨٥٠	٨٨,٩٨٠	٨٩,١١٠	٨٩,٢٤٠	٨٩,٣٧٠	٨٩,٤٩٠	٨٩,٦٢٠	٨٩,٧٥٠	٨٩,٨٨٠	٨٩,٩١٠	٩٠,٠٤٠	٩٠,٢١٠	٩٠,٣٤٠	٩٠,٤٧٠	٩٠,٥٩٠	٩٠,٧٢٠	٩٠,٨٥٠	٩٠,٩٨٠	٩١,١١٠	٩١,٢٤٠	٩١,٣٧٠	٩١,٤٩٠	٩١,٦٢٠	٩١,٧٥٠	٩١,٨٨٠	٩١,٩١٠	٩٢,٠٤٠	٩٢,٢١٠	٩٢,٣٤٠	٩٢,٤٧
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The 90s in Jordan witnessed a sharp turn in the advertising design industry, with all the technological advancements of coloured ads (figure 4.1.11) by the end of the eighties and the use of computer softwares in the early nineties to create designs. Also, Globalization started to escalate sharply in the content and visual style of Jordanian ads (figure 4.1.12). It is also spotted that alcohol and nightclub ads disappeared, in addition to the absence of what became culturally regarded as “immodest representations of females” as a result of the “Islamic awakening”. Abdulmawjoud (2014, pp.108–109) states that:

From the results of the Islamic awakening, is the return of Muslim woman to wearing the *hijab* [veil] in most Islamic countries voluntarily without being forced by a father, husband, or sultan, after we almost never saw a woman wearing *hijab*, even if she was a hoary old lady, the woman in the flourishing of the western ideology used to walk with her hair uncovered, wearing short and stretched clothes.

This statement describes the reality of the Arab world post-eighties. As advertising is a response to the cultural values of the society, Jordanian advertising adapted to this ideological shift by abandoning the left-wing liberal culture of the seventies and getting taken away by the globalization waves of the nineties, as “with the dissolution of the USSR globalization impact on social, technological, economic, environmental and political forces begun to propagate to unprecedented levels” (Gove, 2019).

**Figure 4.1.11**

*Coloured Ad for Jordan Telecom*



*Note:* This ad is encouraging communication between generations through its “latest digital phones” services, by showing a moment of sheer family bonding between a girl and her grandfather. The grandfather signifies Jordanian culture by his dressing code.

Figure 4.1.12

Ad for an Internet Services Company



Note: Ad showing a “cool” boy with western signifiers (a baseball cap and converse shoes) to express what was regarded as modernity in the late nineties.

## 4.2 Chapter Conclusion

This chapter provided deep insight into the ways cultural and social values are represented in advertising. As the practical framework of this thesis will be within social interaction, it is important to know the stages in which Jordanian advertising developed from a sociological perspective. From the presented examples in this chapter, the effect of the ideological and sociological shifts had an observable impact on the quality, nature, and content of Jordanian advertising. Understanding the evolution of the local culture and analyzing the historical, political, economic, and social factors that created the current Jordanian society will be of vital importance when developing a methodology that reaches and engages with the various types of target audiences, especially in the digital age where communication channels are becoming increasingly demanding. As demonstrated in the chapter, technological advancements also had an impact on the conceptual aspect of the design. Mohammad Al-Nabelsi (M. Al-Nabelsi, personal communication, March 3, 2018), Jordanian designer with more than 30 years of experience in the Jordanian market, claims that nowadays young designers depend on the ease of use of the provided technology and the visual effects, high contrast, saturated colours, and explosive graphics to create their designs, without caring much to the conceptual values or creative thought. These points will be taken into account when engaging with social action.

## Chapter 5: Obstacles of Advertising Communication in Jordan

The unappealing nature of Jordanian advertising communication in this thesis is hypothesized to be a communication problem in terms of content and delivery. This chapter will address a number of advertising communication obstacles that are either cultural, conceptual, or visual.

Before getting into the advertising obstacles that are specific to Jordan, it is important to address the global psychological issues that contribute in the blockage, avoidance, or ignoring of advertising exposure. As discussed in chapter one, advertising relies heavily on engaging with emotions, and in order to create emotional responses in the minds of the target audience, the ad must get to them first. A lot of boundaries stand between the ad and its audience, and it is the ad's job to go around or penetrate these boundaries. In order to do so, the advertiser must know the psychological keys to the target audience's psyche. But first, the reasons behind the resistance traits must be analyzed. The persuasive advertising approaches, explained in chapter two, are designed to disassemble the resistance the target audience shields themselves with against the exposure to the ads. If the ad succeeds in doing so, it will have a better chance of affecting the potential customers and lead them to comply with the CTA.

The first psychological resistance trait is the *cognitive dissonance*, which means resisting advertising exposure because they are contrary to one's habits and stable behavioural mind-set (Macnamara, 2018). Contrary to this state is the "consonance", which is the state of mind where "attitudes, knowledge, and behaviour are aligned" (Macnamara, 2018, p.11). Understanding cognitive dissonance is of vital importance in advertising because the ads try to make people act or behave in a way that displaces them from their comfort zone or stable mindset. When people experience such confrontation, they try to rationalize or justify their position or attitude in order to protect themselves against the instability of dissonance (Festinger, 1957). For example, if a person spends his/her money

recklessly without saving any of it, and they are advised to save for what the future may bring, they face dissonance and try to justify their behaviour by trying to convince themselves that "living the moment is more important than thinking of the future", or "one may die at any moment", or as the Arabic proverb says: "Spend what is in your pocket, comes what is in the unseen [future]" (Odeh, 2011, p.241), these are all justifications for momentarily pleasures that creates satisfaction or consonance in the mind of the person.

The second psychological resistance trait is *selectivity*; which are filters on information the mind employs against external exposure to information (Macnamara, 2018). Selectivity has different levels (Macnamara, 2018, p.11): A. Selective exposure: people select what sensual information they want to absorb, be it reading, listening, or watching. The *skip ad* button is an example of selective exposure, where people can choose what they get exposed to; B. Selective attention: People select what the amount of attention they want to give to any content; C. Selective perception: People select the way they interpret information and what views they want to form about it; D. Selective retention: people select what information they want to keep or discard. It is worth noting that people prefer information that agrees with their views and reinforces pre-existing beliefs (Klapper, 1960), the tendency to select to receive such information is higher than selecting to receive information that is contradictory to our beliefs, which is also associated with the cognitive dissonance.

The third psychological resistance trait is *reactance*; which is the mind's blockage strategy that is employed when a person feels obliged to act upon a certain request or comply with behaving in a way without having the freedom of choice (Macnamara, 2018). A concept related to reactance is reverse psychology; which is when people act in a way that is contrary to what they have been asked to act (Bell, 2005). This trait can cause people to hold up to their opinions when they are exposed to new requests.

However, there are counter psychological strategies that can be employed in



advertising communication to penetrate these blockage systems. One way is to acknowledge the resistance of the target audience. This strategy typically works in three steps (Andrews et al., 2014): A. Acknowledging the target audience's stance, opinion, belief, or attitude; by doing so, the person feels secure and sympathized with; B. Proposing the request, as in the advertising message; C. Acknowledging the freedom of choice the target audience has. This strategy makes the target audience feel that the ad is on their side and not trying to take advantage of them, nor impose its presence in their daily lives. As discussed in chapter two, engaging with the emotional aspects of the target audience reduces resistance and generates compliance.

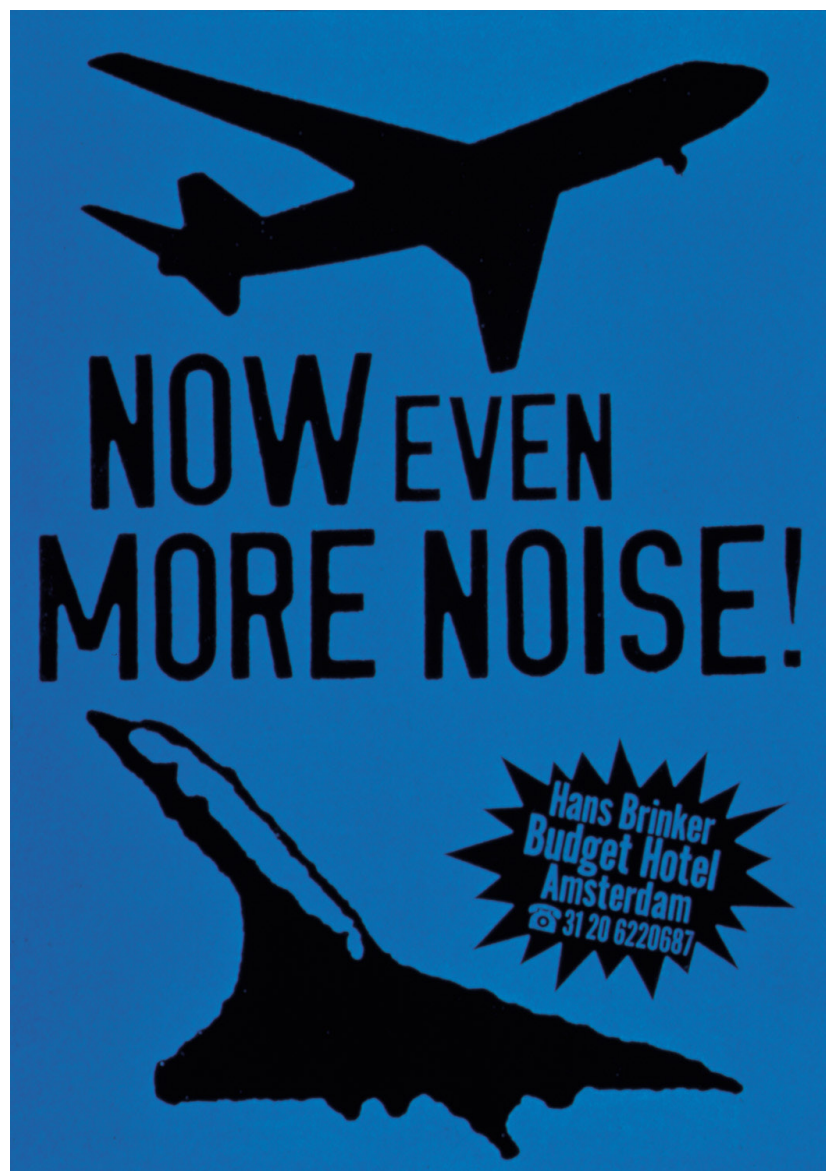
Figure 5.1 shows how a brand that has a negative reputation can actually take advantage of this impression to communicate their message. Hans Brinker's advertising is all about this strategy of acknowledging how bad their services are, which they transform it into a humorous ad that creates minimal resistance for its entertaining value. But another vital element of this kind of advertising is the trust it invokes in the target audience, as people tend to be sceptical towards brands who communicate too-good-to-be-true messages about their products, and feel there is a hidden aspect they do not know of (Brauneis, 2016). And since this hostel is being clearly honest about how bad it is, people tend to form positive feelings about it because of its honesty. The hostel in this ad acknowledges the noise in the surrounding caused by the aeroplanes, yet stresses it, even more, to connect with the audience in a humorous way.

Figure 5.2 shows an ad that employs the “disrupt and reframe” strategy to grab the viewers’ attention. The ad displays a disruptive headline with a call-to-action seemingly asking people not to vote, while the real objective of the ad is to urge people to vote, as implied by the sub-title that says: “Don’t complain” (reframe), which means: “if you do not practice your civic duty of voting, you will lose the right to complain about the problems you may face in your daily life, because you will not have a representative to complain to”. The signifiers here are the indexical associations represented by the substitution of the letter “O” in “Vote”,

with a cracked part of the road, in addition to the whole grayscale theme that conveys negativity caused by non-voting. The concept of reactance is employed here as a reverse psychology strategy in order to make people react in a contrary way to the message.

**Figure 5.1**

*Ad for Hans Brinker Hostel*



Source: <https://bit.ly/3ABg1SH>

Available on 10<sup>th</sup> August 2021

**Figure 5.2**

*Ad Employing Reactance*



Source: <http://dni.li/2006/05/12/vote/>

Available on 10<sup>th</sup> August 2021

Because people are annoyed by the pre-roll ads that appear before YouTube videos and cannot wait to skip them, advertisers hurry to create the maximum psychological effect in a few seconds. Figure 5.3 shows the use of the reactance trait, in addition to the employment of the “social authority”, strategy as the ad endorsed Alec Baldwin to perform in this eToro pre-roll YouTube ad. The moment the pre-roll starts, it shows an unusual scene of a famous celebrity doing house chores, which by itself generates curiosity. Then the celebrity says: “Sure, skip this ad” followed by the negative consequences of skipping the ad. Of course, the advertiser does not want the viewer to skip the ad, that is why they used the reverse psychology strategy to retain attention.

**Figure 5.3**

*Etoro Ad Featuring Alec Baldwin*



Source: <https://cutt.ly/rQDWukB>

Available on 10<sup>th</sup> August 2021

## 5.1 Cultural Obstacles

Chapter three discussed cultural issues that are specific to the Jordanian people as a collective sociological entity. The research revealed the traits, attitudes, and temperament of the Jordanian people. This section will discuss these aspects and their effects on the quality and attributes of Jordanian advertising.

### 5.1.1 Creativity And Metaphorical Representation (With Regard To Lebanese Advertising)

This section will discuss the cultural issue of the lack of creativity in Jordanian advertising. Multiple advertising materials will be analyzed in contrast with materials collected from Lebanese advertising. And the reason Lebanon was chosen is that although it is an Arabian country with some shared values with Jordan, yet it is very different in terms of demographics and culture. Jordanians regard Lebanese as “open-minded” people in contrast with the conservative nature of the Jordanian people. This is evident in both countries’ media and advertising production.

Pikasso is a company operating in the OOH (internal, external, print, digital) advertising industry in Jordan, Lebanon, Iraq, and many other African countries. As a continuation of their field, they organize a yearly award by the title of *Pikasso d'Or* for the best advertising materials produced in each country in that year (the last year it was active was in 2018). The President of the Jury for the *Pikasso d'Or* is Alain Weill, who is a French expert in advertising and art criticism. The winning campaign in Jordan, 2017, consisted of a teaser and a revealer campaign for the Jordan commercial bank by the title of "Are you still waiting for the million?" (figure.5.1.1.1). The campaign was launched in print media (OOH, press) in addition to their social media pages. The teasers consisted of three designs of different demographics, a young man, a young lady, and an older man. The first poster showed an exaggerated portrait of a young man (figure.5.1.1.2), whose the upper

part of his head is burning while opening his mouth and eyes. The headline said: "Did your head burn while waiting for the million?". The "burning head" is an expression used in Jordan to convey a meaning of subdued, and in this case, impatience. While the second poster also showed an exaggerated portrait of a young lady (figure.5.1.1.3) whose face is colourized in yellow with a grim, and a lemon leaf is stemming from her head. The headline said: "Did you sour while waiting for the million?", which indicates a state of a bad mood because of long waiting. The significance is in the association between "sour" and the yellow face. The third poster showed an exaggerated portrait of an older man (figure.5.1.1.4) that had roots stemming out of his head. The headline said: "Did roots stem out of you while waiting for the million?", which indicates long wait as would a seed grow stem with time. The revealers showed the same people, but with pleasant expressions, after supposedly winning money from the bank, without the head burn, lemon face, or the roots head.

### Figure 5.1.1.1

*Jordan Commercial Bank Facebook Post*



Source: <https://cutt.ly/MQDOKTC>

Available on 10<sup>th</sup> August 2021



**Figure 5.1.1.2***Jordan Commercial Bank Teaser I*

Note: All the images in this page are from the same source: <https://cutt.ly/mQDPkec> Available on 10<sup>th</sup> August 2021

**Figure 5.1.1.3***Jordan Commercial Bank Teaser II***Figure 5.1.1.4***Jordan Commercial Bank Teaser III*

In order to get an insight about the view of the Jordanian locals towards the "best" campaign of the year according to Pikasso d'Or, it was collected and posted on a group by the title of: "Designers Union" that has more than a hundred thousand subscribers<sup>1</sup>. The post was accompanied by a caption that questioned the creative, humourous, and visual strategies of the campaign. The comment section was raging with negative comments towards it. The comments revolved around: A. Unoriginality of the visual strategy; B. Technical inferiority; C. Unsuitable concept for a respectable organization like a bank; D. Unpleasant deformation and visual pollution (as expressed); E. The most common negative aspect was that people were deeply offended by the expressions used in the ads, many of the participants thought the ad dealt with people as beggars waiting for the bank to grant them money, which is contradictory to the dignified traits of the Jordanian people explained in chapter three. The campaign evoked lots of questions on the semiotic associations applied in Jordanian advertising, copywriting, visual translation of concepts, and delivery, which lead to comparing visual material from the same source –Pikasso d'Or's website– to see how it differs in terms of concept and visual delivery.

Many of the Pikasso d'Or's winning Lebanese advertising displayed colour vibrance (figure 5.1.1.5), solid compositions and artistry (figure 5.1.1.6), coherent semiotic symbolism (figure 5.1.1.7), unconventional concepts (figure 5.1.1.8), and textual puns (figure 5.1.1.9). It is also noted that the difference is obvious between the two cultures in terms of conservatism, as Lebanese ads contained promotion of alcohol and displaying intimate imagery of interaction between males and females, in addition to other types of cultural differences (figure 5.1.1.10), while in Jordanian advertising there is a complete absence of such content (see chapter four).

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1) <https://web.facebook.com/groups/creativedesignersclub/permalink/2067786403511020/>

**Figure 5.1.1.5**

*Vibrant Ad for LeMall*



Source: <https://cutt.ly/8QDFzHd>

Available on 10<sup>th</sup> August 2021

### Figure 5.1.1.6

Ads for Chateau Ksara Lebanese wine



Source: <https://cutt.ly/vQDFVv>

Available on 10<sup>th</sup> August 2021

*Note:* This campaign shows artistic digital illustrations of rewarding scenes described with textual puns, where the connotations of the words refer to an opposite meaning, such as: “flooded house” means having a good time in the pool.

### Figure 5.1.1.7

#### Ad for Raafat Hallab Sweets



Source: <https://cutt.ly/oQDGxx9>

Available on 10<sup>th</sup> August 2021

Note: The ad shows an iconic association between the Arabic sweets that resembles the car tires, and offering the service of delivery.

### Figure 5.1.1.8

#### Anti-Smoking Awareness Ad



Source: <https://cutt.ly/UQDGZMr>

Available on 10<sup>th</sup> August 2021

Note: This ad makes use of the Mixing and Matching metaphorical strategy to deliver the message that says: "have you written your will?", by capping the cigarette with a pen cap.



### Figure 5.1.1.9

#### Anti-Speeding Awareness Ad



Source: <https://cutt.ly/oQDH0x> Available on 10<sup>th</sup> August 2021

Note: This ad alters the meaning of the words to convey the message. The headline says: "I love speeding.. I die in it." The copy-writer created an association between speed and death because the Arabic expression of "dying in something" means excessive love, which was conveyed literally in this ad.

### Figure 5.1.1.10

#### Ad for Unica Chocolate



Source: <https://cutt.ly/vQDHnEP> Available on 10<sup>th</sup> August 2021

Conservatism is not just about male and female interaction. This ad shows two old men in a playful scene, taking a selfie, while one of them puts the donkey ears sign on the other's head. In Jordan, this would be considered as an inappropriate image for an old man (Mkahhal, 2012).



Figure 5.1.1.11 shows an ad for Almaza beer that celebrates eighty-five years since the establishment of the company. The headline says: “friends since independence”, as Lebanon was getting liberated from the French colonization in that period. The ad shows a festive atmosphere where a big-scale tilted beer bottle with water droplets on it to signify a dynamic state of coolness and freshness. The bottle is accompanied by an image of a dancing couple with a vintage impression, signified by the monochromatic colour scheme and dressing code of the figures. The background shows elements that relate to the Lebanese national identity, such as the cedar tree, which is the national tree of Lebanon present on their flag (Doyle, 2012), the Fez (or Tarboosh) which is the Ottoman red hat worn traditionally by Lebanese men (Galer, 2018), and the overall red and green colour scheme all over the ad, which are the colours of the Lebanese flag. The ad is trying to communicate a positive emotional association between the product and the celebratory values of fun and joy that is not complete without Almaza. This sort of male-female interaction is not present in Jordanian advertising for the aforementioned reasons.

**Figure 5.1.1.11**

*Ad for Almaza Beer*



As the survey in the introduction indicated, Jordanians from different demographics think Jordanian advertising does not have that creative depth to it. And metaphorical associations are usually misrepresented or does not relate to the concept, such as figure 5.1.1.12, which are screenshots from a commercial for AutoScore car inspection centre. The commercial was published on the YouTube channel and social media pages of AutoScore. The ad shows three Jordanian guys going back in time to ask Einstein about the meaning of slang terminology among Jordanian car mechanics, he answers them about the first two words, but could not identify the last. So, he starts looking it up in mathematics books. Einstein is a scientist associated with physics and the theory of relativity; the link between him and linguistics is missing. There's an assistant that looks like a stereotypical muscular bodyguard behind Einstein in the same way a bodyguard for a gang leader is depicted in movies, he speaks in an authoritative tone of voice, and at some part of the commercial, he suddenly wears sunglasses and reveals a golden chain around his neck. There is no comprehensible association between Einstein and the presence of the bodyguard, especially in a gangster manner.

Figure 5.1.1.13 shows a bridge ad for Edrak, an initiative for social development. The ad asks: "Do you want to be Bulbul in the English language?". Bulbul is the name of a bird from the Pycnonotidae family. The advertiser used this bird because there's a pop-culture expression in the Jordanian society that describes a person who speaks a language fluently by a Bulbul. But the problem is, the icon used to illustrate the shape of the Bulbul does not resemble it in any way. It shows a black bird with a small head, a medium length neck, a triangle beak, that is illustrated in the Origami Japanese style. The iconic visual association does not signify the intended bird, nor does the Origami style refer to the English language; the signifier and the signified do not belong to each other.

Metaphorical incoherence was spotted in many cases where the headline and imagery reciprocal relation was disconnected or weak, while it is supposed to be complementary and explanatory (Landa, 2014). Figure 5.1.1.14 shows a social media ad for Al-Kasih food products. The ad shows an image of a bean that is

**Figure 5.1.1.12**

*Commercial for Autoscore*



Source: <https://cutt.ly/DQDKGf5>

Available on 10<sup>th</sup> August 2021

**Figure 5.1.1.13**

*Bridge Ad for Edrak*



Bulbul photograph Source: <https://cutt.ly/CQDZiHd> Available on 10<sup>th</sup> August 2021

wearing a scarf, along with a headline that says: “warms the heart and fills the stomach”. The overall semiotic association is not well-illustrated as the slogan consists of two parts: A. Warming the heart: although this expression is not culturally relevant, what is being warmed in this ad is the bean itself, while it is supposed to be the cause of warmth; B. Filling the stomach: this part of the slogan is not illustrated in the ad; therefore, the USP is not clearly communicated. Many Jordanian advertisements showed careless attention to the semiotic meanings of the used elements.

**Figure 5.1.1.14**

*Ad for Alkasih Beans*



Another example is a social media ad for Bank of Jordan that's objective is to tell people that they're offering big prize money (figure 5.1.1.15). The ad tries to employ a metaphorical association to convey that their prize money is the biggest offered in Jordan, by stating that "while the blue whale is the biggest creature in the world, our prize is the biggest in Jordan". The typographic construction is illustrated in a 3D effect that has perspective in order to create a visual impact, while the whale, that is supposed to signify "huge", is illustrated in a very small scale in the composition with ordinary visual impact. As explained in chapter two, emotional connection with the people has more impact on attracting them to see the ad, and engage with it, while literal and informative presentation creates less engagement. There is also close proximity between the whale and a graphic element that emerges from the top right corner, competing for visual attention, which makes the whale element visually over-shadowed by the two visually strong elements surrounding it.

**Figure 5.1.1.15**

*Ad for Bank of Jordan*



Source: <https://cutt.ly/sQDXRgb>

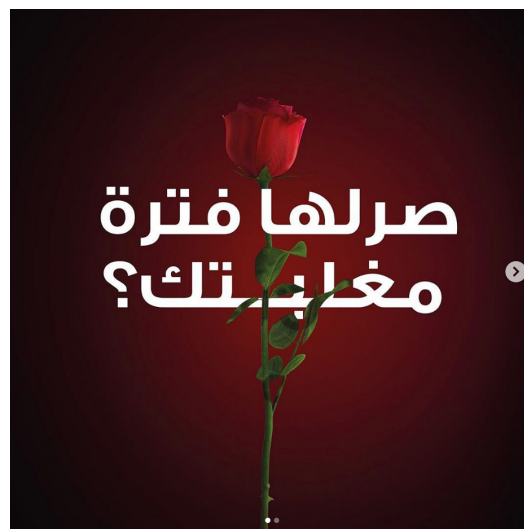
Available on 10<sup>th</sup> August 2021



As in the Jordan Commercial Bank's campaign, the misuse of metaphorical associations in Jordanian advertising was clearly demonstrated in a campaign that Toyota, Jordan launched a week before the Valentine's day in 2020 (figure 5.1.1.16). The campaign that was launched as print and social media consisted of a teaser and a revealer. The teaser had a red rose with bold white typography that expressed extreme misogynistic headlines. The headlines were reaching to male audiences contained sentences such as: "are your eyes on someone else?", "is she costing you a lot?" (5.1.1.17), "has she been troublesome for a while?", "do you feel there is someone more beautiful than her?". In the second teaser, the headline was substituted by a hashtag that said: "change her", which means "dump her and get on a relationship with someone else". Then the revealer was displayed on Valentine's day and revealed that the ad was talking about a car, the revealer said: "of course it is a car!". The campaign generated public rage and was reported to the authorities, and then all its content was removed from print and social media (Figure 5.1.1.18). What caused the rage is resembling women to an object that a man can do whatever he wishes with, and acknowledging that there is indeed something common between a woman and an object. Screenshots were taken from the Instagram page of the campaign before it was terminated.

### Figure 5.1.1.16

*Removed Post from the Campaign's Instagram Account I*



*Note:* The slogan says: "Has she been a burden on you?".



Figure 5.1.1.17

Removed Post from the Campaign's Instagram Account II



Note: The slogan says: "Has she been costing you a lot?".

Figure 5.1.1.18

Public Reaction Example



Source: <https://cutt.ly/UQDCSdt> Available on 10<sup>th</sup> August 2021

Note: Former minister of media affairs commenting on the matter by saying: "An advertising campaign aimed to get a new car creates reactions on social media, isn't it time for such ridiculing of women to stop be it directly.. or symbolically?!"

The Lack of creativity also manifests in a phenomenon of generic textual elements with mere informative content, lacking connotative pun or visual reinforcement. This is evident in many campaigns that were launched in Jordan that had almost identical compositions and typographic hierarchies. Figure 5.1.1.19 shows OOH ads for LTUC college on the left, Bank al Etihad in the middle, and Khawarizmi University on the right. As Arabic is read from right to left, the three ads have headlines aligned to the right side of the posters, and below the headline, there is a subtitle, and below the subtitle, there are contact details. The content is either generic copywriting or just showing the message in a direct way. The poster on the left says: “study diploma in art”, the middle poster says: “account with no minimum balance”, and the last one on the right says: “your best choice”. All of these copywriting techniques lack emotional engagement or originality.

Figure 5.1.1.20 shows an example of how academic institutes can promote their programs with high emotional engagement. This ad for EHW London College presents images of human figures with sympathetic lighting and colour theme to

**Figure 5.1.1.19**

*Generic Advertising Approach*



support the textual message. The figures are shown with obvious satisfaction signified by either a pleasant smile or an ambitious look. The message is reinforced by the illustrations accompanying the images to solidify the concept.

Figure 5.1.1.21 shows a campaign that was published as press ads, OOH, and social media ads. The ad shows a smiling boy surrounded by downscaled balloons, a bag full of money, a money safe filled with banknotes, a plane, a slide, and a calendar that's second page is a banknote. All of these elements are floating on a cloud-like formation. The boy's portrait has elements that are implanted in the sides of his lips, stretching them outwards. These elements are the outer part of a smiley face's lips. When closely inspecting the social media version of this ad, these elements had a rustic metal texture applied to them. The headline of the ad says: "your continuous happiness is sponsored by us", which indicates that these elements are the bank's way of stretching a smile on the boy's face. These elements seem completely out of context with all the other realistic collage of elements, and when applied on OOH, they were too small to be noticed from afar by a person from a moving car, in addition to their vague symbolism and unappealing visual association.

### Figure 5.1.1.20

*Ad for EHW london, Created by Gareth Iwan*



Source: <https://cutt.ly/fQDVvcV>

Available on 10<sup>th</sup> August 2021



**Figure 5.1.1.21***Ad for Alahli Bank*Source: <https://cutt.ly/PQDV1Uo>Available on 10<sup>th</sup> August 2021

It is important to note that the examples presented in this section are non-exclusive indicators to phenomenon's; they are not individual cases. Lack of creative conceptual and visual thinking is a general characterization of Jordanian advertising, according to the results of the undertaken surveys. Creativity in advertising is tool, not a destination, and this tool is of great importance to attract the audience and keep them in the realm of the ad until the message is communicated. Bird (2004, p.137) argues that the function of creativity is to "break through the clutter and make an impression on the target audience", he continues to explain that that objective can be achieved by presenting "fresh and unique ideas that can be used as solutions to communication ideas". McStay (2013, p.1) agrees on the idea of the essentiality of creativity in advertising, stating that: "the notion of creativity is at the very centre of contemporary advertising".

When asked about the lack of creativity in Jordanian advertising with regard to sociology, Dr Azmi Mansour (A. Mansour, personal communication, February 13, 2018) referred to a link between the bedouin mentality and strict thinking. He explained that the bedouin way of thinking is restricted by the harsh lifestyle they used to endure when they were living in the desert, in addition to their tradition of obedience and connecting with the past rather than innovative thinking. He confirmed that this trait still exists in Jordanian society.

Other experts from the field were asked about this matter. Saeed Abu Jaber (S. Abu-Jaber, personal communication, October 30, 2016), graphic designer and co-founder of turrbo.com, says that advertising in Jordan is “so to the point that it is boring, it doesn’t make you laugh, or wonder or anything, it is just slapped on” referring to the dull, direct, and unentertaining quality of Jordanian advertising. Ali Izzat (A. Izzat, personal communication, October 28, 2016), a former photographer for JWT, New York, states that “there’s no such thing as Jordanian advertising design” and that “they have a soup of no-ideas+cliches+fantasies of the owner and hypocrisy of the ad company”. As a former teacher himself, Mr Ezzat refers that educational institutes advertise their courses as graphic design courses, but in reality, what they teach is computer graphics from a technical aspect, not creative nor artistic.

With referral to education, it is hypothesized that it has a big role in the quality of Jordanian advertising design. There are fourteen universities that teach graphic design courses in Jordan (Al-Quraan, 2012). After reviewing the study plans of the fourteen universities, advertising design makes less than four percent of the study plan’s credit hours in all of them and in many cases, it is either merged with branding or a marketing course. Al-Quraan (2012, p.134) confirms that “there was a decline in the graphic design education system in Jordan”, stating twenty reasons for this decline such as: A. Shortage of qualified graphic design educators; B. Most graduates from graphic design programs are not ready to join the workforce; C. Most graduates do not understand the meaning of graphic design; D. General lack of practical training; E. Disconnection between the reality of the industry and what

is taught in universities; F. Deficits in teaching visual language, visual literacy, critical thinking, design thinking, reflective practice, and innovative thinking; G. Most of the current teachers are unspecialized; H. Graphic design research is very poor in terms of quality and quantity; I. Shortage of Arabic resources in graphic design.

To see how these insights are viewed by professionals from the advertising industry, a survey (figure 5.1.1.22) was distributed to twelve professionals who are either art directors, creative directors, team leaders, and company owners who hire and train graduates of Jordanian universities. The questions of the survey asked about the quality of graphic design graduates, their level of knowledge of advertising design theories, and their knowledge of visual communication.

The results of the survey showed a mediocre or below impression towards the quality of graduates of design institutes in Jordan. The majority of the votes were either “Poor” or “Very” bad” when asked about the graduates' knowledge about advertising communication theories. And the majority of votes were chosen as “Poor” when asked about the knowledge of visual communication theories.

From the results of the survey, it is evident that the education outcomes of Jordanian communication design institutes are not satisfying. Dondis (1973) denotes that to comprehend a visual message, one must not be literate; yet in order to create a visual message, one must be literate. He stresses the notion that visual creation can be taught and should be taught in order to create effective communication. This indicates that education has a direct effect on the outcomes of advertising communication in Jordan, as the quality of education is not well-regarded neither from academics nor practitioners.



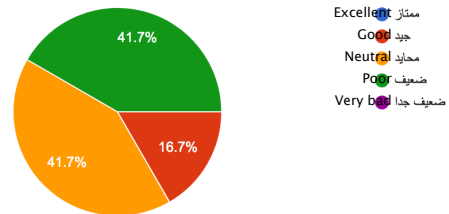
Figure 5.1.1.22

## Survey About the Quality of Communication Design Graduates in Jordan

Q (1): How do you classify the level of graphic design fresh graduates from Jordanian universities?

كيف تصنف مستوى الخريجين الجدد في تصميم الجرافيك عموما من الجامعات الأردنية؟

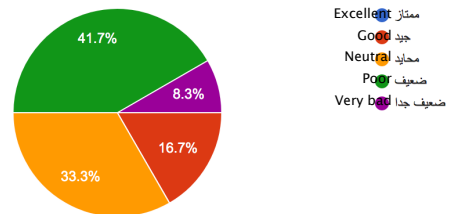
12 responses



Q (2): How do you classify their knowledge of advertising design theories?

كيف تصنف معرفتهم بنظريات تصميم الإعلانات؟

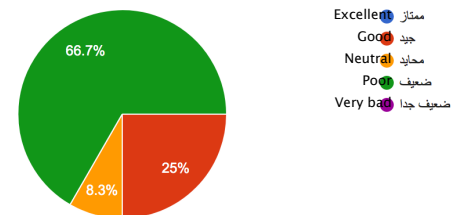
12 responses



Q (3): How do you classify their knowledge of visual communication theories?

كيف تصنف معرفتهم بقواعد التواصل البصري؟

12 responses



### 5.1.2 The Jordanian Accent & Dialect Dilemma

Although advertising design in the context of this thesis is addressing visual communication, the elements of ads are of multiple natures, mainly consisting of textual and image-based elements. This section will discuss the textual element in terms of syntax and semantics. The syntax is defined as the construction of the sentence; how the words are composed to convey meanings (Tallerman, 2015). Knowledge of syntax application is important to advertising as it affects the reception of the message; the more complex the structure of the sentence is, the less we engage and would want to interact with it (Lowrey, 1992). Semantics on the other hand, is concerned with the meaning that is conveyed by words and sentences (Tallerman, 2015), so if the syntax is the shape, semantics is the content. Another distinction that is important to address is the difference between an accent and a dialect. An accent is associated with the phonetics of a spoken language; the variation of sound specific to that accent, while a dialect has to do with the variety of vocabulary and grammar of the same language (Hughes et al., 2012). For example, "lad" in British dialect means "boy" or "young man", but this word is not commonly used in America (Schur, 2013), but an accent is a way the word is said.

As traditional Arabic is the language of the Quraan, the holy book of Muslims, it is spoken and understood in all of the Arab world. Khariouh (2004) states multiple advantages of using traditional Arabic, such as still being the predominant expressional language in the cultural, literary, and political media, in addition to being common in the Arab world. Hammad (1983) noted that accents and dialects are created by a variety of factors such as: A. Geographical factors: Independent evolution of languages due to geographic isolation leads to the sprouting of accented languages and new dialects; B. Social factors: the strata of the society require distinction in spoken language; C. The mixture of languages: due to invasion, migration or proximity; D. Individual reasons: such as vocabulary mutation, like the widespread of a common linguistic mistake leads to incorporating it in the language.

The third factor is of great significance to this thesis. As explained in chapter three, Jordan is a country that hosted a wide variety of immigrants, refugees, and settlers. Although the larger portion of these cultures shares common values, yet there are significant cultural, accentual, and dialectical differences that contributed to the dilemma, this section will be discussing. The accents spoken in Jordan are mainly three; the bedouin accent, the rural accent, and the urban accent (Khariouh, 2004; Jarrar, 2019). But these accents did not always exist in Jordan; they emerged as a result of geopolitical events that happened in the twentieth century mainly as a result of the compulsory displacement of the Palestinians to Jordan and other neighbouring countries (Jarrar, 2019). But before that, the bedouin accent was the predominant accent for Jordanians, and as the Palestinians arrived, rural and urban Palestinian accents started to be spoken in Jordan. So, the need to identify the Jordanian identity emerged for cultural and political reasons, such as the 1970 “Black September” clash between the Jordanian army and Palestinian militias (Jarrar, 2019). Such events increased the drive to unofficially “nationalize” the bedouin accent as the identifier for the Jordanian identity. .

In order to know how advertising communication is affected by these differences in accents, it is important to clarify the difference between the characteristics of each of the aforementioned accents of Jordan in terms of pronunciation and cultural associations. Table 1 shows the letters that are pronounced differently in each accent. This table shows the difference in pronunciation in each accent, in comparison to the original traditional Arabic (Khariouh, 2004).

Culturally, these accents have different associations and meanings. The bedouin accent denotes being originally Jordanian, although it is spoken by some Bedouin tribes in Palestine. Its phonetics give an impression of sturdiness and manhood, that is why males speaking other accents adopted it, while women from different demographics and origins abandoned it (Jarrar, 2019). The rural accent refers exclusively to the Palestinian identity with all its connotations of connecting with the roots; it is becoming less popular as it is mainly spoken by old Palestinian

**Table 1***Differences in Accent Pronunciation*

Traditional	Urban	Rural	Bedouin
Th (As in "thorn") ث	T or S	-	-
Th (as in "the") ذ	D or Z	-	-
Dh ض	-	Th (As in "the", but with thicker pronunciation)	Th (As in "the", but with thicker pronunciation)
Th (As in "the" but with thicker pronunciation) ظ	Za	-	-
Q ق	A	K	G

people. The urban accent also refers to the Palestinian accent, but not exclusively, because it is used in Syria and Lebanon with shared characteristics. The urban accent sounds civilized, smooth, and feminine; that's why more females speaking other accents are adopting it. This accent also denotes modernity.

Jarrar (2019) argues that the pronunciation of the letter "Q" ق is the most significant when it comes to relating to identity, not just national identity; but also, subnational identity (urban, rural, or bedouin), social class, gender, and in some cases, age.

So, how does all of this affect advertising communication? Al-Mukhlif (2017) believes that with the widespread of social media, the youth and younger globalized generations are more exposed to media than ever; that is why they're targeted by advertising extensively. And because these generations are getting more and more disconnected from traditions, they are being communicated with through the language they understand; slang. The use of slang accent and dialects are being used as a way to connect more with the youth in their realities, especially on social media platforms, claims social media marketing expert Mohannad Hussein (2020). But others claim the use of slang and accented headlines has some serious cultural dangers on society. Dr Essam Abu Awad believes that the visual pollution resulting from outdoor advertising is not exclusive to design and location, but also in using poor slang language in slogans, which is also a form of visual pollution, as many ads contain linguistic and grammatical mistakes (Asfour & Khreisha, 2018). Other writers associate this phenomenon with the cultural colonization of the Arabian youth to substitute the Islamic and Arabian traditions with postural ones (Al-Mukhlif, 2017, p.215). But on the other hand, Khariouh (2004) disagrees with these opinions, stating that slang language will not affect traditional Arabic, because it is a natural phenomenon in any society, and limited to a certain environment, while traditional Arabic transcends borders to include all the Arabian people, while slang will not be comprehended from one Arabian society to another. It is noted that the people disagreeing with using slang accent in advertising defend their opinions from an idealist, belonging, religious, or nationalist point of view, but what about the marketing value of using slang?

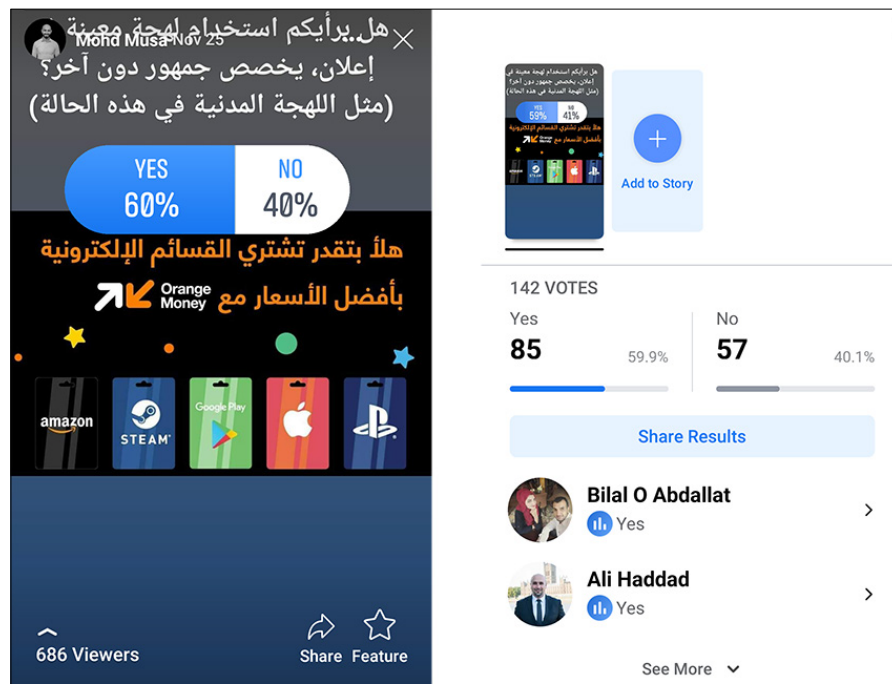
From a pragmatic marketing point of view, what matters is the profit of the company, regardless of the means. So, if using a certain accent serves the company, then so be it. But again, even from a marketing point of view, the use of an accented and slang language is communicative, humorous, attractive, and does communicate with a specific target audience, but the more specific it is, the more it excludes others (Shixiong et al., 2019). For this reason, using standard language implies more credibility and includes a wider range of demographics (Shixiong et al., 2019). A social media poll was conducted on Facebook to know how people

would react to the accent matter (figure 5.1.2.1). The poll contained a social media ad for Orange Jo that replaced a "Q" letter with an "A" to communicate with the urban accent and a question that asked: "Do you think using a certain accent excludes other demographics?". 142 participants voted, with a majority of 59.9% voted "yes" and 40.1% voted "no".

In order to know how the public audience reads a non-accented ad, a Facebook ad for McDonald's was sent to 15 people from different demographics (figure 5.1.2.2). The ad contained a headline that said: "Waqt Al Naqrasha" (time for munching) which the presence of the two "Q" letters was chosen for. The participants were asked to read out loud the post. All of them read it with their own accents<sup>1</sup>. This result indicates that regardless to the written copy on the ad, the target audience will read it with their own accent, but if the ad's copy was accented, it would only be read with the written accent, excluding other demographics.

### Figure 5.1.2.1

#### Facebook Poll on Accents



1) [https://youtu.be/DX5rUyyz\\_3M](https://youtu.be/DX5rUyyz_3M) Available on 10<sup>th</sup> August 2021



### Figure 5.1.2.2

Ad Containing Two “Q” letters for McDonald’s



Source: <https://cutt.ly/gQD56Ob> Available on 10<sup>th</sup> August 2021

Another issue with the slang accent in advertising is the way it is written, as it is not bound with specific rules of writing as those of traditional Arabic. Orange Jo communicates with its target audience with an urban accent; it is part of its brand identity. As one of the most important aspects of branding is consistency (Morgan, 2012), a company has to maintain a communication style that responds to its brand personality. When employing an adapted slang accent on their social media ads, there is obvious inconsistency in the style of accented communication. Figure 5.1.2.3 shows the different applications of urban accent in Orange’s social media page.

Figure 5.1.2.3

## Social Media Ads for Orange Jo Using Multiple Accents



Source: <https://cutt.ly/WQFqmQv> Available on 10<sup>th</sup> August 2021

Note: All the ads are present on Orange Jo Facebook page. The first row from the top shows two different types of writing of the word "knows" in urban accent. The second row shows the writing of the thick "Th" letter in two different forms, once in urban and the other in traditional. The third row shows different writings of the letter "Q"

In electronic ads, this matter becomes even more confusing, as this media offers audio channels where the pronunciation of the words become more apparent. Figure 5.1.2.4 shows a screenshot from a social media video ad for Housing Bank for Trade and Finance. Another examples of how accented slang language in copywriting can cause the brand to appear in multiple personalities, as throughout the ad, the 3D character called “Mr Coin” pronounced the letter “Q” as it is in traditional Arabic five times, and as the letter “A” as in urban accent three times. It also pronounced other letters responding to the urban accent, such as the letter “Th”, as “Z”. As the Anthropomorphism advertising approach uses non-living elements and conveys human characteristics on them to personify the brand, this brand represents a male, urban, and young man. While in another video for the same bank (figure 5.1.2.5), a real-life figure presents the ad and pronounces the letter “Q” as in traditional Arabic two times, and as the bedouin “G” seven times, and as urban one time. A third video, features Mr Coin once again (figure 5.1.2.6), where he urges people to pay for the things they buy with the debit card. In the 17<sup>th</sup> second, Mr Coin narrates the slogans that appear by pronouncing the letter “Q” as in urban accent although it is written in traditional Arabic, then in the next sentences it pronounces the same letter as in traditional Arabic four more times. Yet another accent matter that appeared is the pronunciation of the word “because” that appeared in the 28<sup>th</sup> second of the same ad, where the narrator read it in traditional Arabic while it is written in urban slang accent, causing even more confusion for the brand language. This is the accent dilemma that Jordanian advertising is suffering from.

According to the Jordanian law “any published, broadcasted, printed, and publicized advertisement has to be in [traditional] Arabic, it is allowed that English translation is added. However, the Arabic text should be bigger and more obvious.” (Jordanian law, 2015). Although the use of slang language is prohibited by the Jordanian law, there is no monitoring on the advertising industry and slang, in its current application is still being extensively used, allowing for more brand confusion and audience exclusion.



#### Figure 5.1.2.4

*Ad for Housing bank for Trade and Finance I*



Source: <https://cutt.ly/6QFq6rt> Available on 10<sup>th</sup> August 2021

#### Figure 5.1.2.5

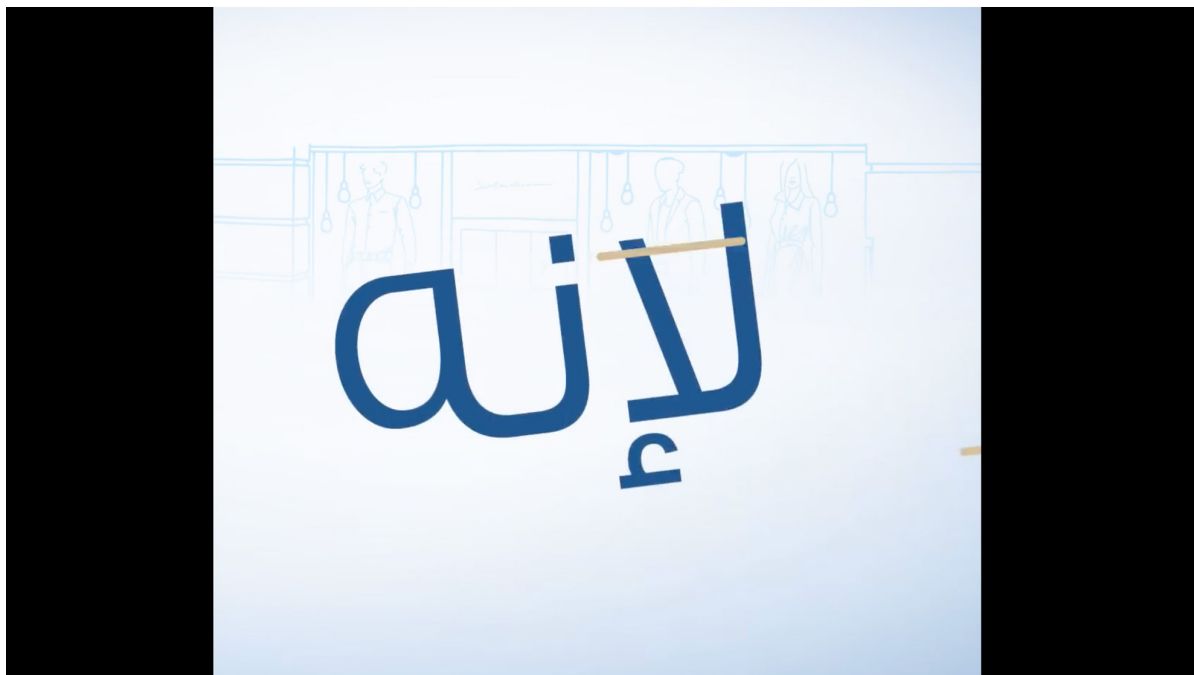
*Ad for Housing bank for Trade and Finance II*



Source: <https://cutt.ly/WQFwna7> Available on 10<sup>th</sup> August 2021

**Figure 5.1.2.6**

*Ad for Housing bank for Trade and Finance III*



*Source:* <https://cutt.ly/BQFwRL2> Available on 10<sup>th</sup> August 2021

*Note:* The narrator pronounced the word “because” as “Li anno” as in traditional Arabic, while in the video it textually appeared as “La inno” as in urban accent.

### 5.1.3 Humour (with regard to Egyptian advertising)

This section will discuss the matter of applying one of the most popular advertising strategies; humour. This strategy is one of the most, if not the most, criticized issues in Jordanian advertising as the local audience constantly display contempt and dissatisfaction towards the tries to make people laugh through advertisings. The multiple benefits of humour in advertising have been addressed in chapter two. Humour has a proven power to penetrate the walls of defence the viewers build against the exposure to advertising, other than retaining attention and engaging with a pleasant customer experience that increases the chances of compliance to the message of the ad.

Multiple pieces of evidence were presented to describe the personality of the Jordanian society, which revealed to be suffering in the area of humour. In this section, a comparison will be undertaken between Jordanian and Egyptian ads, to examine the contrast of conceptual thinking, the visual strategies, and the cultural manifestation.

But why Egyptian? Egyptians are known to be humourous people and produce witty and entertaining advertising. The current state of society is strongly connected to its past. This is evidently translated in the Egyptian culture as "Ancient Egyptians sanctified humour, to the extent that they even consigned a humour goddess and married her to the deity of wisdom. This is the closest explanation to the relationship between Egyptians and their sense of humour, showing their attitude to life." (El-Menawy, 2017). Throughout history, Egypt has been invaded by many empires, such as the Roman, the Ottoman, the French, but the Egyptian people transformed their agony from occupation into a laughing stock which they found refuge in, which still exists in modern times; Sarcasm is the Egyptian way of resisting harsh life conditions (El-Menawy, 2017 & Schielke, 2015).

As Egyptians realized the power of humour in advertising effectiveness in the 1970's, they moved towards employing this key strength point in their culture to

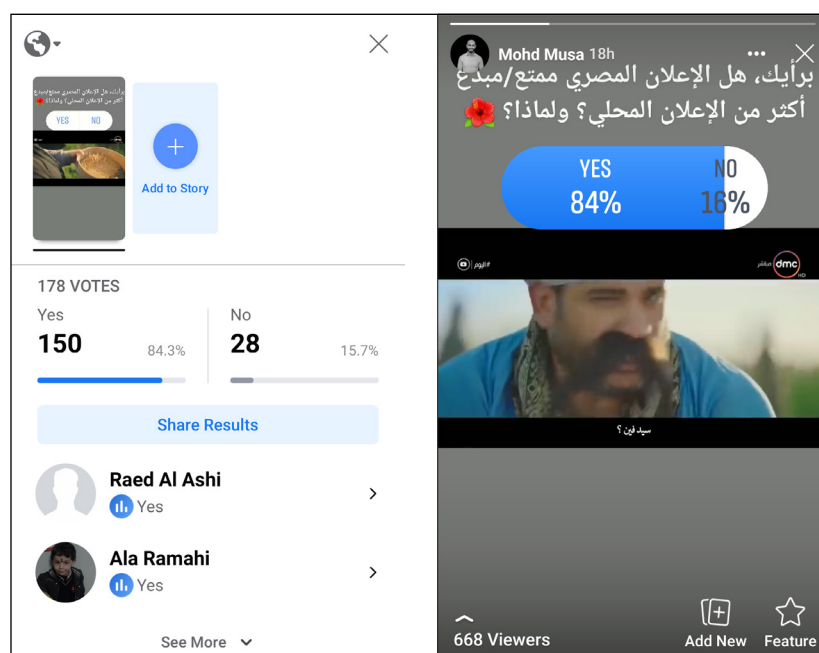


create appealing ads (Aravanis, 2020), in addition to incorporating their rich cultural signifiers to adapt their communication to the local Egyptian audience. The nineties, however, witnessed a rise in the use of female figures and feminine appeal (Shams, 2019).

In the digital age and widespread of social media, people in Jordan became more exposed to Egyptian advertisements and express their admiration of it constantly. A poll was made on Facebook to see if Jordanian people thought Egyptian advertising is more creative and entertaining than Jordanian. The result was leaning towards the preference of Egyptian advertising by a clear mile, where 84% of the 178 participants thought Egyptian advertising is more creative and entertaining (figure 5.1.3.1). The commentors on the poll justified their choice because of the entertainment value, humour, vibrance, engagement, creativity and unconventional ideas, and originality of Egyptian ads. In comparison, some comments revolved around the “dry” and “solid” nature of the Jordanian accent that prevents local advertising from being as vibrant and refreshing as the Egyptians ads.

**Figure 5.1.3.1**

*Poll Results on the Preference of Egyptian Versus Jordanian Ads*



## **Case Study: *Birth Control Commercial for the Egyptian Ministry of Social Solidarity***<sup>1</sup>

In 2019, the Egyptian Ministry of Social Solidarity launched an awareness campaign by the title of: "Two is enough", which encourages the Egyptian population to have no more than two kids per family, as the population explosion in Egypt is alarming (Kaldas, 2020). The TV commercial featured Akram Husni, an Egyptian actor and comedian, to act as a stereotypical man from upper Egypt (southern in geographical terms), where illiteracy rates are higher (Mansour, 2016). The birth-rates are also higher in that rural area because the majority of people in upper Egypt works in agriculture; therefore, they need a helping hand in the field.

The commercial take place in a typical, rural agricultural landscape to signify the nature of upper Egypt. The commercial begins with a sarcastic laugh from the main actor who went by the name of "Abu Shanab" (the one with a moustache) who grows an exaggerated long moustache (to signify manhood) and wears traditional upper Egyptian clothes (figure 5.1.3.2). He is confronted by a group of men armed with wooden sticks, whose leader demands "Abu Shanab" to return the money he owes him by saying in a threatening manner with an upper Egyptian accent: "Nobody told you to have lots of kids", which signifies that having lots of kids leads to poverty and materialistic shortage. The scene of the group of men behind the leader signifies the tribal nature and hierarchical structure of upper Egypt (figure 5.1.3.3).

Abu Shanab states that anybody who has lots of children will not fear threats because his children will defend him. The background music starts playing the traditional Egyptian flute, then Abu Shanab gets up confidently, challenging the leader, and calls for his children to come and rescue him. His voice echoes in the landscape but with no answer; the ad illustrates this by showing the sound of a

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1) All the figures in this case study are screenshots from this source: <https://cutt.ly/6QFys3R>

crow (to signify an abandoned land), the blowing of wind over the empty landscapes of grass and sand, the flight of the pigeons from their tower may signify leaving home. Abu Shanab then gets disappointed and starts thinking of solutions (Figure 5.1.3.4).

Then the background music plays Michael Jackson's "All I wanna say is that they don't really care about us". The song choice is very significant because what the lyrics signify is the state of the upcoming generations of disconnecting with the traditions, in this case, Abu Shanab's children not being there for him because of the modern society's tendency towards individualism and independence.

The commercial continues to play the song with Abu Shanab leading a dance group, performing Michael Jackson's moonwalk dance, which is pleasantly surprising because of the bizarre combination of the western pop music and the traditional and conservative nature of upper Egypt. Then elements with significance to the rural culture appear in a comedic way; a donkey with pink sunglasses, a goat with a headpiece, and ducks walking backwards as if they're moonwalking, and a woman with a seeds sieve responding to the beat of the music (figure 5.1.3.5).

Abu Shanab starts singing an adaptation of Michael Jackson's song, where he asks the group behind him about the whereabouts of his children, and he names them one by one. Their names also respond to the cultural significance of upper Egypt. They answer him that his children are either travelling or immigrating (signifying the rurales immigration to cities), asleep (signifying that the generations have changed and got lazier, as farmers are supposed to wake up early), eating (signifying individualism), playing (signifying the children's need for playing, not working). And when Abu Shanab asked the group to go call for a child of his, they told him that he refused, indicating the change of behaviours in the upcoming generation, as obedience is a rural and bedouin trait. Then he asks the group for a solution; they advised him to run away. So, he asks for anybody to back him up as his children have failed him.

The commercial's song then turns into more of a percussion beat, and the dancing changes accordingly. The percussion is another cultural signifier Egypt is famous for, connecting more with the audience. A night scene inside a stable is shown, with the cows feeding inside, while in the opening scene the cow was feeding outside at daytime, which indicates attention to details and understanding of the lifestyle by the makers of the commercial. Then Abu Shanab tries to perform Michael Jackson's anti-gravity lean (figure 5.1.3.6), but he fails, while the others stood up. He is shown laying down on his face, defeated, and alone, which signifies the state of the person with many kids (figure 5.1.3.7). And the final scene shows him while escaping. The narrator says: "Having two kids that you will be able to raise and be there for you to back you up, is more blissful than having many kids that you won't find them when you need them."

In three days, the commercial reached an astounding number of 12 million views on social media (Akram Husni Leads "two are enough" campaign", 2019). Which indicates the amount of engagement it created with the viewers. The ad makes use of relevant advertising strategies nested in a harmonious combination; the social authority by featuring a celebrity to act in the commercial, the positively disruptive value by combining pop music with a rural environment, and humour. The cultural signifiers are consistent throughout the commercial, from the setting, the costumes, the accent and dialect, the stereotypical characters, and cultural traits like standing for the tribe. Some commentators on the poll (figure 5.1.3.1) stated that they would watch the commercial multiple times.

The reactions this commercial generated indicates that it had an emotional engagement with the viewers, as it succeeded in penetrating all the resistance walls of selectivity mentioned at the beginning of this chapter, thus, gaining high exposure and cognitive retention.

**Figure 5.1.3.2**

*Abu Shanab*



**Figure 5.1.3.3**

*The Confrontation*



**Figure 5.1.3.4**

*Abu Shanab Thinking of Solutions*





**Figure 5.1.3.5**

*Abu Shanab Performing Michael Jackson's Dance*



**Figure 5.1.3.6**

*Anti-Gravity Dance Move*



**Figure 5.1.3.7**

*The Fall*





The humour of the Egyptian people allowed them to create characters of a broad spectrum of personalities, taking advantage of their rich culture, witty thinking, and accents affordances. Their TV commercials display endless possibilities of cultural representations as humourous and funny characters, such as the thug old lady performing a commercial for a ring-tone download service provider (IVR) (figure 5.1.3.8), the helpless bored superhero (figure 5.1.3.9), the short red genie representing Vodafone Egypt, with Egyptian singers: dueotto band Okka and Ortega, and Ahmad Shiba (figure 5.1.3.10), Abla Fahita, the widow stuffed lady doll (figure 5.1.3.11), the moody ever-complaining girl (figure 5.1.3.12), or even the figure of the ordinary Egyptian in everyday routine. The vibrance these characters create makes every Egyptian commercial a branded entertaining experience.

**Figure 5.1.3.8**

*Thug Old Lady*



Source: <https://cutt.ly/JQFiyN1> Available on 10<sup>th</sup> August 2021

**Figure 5.1.3.9**

*Melody Movies Channel Superhero*



Source: <https://cutt.ly/dQFixvw> Available on 10<sup>th</sup> August 2021

**Figure 5.1.3.10**

*Red Genie, Okka and Ortega, and Singer Ahmad Shiba*



Source: <https://cutt.ly/qQFISB5> Available on 10<sup>th</sup> August 2021

**Figure 5.1.3.11***Abla Fahita*

Source: <https://cutt.ly/mQFijwg> Available on 10<sup>th</sup> August 2021

**Figure 5.1.3.12***Moody, Ever-complaining Girl Character*

Source: <https://cutt.ly/zQFIMB2> Available on 10<sup>th</sup> August 2021

Egyptian's wittiness also manifests in print ads and static designs, such as (figure 5.1.3.13) that shows a poster for ceramic tiles that have wooden texture. The ad shows an indexical illustration of a stunned woodpecker with a wrecked beak to indicate how realistic the wood texture on the ceramic tiles is that the woodpecker tried to penetrate it with its beak. This is a simple metaphorical association that is witty, fluent, and easy to process. Another example with a stronger association with the local culture is an ad for a glue brand (figure 5.1.3.14). The ad shows an everyday scene of a bread delivery messenger that carries the bread over two wooden boards on his head while riding a bike without dropping the boards, signifying how effective and strong this glue is. Another witty indexical association that is associated with the local culture, especially with the presence of river Nile in the background.

### Figure 5.1.2.13

#### *Wrecked Beak Woodpecker*



Source: <https://cutt.ly/JQFogIM>

Available on 10<sup>th</sup> August 2021



### Figure 5.1.3.14

#### *Ad for Pattex Glue*



Source: <https://cutt.ly/uQFomYi> Available on 10<sup>th</sup> August 2021

On the other hand, Jordanian humour is often described as violent, boring, unoriginal, and does not hold any humour value at all. This attitude is evident by the social media interaction of Jordanian advertising production that tries to employ the humour strategy. The reasons for this phenomenon were explained in chapter four. This part of the section will present examples of Jordanian ads that were intended to be funny.

Figure 5.1.3.15 shows a campaign that was published on OOH media in addition to social media for Jordan commercial bank that won the Picasso d'Or silver award for 2018. The campaign's call-to-action urges the target audience not to deal with other banks to win money prizes. It uses dialectical expressions to deliver their message quite literally. The slogan of the first ad says (in wrongly

written slang): "Don't tire your brain to win the saving grand prize from other banks". The illustration shows a 3D character of an anthropomorphized brain, that is in a miserable state of tiredness from running. This ad resembles the brains of the target audience with such an unappealing illustration, as the emotional connection is rather off-putting. In addition to the small scale of the arms that shows the act of running; these arms visibility is poor in OOH media because they require lots of concentration to process. The second design says in the headline: "Don't make your eye pop out for the sake of winning the prize money from other banks". The illustration translates that literally with an eye that popped out of a face, with a drop of blood spilling out of it from the rear side, and with an unrecognizable arms gesture. Also, the location of the arms on the pupil isn't aligned parallelly, that is why there is an obvious deformation in the anatomy of the figure. This "award-winning" ad shows lack of visual, conceptual, and psychological knowledge with regard to advertising, although it may catch the eyes of the viewers on the first look, it is not an appealing scene to look at or be resembled by.

**Figure 5.1.3.15**

*Ad for Jordan Commercial Bank*



Source: <https://cutt.ly/ZQFo38N>

Available on 10<sup>th</sup> August 2021



Such violent content, which is contrary to humour, is evident in Jordanian society. Figure 5.1.3.16 shows an advertising campaign that addresses this issue. The scene shows a man, punching the father of a girl who is watching, over seemingly a traffic dispute. The advertisers try to promote the message ideologically as the headline says: “Count to ten” and the subtitle says: “The prophet [referring to Mohammad, the prophet of Islam] peace be upon him said: the strong man isn’t strong by wrestling, he is rather strong when he controls himself when he is angry.” This poster describes the temper of the Jordanian people, which is contradictory to humour. Even when trying to communicate a humorous message, violence is associated. Figure 5.1.3.17 shows an ad for Ariston dryer where the headline says: “Glory to Ariston dryer and the clothes pin committed suicide”. and the accompanying image shows a literal visual translation of the suicide. The message the ad is trying to convey is that the clothespin found itself useless as the dryer is so good; no need to put the clothes on the wash rack where the pin is used. The ad’s visual and textual elements are violent in nature, while the intended objective of the ad is humorous.

### Figure 5.1.3.16

Ad for “Youth Without Violence” Initiative



Source: <https://cutt.ly/gQFpE24>

Available on 10<sup>th</sup> August 2021

**Figure 5.1.3.17***Ad for Ariston Dryer*Source: <https://cutt.ly/XQFpGKf>Available on 10<sup>th</sup> August 2021

In an article by the title of: "When I watch it I get depressed, why doesn't Jordanian comedy make us laugh anymore?", Samia Ayes, journalist and writer, confirms the crisis of Jordanian humour in all levels, not just in advertising. She believes that the nowadays Jordanian comedy is based upon exaggeration, such as raising the voice or a slap on the face would be something funny, other than the unappealing language that is used in a demeaning and offensive way (Al-Sheik, 2020).

One of the successful examples of the use of humorous copywriting in Jordanian advertising is the campaign that was launched by Royal Jordanian Airlines in response to Trump's intention to ban travellers from Muslim countries to enter America, totally depending on copywriting. The campaign's echo reached global broadcasting channels like CBS, NBC, and daily mail, with 450 million organic reaches, increase in booking for the U.S by 50% and a PR value of \$874,000 in a few days, winning Dubai Lynx grand prix award for the PR category, 2017 ("Just in case

he wins", 2017). The campaign consisted of multiple social media ads that were launched before Donald Trump won the U.S elections. One ad said: "Just in case he wins, travel to the U.S while you're allowed to." In this ad, humour and scarcity were applied as the advertising approach (Figure 5.1.3.18). Humour created the emotional engagement and scarcity reinforced the call-to-action, implying the possible loss of the current privilege of being able to travel. After Trump won the elections, they posted an ad that blurred the sentence "just in case", and kept "He wins..." then added, "Let's talk Europe" (Figure 5.1.3.19). These parts of the campaign demonstrate witty thinking and taking advantage of the current world situations effectively. But the problem is, it is in English. In an interview with expert graphic designer Wesam Haddad (W. Haddad, personal communication, June 6, 2018), he stated that: "The witty campaigns humour could not be translated into Arabic, it wouldn't have the same impact. Some expressions would lose their meanings if translated into Arabic. One of the hardest things to find in Jordan is a good copywriter. Our environment, history and culture is so rigid and dry, such messages will not be effective in Arabic." To confirm Haddad's opinion, Figure 5.1.3.20 shows an ad that was published by the same company in Arabic. The ad said: "Seems like your brain has shut from studying, FLY FROM HERE." In Jordanian dialect, the phrase "Fly from here" is an expression used locally to express anger, aggression, and threatening. While Royal Jordanian succeeded in English copywriting humour, it failed in Arabic according to Mr Haddad.

Figure 5.1.2.18

*"In Case He Wins" Campaign I*

**Just in case he wins...**

**Travel to the US while you're still allowed to!**

Be Jordanian. Be Smart. Fly Royal Jordanian.

	Crown Class	Economy Class
Chicago	JOD 2,800	JOD 650
Detroit	JOD 2,900	JOD 870
New York	JOD 2,300	JOD 650

• Tickets must be purchased before 17/11/2016  
 • Travel valid before 31/3/2017  
 • Royal Jordanian terms and conditions apply

Source: <https://cutt.ly/ZQFapDe>Available on 10<sup>th</sup> August 2021

Figure 5.1.2.19

*"In Case He Wins" Campaign II*

**Just in case he wins...**

**Let's talk about Europe**

Be Jordanian. Be Smart. Fly Royal Jordanian.

	Crown Class	Economy Class
Paris	JOD 2,800	JOD 650
London	JOD 2,900	JOD 870
Rome	JOD 2,300	JOD 650

• Tickets must be purchased before 17/11/2016  
 • Travel valid before 31/3/2017  
 • Royal Jordanian terms and conditions apply

Source: <https://cutt.ly/uQFac25>Available on 10<sup>th</sup> August 2021

Figure 5.1.3.20

“Fly From Here!”

شكّله سكراسك من الدراسة...  
**طير من هون!**



أسعار مميزة لطلاب الجامعات  
 على الوجهات التالية:  
 الرياض، المدينة، الدمام، جدة، الكويت، الدوحة، أبو ظبي، دبي،  
 إسطنبول، القاهرة، موسكو، كوالالمبور، الجزائر، بغداد.


 ROYAL JORDANIAN

Source: <https://cutt.ly/aQFaEjn>

Available on 10<sup>th</sup> August 2021

## 5.2 Information Overload

This section will discuss the matter of the amount of information loaded in Jordanian advertising, be it visual or informative. This matter is discussed in chapter two where the evidence for visual pollution and the multitude of information is addressed along with its negative effects on the target audience and the advertising industry. "As information loads become greater, the ability of a consumer to process cognitive stimuli in a reasonable manner becomes increasingly difficult." (Eastin et al., 2010, p.42.). As human brains are restrained by a limited capacity, the use of the "fluency" strategy comes in effect, because it implies that when less brain processing is required, positive feelings will likely be associated with the brand, therefore increases compliance with ad's messages (Andrews et al., 2014). The opposite is true, where the clutter of information leads to more likeliness to filter the ad as much as possible with our shields of selectivity or completely ignore it (Macnamara, 2018).

Information overload is not only bound to receiving information but in using it in decision making, as when we are influenced by information to buy a product, it increases the quality of the choice we are about to make. But when that information excesses our brain capacity, the opposite happens, as the consumer's choices become less balanced (Jocius, 2007).

The negative effects of information overload lie within tiring the brain with information that most of it is not relevant, so the brain has to categorize that information and decide whether it is useful or not in a short time, which leads to lack of concentration, forgetfulness, and brain fatigue ("Information overload in the era of mass media", 2017). All of these factors contribute in brand misrecognition and advertising avoidance or miscommunication.

Information overload manifests in many forms (Eastin et al., 2010): A. The quantity of information: the more there is information, the more brain activity is needed, the more it overloads the capacity of the brain. This factor can happen



within the ad itself by providing too much information or appalling visual structure, or if there is a visual competition between the ad and other surrounding elements, be it other ads, environmental elements, or clickable affordances on media platforms; B. The quality of information: The less familiar we are with the information, the more brain activity it requires to decode it. This overload can happen in the nature of the content, or the incomprehensible symbolism or metaphorical association; C. Time: the offered time of exposure to the ad is associated with the quality and quantity of the presented information. For example, if an ad is in a magazine in a dental clinic, the viewer has time to read and process the ad information while waiting for their turn, but if the same ad was in the street with fast-moving cars, the offered time is much less to process the information.

The issue of information overload is abundant in Jordanian advertising, causing hardships in receiving the message of the ad, be it OOH or electronic media. The problem of information overload in OOH media in Jordanian advertising occurs in static posters, such as printed billboards and mupis, and in digital boards that are time-based. According to Jordanian architect specialist Nour Muaz (N. Muaz, personal communication, November 20, 2020), the major Jordanian cities where advertising is prevalent are not walking-friendly; therefore, OOH advertising is seen mostly from cars, not while walking in the streets. This matter limits the audience's ability to stop whenever they wish to view an ad if it caught their attention. She continues to explain that at Amman, the capital city, there is a limited number of commercial areas where people can walk in, and the pavements' spaces are not designed to receive the number of walking people, in addition to the Jordanian trait of planting trees in the middle of the pavements or using these them for either commercial or personal use. Also, many of the places where people can walk in are built since the foundation of Amman in 1909 (Taha, 2017), which means advertising spaces was not taken into consideration while planning the city or building its structures. Therefore, viewing ads while walking is limited by the city's urban planning. This leaves the viewership of external OOH media from the cars. And if the car is not stopped by traffic lights or extreme jamming in the traffic, the viewership will be affected by the speed of the car, and the nature and content of

the ad's design.

To explain this problem, photographs and videos were made for printed and digital advertising boards. As for the digital board, each ad spanned for the duration of eight seconds. While some digital boards are placed where there are traffic lights for better viewership, many of them are located in roads where the speed limit is 60km or above. A video was made in Mecca street, one of Amman's major roads, of a digital advertising board displaying multiple ads. The speed limit is 60km, which many drivers exceeded. Figure 5.2.1 shows one of the ads displayed on the digital board for Umniah, one of three mobile telephone services in Jordan. The ad is selling fiberoptic internet to the gamers target audience. The ad contained the brand's logo, a slogan, a sub-slogan, a price offer, and a visual illustration. Information overload occurs in this ad as: A. As mentioned in chapter two, the maximum number of words an OOH media should be eight, while this ad has 17; B. The typography's font is written in a very small size, especially the sub-slogan, which is actually a continuation of the slogan. The small size of the font decreases the readability of the ad, especially that it is passed between the edges as such; C. The ad's elements appear sequentially, and when they appear, they start flashing. The amount of words and the flashing effect affects receiving the ad in a nondisturbing manner; D. The viewers have to decode the visual illustration and its symbolic association with the slogan. The Illustration shows multiple card that symbolizes games, trapped in a glowing box; E. Taking the speed limit into consideration, the drivers have an estimate of three seconds of readable range. While reading the ad in a non-moving state requires the minimum of six seconds of fast reading.

Figure 5.2.2 shows the next ad. It is a governmental ad that encourages people to vote for the parliament elections. The ad illustrates this message by showing a parking lot in which a car comes and parks on the line, which indicates a wrong position. Then the headline appears quite fast in a fairly big size and covers what is left from the line that was parked on. The headline says: "Make your stance

right, Elect.”, which means: “Do not act like this person, elect and practice your civil duty”, as the car parked wrongly. The information overload is in the speed the actions happen in the animation, and in the visibility of the signifiers and their association with the concept. The fast-moving car driver is required to notice the thin parking line, and that the car parked on it, and process this narrative in relation to the textual message that came quick and overlapped with some of the signifying element, which is the parking line.

### Figure 5.2.1

*Ad for Umniah Telecom on a Digital Board I*



Source: <https://cutt.ly/zQFslap>

Available on 10<sup>th</sup> August 2021

**Figure 5.2.2**

*Ad for the National Elections on a Digital Board I*



Source: <https://cutt.ly/TQFsbWL> Available on 10<sup>th</sup> August 2021

The loop continues to play, showing to other ads for Umniah, which had the same problems as the one before; having 13–14 words in the headline. But in between the next two Umniah ads, another governmental ad was displayed, also urging people to vote (figure 5.2.3). The ad shows a headline at the top edge written in a thin font that says: “The representative will reach [get into the parliament] with your.”, and the viewer is given two options on a light switch that goes on and off. The options are two letters that complete a word; the upper completes the word “silence”, and the lower completes the word “vote”. The two

options are written in a small-sized and light font, and the lights get turned on and off four times in a matter of four seconds (figure 5.2.4). The instances that happen in the very short duration, the visibility of the letters, the brain processing required to decode the message is what causes information overload in this ad. As mentioned in chapter two, the elements should be clear in terms of visual communication and do not require a deep amount of analytical thinking, especially for a motion design targeted to a moving audience.

Having observed these digital boards in multiple locations, it is evident that the issue with time-based ads on digital boards is that the viewer must be in a position and have the time to see the whole ad because it would be pointless to see a fragment of the message without the other parts, as every element has its vital function and significance. Figure 5.2.5 shows a motion graphic for Covid-19 awareness, where the illustration and the typographic elements appear sequentially. The driver in the encircled car only saw part of the message because of the time sequence of the element's appearance.

Information overload also occurs in print OOH ads, which are static by nature. Although these kinds of ads are not time-based by content, but are time-dependent in terms of exposure time in the readability and visibility range. And as spotted in Jordanian roads, these are the kinds of problems that are associated with information overload; visual recognition and message decoding relative to the exposure time. Figure 5.2.6 shows an example of a 2m2 Mupi ad for MasterCard. The ad consists of the logo at the top right corner, a headline, a subtitle, a call-to-action, and an image of a human figure. The typographic hierarchy is put in two weights and three sizes and contains 11 words, which makes it harder for the drivers to read it, because of the number of words, their receding font sizes, and the close proximity between the headline and the subtitle, as proximity makes the human brain see elements as one (Dondis, 1973). As for the figure, he is shown in the action of getting out of a circular shape, holding a disposable cup in his right hand, and paying with the MasterCard with his left hand in an extreme wide-angle shot, magnifying the hand and the card, to show the

affordance of touch-payment MasterCard offers, as the headline says: “Pay with a touch on the go and securely with MasterCard”. And the call-to-action says: “Start unretrievable moments”. The “on the go” message is conveyed by the movement of the figure which is signified the walking action, and the holding of the cup, which signifies ease of use of the card. Both of these elements are hard to spot, regarding their sizes and the speed limit of 70km. In terms of brand recognition, the logo’s red colour has low contrast with the background, and it is small in size, yet another issue with brand recognition is the presence of another ad right after it with the same background colour.

### Figure 5.2.3

*Ad for the National Elections on a Digital Board II*



Source: <https://cutt.ly/rQFs9MK>

Available on 10<sup>th</sup> August 2021



**Figure 5.2.4**

*Ad for the National Elections on a Digital Board III*



Source: <https://cutt.ly/rQFs9MK>

Available on 10<sup>th</sup> August 2021

**Figure 5.2.5**

*Time-based Ad Miscommunication*



The matter of information overload is abundantly evident in OOH, especially in bridges ads, which can be problematic because of their horizontal elongation; this ratio between the height and length is a challenge to any designer. Figure 5.2.6 shows an ad on a bridge for Shahwan furniture. The ad from right to left has the following elements: A. The logo with the identity slogan inside it; B. A graphic of a hand inserting a card with the company's logo inside a sofa; C. A headline written in a different typeface that looks calligraphic (Diwani typeface), it says: "Elect the first", which explains the "voting" action performed in the previous element literally; D. A graphic with a gold-textured number one; E. A subtitle that says: "The same price as cash, without a downpayment"; F. Number 60 with the word "month" beside it, referring to the instalment's payments; G. Mobile number and four locations. This design illustrates information overload as every space on the bridge is filled with elements that are not visually nor conceptually coherent.

**Figure 5.2.6**

*Bridge Ad for Shahwan Furniture*



Information overload also affects brand recognition, where in the same design, elements would compete for visual attention, leading to cognitive confusion, as “without some aspect of unity, an image or design becomes chaotic and quickly unreadable” (Pentak & Lauer, 2016, p.50). Figure 5.2.7 shows a 2m2 Mupi ad for Naseem Al-Dada company. The design is overflowing with typographic and graphic elements, where the upper right typographic block is in close proximity with the edges of the frame to use the highest amount of space possible. The same block has 14 words of three different font sizes, other than the other four at the upper left corner, in addition to the warranty stamp, the image of a Hoover, and another image of a washing machine with the European Union energy label on it. The ad is promoting an offer of getting a free Hoover when buying the washing machine, but the only indication to where to get this offer from is the monogram at the bottom right corner of the poster, which is the “death corner” and should be avoided according to the facial coding expert Dan Hill (Dooley, n.d.). The title and name of the company are too small to read, especially at the speed limit of that road, thus making it hard to act upon the CTA of the ad.

The obstacle of information overload not only exists in OOH, but also in electronic media. As mentioned in chapter two, social media or web-ads are often surrounded by other elements that often cause a clutter of visual elements with different contents and visual attributes, causing visual confusion. Figure 5.2.8 shows a screenshot from chess.com where, in addition to the website’s content, there are three advertisements of different sizes, visual material, content, and brands. Web advertising is controversial because some websites cannot survive without the revenue they gain from ads, but in the same time, if the first things that your site visitors see are ads, they are less likely to see your site as a trustworthy source of information” (Taylor, 2012–2013, p.153). The same occurs in social media, where amongst the multiple affordances and intake of information, users are flooded with waves of advertisements responding to their search history and interactions (Tuten, 2008). But this phenomenon is global for web-ads and social media, and the way it affects Jordanian advertising is by the conceptual and visual aspects of the ad design, where the same obstacles that occur offline, occurs online

in terms of creativity and visual strategies. Figure 5.2.9 shows an ad for Zain, mobile telephone services provider in Jordan. The design promotes a “cultural carnival” where people would win cars and other prizes. The designer of the ad decided to translate literally by illustrating a combination of: A. Cultural identifiers, such as the Jerash columns in the background where the carnival would take place; B. An illustration of a 3D sim card that erects high in the sky in the form of an ancient rock as mixing and matching visual strategy to symbolize the company and the ancient location of the festival; C. A collage of cars in the foreground, with an upscaled money wad in the middle; D. A confetti explosion that covers the centre of the design; E. The Magenta, turquoise, and white graphic elements that are identifiers for Zain; F. The company and car logo, in addition to the identity slogan and social media icons. In order to comprehend this post, the viewer is required to decode all these visuals while surfing through their timelines. As social media are being more and more impatient (Ruth et al., 2016), this clutter of the visual material, effects, techniques require too much brain activity to process.



Figure 5.2.7

Ad for Naseem AlDada Group



Figure 5.2.8

Screenshot from Chess.com

Chess.com

Home Play Puzzles Learn Today Connect More Free Trial

Chess.com Holiday Buying Gift Guide  
**MUST HAVES for 2020**  
shop now

Lonely Planet Jordan by Lonely Planet  
JOD 14.109 JOD 17.745  
Book Depository™

2001-2400 SWISS  
Chess  
US Championship Online Qualifier - 2001-2400 Swiss - Host NM Canty  
Playing Chess for 5,509 viewers  
ESports English  
Chess Galnz (2399)  
Fawolizko (2289)  
Everyfish... (2378)  
dp2005 (2227)  
gulidwan313 (2287)  
Zapatoedo (2270)  
Rohith-P (2317)  
deanofch... (2334)  
NetCoales... (2250)  
sineezingdino (2271)  
hillopez... (2290)  
Energetic... (2272)  
ChrisTool2 (2337)

LIVE  
JAMES CANTY III  
SWISS Applications

Event	Date
UN600 SWISS	Nov 21
1601-2000 SWISS	Nov 22
2001-2400 SWISS	Nov 28
3401+ SWISS	Nov 29
FINAL SWISS	Dec 5

Remove Ads

Latest

- Skilling Open Semifinals: Carlsen, So Start With Wins
- Comebacks Galore As Nepomniachtchi, So, Nakamura, Carlsen Advance To Semifinals
- 7 Chess Endgame Magicians
- Who Was The First Female Grandmaster?

News

Figure 5.2.9

Social Media Post for Zain Cultural Carnival



Source: <https://cutt.ly/xQFgqAF>

Available on 10<sup>th</sup> August 2021



### 5.3 Environmental & Location Obstacles

This section will discuss the obstacle of environmental interceptors of advertising communication in outdoor OOH, in Jordan. As discussed in the previous chapter, pedestrian viewing of advertising is limited in Jordan; that is why most viewership will occur from vehicles. But people in vehicles may also be busy with other communications, such as the radio, or music, or simply other people in the car. For these reasons, OOH must be as visible, attractive, and engaging as possible. Location to OOH is key, as it is not just about the size of the billboard or wall poster, it is about where the poster is and from where it can be seen, and how well it can be seen (Lance & Woll, 2006). As a location-specific medium, OOH makes use of geomarketing to gain its value, which implies insights on the potential number of viewers who can see the ad and their demographics (Cliquet & Baray, 2020).

Yet, the matter of visibility is at stake when it comes to the locations of OOH media in Jordan. As many of them are placed in locations where they are either poorly visible because they are intercepted with elements from the surrounding environment, such as trees, electricity wires, other buildings, or the location itself in which the ad may not be visible to the by passers. Figure 5.3.1 shows an example of a wall unit ad for Giz, Jordan in the city centre of Amman. The ad promotes learning skills and crafts. The poster consists of a headline, six human figures, and the logo, which all of them are intercepted with elements such as electricity columns, wires, light bulbs, and architecture, resulting in confused visual communication as this obstacle is associated with the information overload obstacle.

Abu Awad (2011, p.210) mentions a vital point in the process of designing for OOH, which is the gap between the ad design and the place it will be placed in, where the ad design may be of good quality, but it fails to connect with the audience because of the environmental factors, as he states: "They [referring to the graphic designers] may not be aware of other factors which are specific to outdoor

**Figure 5.3.1***Ad for GIZ in Amman City Centre*

signage (such as materials, erection of signs, environmental factors and regulations). Instead, they concentrated on the content and the message to be conveyed.” Figure 5.3.2 shows a wall unit ad for Mada, Jordan, which is an internet services provider. The ad is placed on a wall that faces the rooftop of a building, not the road, which makes it covered by half or more (depending on the point of view). This ad placement makes it very hard for the audience to get exposed to the ad in a smooth manner. Another occasional obstacle in such ads is the interception of the shadows resulting from the light columns above the ad, which adds unintended visual elements to the ad in the daytime.

Sometimes the location of the billboard is of great exposure potential and no environmental interceptors. Still, the communication obstacle occurs because of the structure of the building itself, which may not afford a comfortable communication

**Figure 5.3.2***Ad for Mada, Amman*

platform. Factors like the structural elements present as part of the building, the direction of the road, the orientation of the building itself, may interfere in the advertising communication process. Figure 5.3.3 shows a wall unit ad for Housing Bank, which consists of a male figure that is surrounded by a gigantic, calligraphic, and textured word that says: “Innovate.” The figure is portrayed as looking passionately and ambitiously to the promising future, signified by the look to the horizon with a confident smile. Wearing glasses reinforces the impression of intellect and sophistication required for innovation (Whitbourne, 2016). The crossed arms body language differs in meaning according to the context and shape they appear in. In this case, it is called “the power pose”, which makes the figure look bigger and stronger, as Superman is often depicted (Navarro, 2014). The headline that is read from right to left, goes behind the figure then proceeds to the front by overlapping with the figure’s right elbow, but the headline is continued in a

**Figure 5.3.3**

*Ad for Housing Bank Titled “Innovate”*



different typeface at the bottom right corner, which continues to say: “Because there will always be someone standing beside you.” to indicate the bank’s support for its clients to fulfil their ambitions. There is also an element at the bottom left edge, which is a modern building inspired by the Bauhaus architecture, which may signify modernity, innovation, and futurism. But the obstacle of structural involvement in the shredding of the poster into three parts is obviously distracting, as the elements in-between the poster are of high visual density, increased by the shadows and the Ac’s external units. Also, the logo at the top left edge is intersected by the light’s shadow.

Figure 5.3.4 is another example of location-based obstacles, which is a wall unit ad for MG cars where nothing intercepts the design of the ad, and no structural involvement occurs. The headline says: “British luxury on Jordanian lands.” This is translated visually by showing the advertised car with a collage of images behind it that symbolizes Britain by the presence of the British Houses of Parliament and the Big Ben clock, in addition to symbolizing Jordan by the Jerash Roman columns. At the bottom, there are also elements that display an offer of easy payments. The problem here is that the ad is placed in a low position, facing an empty land



between two buildings where cars can park. The ad is quite distant from the main road where the target audience is supposed to view the poster, which has symbolic elements that need to be decoded in a matter of seconds. Another issue is the placement of a pedestrian's bridge right between the two buildings, where the stairs may intersect with the ad at some point of view from the road that's speed limit is 60km. These factors lead to poor viewership and a lack of effective communication. The photographs from the location demonstrate its location's environment, distance from the road, and what it is facing.

**Figure 5.3.4**

*Wall Unit Ad for MG*



*Note:* Upper left and upper right images show the environment of the location. Lower left image shows the distance between the ad and the road. Lower right image shows the wall the ad is facing

In some cases, the distance of viewing, the information overload, and the environmental elements can team up to form a combination of obstacles. Figure 5.2.5 shows a wall unit ad for Luminous institute that has 14 words in the headline. The ad is placed on a wall that is supposed to be seen from the other side of the road. The problem is, five road lanes and three pavements separate the ad from the viewers, in addition to the presence of electricity wire and trees along the road in-between the side of the roads, which makes it even harder to view the poster. A video has been recorded to demonstrate the obstacles.

Another obstacle from the surrounding environment that can intercept the delivery of the advertising messages are ads themselves. As shown in chapter three, wherein Times Square, every ad competes with the surrounding ads for visual attention; the ads visual material, structure, size, and location can all be factors for bad exposure. Figure 5.2.6 shows an ad also for the housing bank that promotes a service called “Easy Tawfeer [saving]”. The bridge ad begins with the logo on the far

### Figure 5.3.5

#### *Wall Unit Ad for LTUC*



Source: <https://cutt.ly/oQFhkmR>

Available on 10<sup>th</sup> August 2021



right, then the headline with the word “with” from right to left, then “Easy Tawfeer” from left to right, then going back from right to left “A little by little makes a lot”, then a clutter of information overload appears on the far left of the ad that requires a decent amount of brain processing. These photo-illustrations, when closely examined, are a plane ticket on the right, a pair of huge earrings, and seemingly a TV screen. All of these elements get transformed into coins as the eye directions suggest going from top to bottom, while the message conveys that the coins are supposed to be transformed into buying products. But the environmental obstacle here lies in the presence of distracting elements in the background, which are physical installations from the ad for Shahwan furniture discussed in the “Information Overload” section. These elements show how can ads, with all of their physical and visual attributes, harm the visibility of other ads.

A question that may emerge is, how are the advertisers not aware of these issues? To answer this question, Sarah Barghouti (S. Barghouti, personal communication, November 25, 2020), former Media Traffic Coordinator and Sales Sector Manager at Seagulls, was interviewed. She stated that some companies advertise through third party agents, and the agents take care of the location choice and logistics; therefore, the advertisers will not be aware of these communication obstacles, as they do not know the characteristics of the location they are putting their ad in. Other advertisers deal directly with the company, but are also not aware of these environmental obstacles, as they do not go and see the location by themselves. In contrast, there are clients that do see the locations and occasionally ask for a change of location, which the OOH provider agrees to do.

**Figure 5.3.6**

*Bridge Ad for Housing Bank*



*Note:* The image at the bottom shows how the ad would be viewed without the elements in the background.

## 5.4 Chapter Conclusion

This chapter addressed advertising obstacles that can have an impactful negative influence on receiving advertising messages, the obstacles varied from having sociocultural, visual, behavioural, or location-based aspects. The cultural aspects were associated with creativity and metaphorical representation, the accent and dialects of the Jordanian population, the attitude towards humour and its application in advertising.

Comparative research was done on Jordanian and Lebanese advertising; The research showed a significant difference in terms of creative thinking, originality and novel ideas, use of symbolism and metaphorical representation, with Jordanian advertising being the inferior. This result was due to cultural and educational issues that interfere negatively in the Jordanian designer's creative thought. Another problem that appeared abundantly is the misuse of semiotic and metaphorical elements, where the target audience misinterpreted the intended message of the ad or did not understand it. The symbolism and semiotic associations in many ads were not critically examined and researched to ensure the maximum number of viewers would receive and decode the same intended message.

As for the accent and dialectic dilemma; due to the multicultural nature of the Jordanian society, many advertisers decided to communicate with the target audience with slang language, which showed confusional communication in term of headlines and typographic elements' written presence on the ads versus vocal pronunciation, in addition to confusion in brand identity in terms of communication consistency. The use of a certain dialect or accent can cause the exclusion of a huge portion of the target audience, due to the widespread of the three major accents prevalent in the Jordanian society, which each of them connects with the cultural background of each audience. Yet research has shown that if a sentence is written in its traditional form of Arabic, the target audience will read it in their own accent, regardless of the way it is written.

When it comes to humour, research in chapter three and this chapter displayed a strong association between Jordanian humour and violent or offensive representations which many ads displayed. The stereotype of the Jordanian people as “non-smiling” people manifested in Jordanian advertising where the use of humour is associated with negative connotations. A comparison between Jordanian and Egyptian advertising was undertaken, showing a significant contrast between how funny, entertaining, and witty the Egyptian ads are, and the opposite for Jordanian ads.

On another cognitive level, Jordanian advertising showed a lot of cases where information overload was present in multiple advertising channels, be it OOH or electronic media. Information overload occurs in many forms, such as the quantity and quality of the elements, the unidentifiable elements in the ad that require lots of brain processing, and the delivery method of the advertising material.

Lastly, the location obstacles of OOH media were presented, where lots of billboard and wall units had exposure obstacle that intercepted the delivery of the ad’s message. These obstacles were either; elements from the surrounding environment of the ad, such as trees, wires, or light columns, or obstacles that have to do with the location itself in terms of visibility or viewing point orientation.

A mixture of these obstacles can all be present at once; that is why it is important to create ads that take all these factors into consideration, to ensure the maximum visibility, attraction, and engagement.

## Chapter 6: “*Ad-vice*”; Advertising Communication Awareness Through Social Interaction

### 6.1 Project description

Throughout this thesis, the realm of advertising communication was discussed in terms of definition, function, channels, persuasive and visual strategies, in addition to general and specific obstacles. The obstacles that occur in the Jordanian advertising environment were analyzed and classified into cultural, information overload, and environmental obstacles. The negative effect of the quality of advertising communication education in Jordan was also addressed. For these reasons, it is hypothesized that the reason behind the negative view towards Jordanian advertising communication from the local audience is due to the non-methodical practice of this industry by its local practitioners. Therefore, the proposed solution to resolve this matter is to promote the methodical practice of advertising communication through social interaction with the practitioners or aspiring practitioners of this career, as well as students of communication design and relevant fields. This promotion will take the form of a theoretical and practical training programme that will provide education, mentorship, and professional guidance according to the outcomes of the thesis. The vital aspect of the programme is to shed the light on the communication obstacles that occur in Jordanian advertising, with concentration on the specificity of the Jordanian cultural values and attributes. The gained knowledge will be applied by the participants on real-life commercial and non-commercial projects, and the results will be evaluated upon the feedback provided from the clients, the local audience, in addition to academics and established practitioners from the field of advertising communication.

This programme will be titled “*Ad-Vice*”; which is a combination of “Advertising” and “Advice”, as it suggests an advised methodical and critical practice of advertising communication.

## 6.2 Project Goals & Requirements

**Goal (1):** To contribute to the foundation of more empathetic and emotionally engaging advertising communication in the Jordanian media, through the application of the advertising strategies described in the research.

**Requirements:** Keen understanding of the elements of advertising communication in addition to the cultural attributes of the Jordanian society.

**Goal (2):** To create awareness towards the methodical practice of advertising communication taking into consideration the obstacles that are present in the Jordanian advertising media.

**Requirements:** A social platform through which interaction will occur with the communication design practitioners and students to promote the methodical practice, critical and analytical thinking in advertising communication.

**Goal (3):** To create a theoretical and practical advertising communication training programme that provides the necessary knowledge gained from this research for the participants, which enables them to practice this profession methodically while avoiding the obstacles described in the thesis.

**Requirements:** The summary and organization of the knowledge resulting from the research into a set of seminars. Case studies from local, Arabian and international advertising were collected and presented for the participants with thorough analysis.

**Goal (4):** To apply the knowledge gained in the programme on real-life projects to validate its feasibility.



**Requirements:** The creation of advertising communication projects for local Jordanian start-ups, companies, and non-profit organizations.

**Goal (5):** To test and validate the feasibility of the programme.

**Requirements:** Feedback from the clients, the local audience –through surveys, polls, and focus groups–, academics and professionals from the field of advertising communication.

**Goal (6):** To disseminate the outcomes of the research through exhibiting the results of the training programme on national and international levels.

**Requirements:** A digital platform that is easily accessible to the public, which includes the contextualization of the project's objectives, contents, applicability, and results.

### 6.3 Solution Development

In order to create a programme that ensures the maximum amount of communication effectiveness, multiple advertising communication pre-testing and evaluation criteria were researched.

According to the findings of this thesis, a successful advertisement needs to tick the boxes of visual attraction, emotional engagement, and psychological compliance. "Success" in this context is described more precisely by O' Connor (1991.p.6) as: "A. Captured attention. B. Convincing. C. Communicated what was intended. D. Improved the image of the product/service advertised. E. Caused a change in attitude. F. Caused a behavioural intention to purchase." All of these attributes convey penetrating as much resistance filters the target audience displays as possible. Yet the success of any advertising campaign is not guaranteed; as evidence have been provided in chapter one, there are no guarantees on advertising

effectiveness in terms of the Return of Investment (ROI) as the variables that interfere in the advertising campaign's results are immense. Therefore, pre-testing can provide potential predictions on the success of an advertising campaign, but does not ensure it.

O' Connor (1991) also stresses the importance of ensuring the message is decoded in the right manner to increase the potential success of an ad, as she refers to the causes of ineffectiveness of ads as having problems either with the unclear communication, or the wrong interpretation of the communicated message, which, as shown in chapter five, frequently occurs in Jordanian advertising when applying metaphors and symbolic associations. Therefore, critically examining the semiotic, symbolic, connotational, and semantic attributes of the ad's elements is of vital importance, as "the aim of ads is to engage us in their structure of meaning, to encourage us to participate by decoding their linguistic and visual signs and to enjoy this decoding activity." (Bignell, 2002, p.31).

Bignell (2002) proposes criteria for analyzing semiotics in ads; he believes that the first step in the analysis process is to spot the signifiers that can be any element or visual attribute that holds meaning in the ad. He categorizes the ads' elements into linguistic, representational, and nonrepresentational visual elements (such as visually attractive graphics), and associates them with deeper meanings than their mere visual presence, as they may have cultural relevance and unconscious significance. Secondly, Bignell (2002) explains that it is important to analyze the sub characteristics of a signifier and compare them with different scenarios. For example, the design demands a dog element to convey its message; what is the best dog breed, colour, size, facial expression, level of aggression or friendliness to convey this message. This process may be advantageous in excluding all the other signifiers that may substitute the current element in use, so as to filter their attributes as critically as possible and come up with the best representational element suited for the message of the ad. Another important aspect Bignell (2002) refers to is the cultural context an ad is viewed through. He gives an example of how feminists criticize the depiction of women in ads as having

a stereotypical look of a slim, tall, and young woman, while in previous ages, this was the contrary of feminine beauty as "In earlier historical periods, and in other parts of the world, the ideological myth of feminine beauty is not always signified by youth, slimness, tallness etc." (Bignell, 2002, p.35). This point leads us to the importance of looking at ads objectively and within their cultural and historical significance, not that of the critique, as projecting one's personal interpretation with considering the context of the ad leads to misinterpretation of the intended message.

Tag (2012, p.11) defines ad critique as "A discussion-based evaluation of work, both in-process and post-process." and defines its importance as "Critique is a two-way street. It advances both the viewer's and the creator's understanding of the work. Which, in turn, advances the work". She stresses the notion that ad critique is a skill that can be learned through systematic analysis of the ad. She also describes a sequential process through which the following elements are defined: A. The objective of the ad. B. The uniqueness of the product. C. The strategic message. D. The creative idea or the concept. E. The execution or the visual solution.

Stephenson (2007, pp.133-134) also stresses the importance of emotional engagement, visual attraction, and conveying the benefits of the product. To ensure the quality of the ad, he also proposes what he describes as the "advertising believability checklist" that includes the following questions: "Are the claims you make believable and backed up with facts, either statistical or testimonial?; Are your claims realistic and will people be able to identify with them?

Is the tone and content of your message exciting?; Does your copy come across as honest and sincere?; Does your advertisement or copy focus mainly on the benefit(s) of your product or service and not the features?; Have you let your first draft sit untouched for at least a few days? leave the idea, sleep on it, and critically analyze it; Are you asking the readers to take action and buy?; Are you using language and terms that are appropriate for and that will be understood by your target audience fluently?; Have you created a knockout headline that will leap out

and grab a reader's attention?; Are you clearly stating your message and what you want readers to do?; Are you using powerful words that hit home with the majority of readers?; Have you created a sense of buying urgency?; Have you appealed to a basic human emotion, be it love, friendship, greed, or any other?; Have you singled out your target audience and written in such a way that you are speaking to an individual and not the masses? make it personal and relevant . Have you included some sort of postscript that reconfirms and restates your message and your big benefit to buyers?; Have you positioned what you are selling? Location and position; Have you reduced doubt and fear by clearly stating a guarantee or warrant?"

Based on the previous information and the findings of the research, the Ad-Vice training programme was designed to operate in the following eight stages; 1. The assembly of a group of participants from the fields of communication design students, practitioners, and interested individuals from related fields; 2. Elaboration of the advertising communication realm, function, channels, global obstacles; 3. Elaboration of the psychological and persuasive strategies; 4. Elaboration of the visual solution strategies; 5. Elaboration of the state of Jordanian advertising in terms of archaeology, cultural attributes, local obstacles; 6. Practical application of the previously gained knowledge by the participants on local advertising; 7. Evaluation and analysis based on the feedback from the clients, local audience, focus groups, academics, and established practitioners; 8. Exhibiting the results and dissemination of the gained knowledge throughout the process. Due to the current circumstances regarding the Covid-19 pandemic, all of the stages were held online through social platforms.

The first stage of the process required communication with the potential participants through social media platforms, where they were invited to apply for the programme. The participants were chosen from a wide spectrum of varying demographic backgrounds, including gender, age, ideological beliefs, education levels, commercial experience, physical state in terms of disabilities, and cultural backgrounds. This was important to ensure the maximum amount of objectivity and fair chances for everybody.

The second stage includes: A. The definition of advertising and its realm within the marketing mixture; B. The advertising journey; C The explanation of the conventional and non-conventional advertising channels and their advantages and disadvantages, C. Explanation of the human needs and their importance in advertising; D. Explanation of the global advertising obstacles (reactance, cognitive dissonance, selectivity).

The third and fourth stages include the explanation of the persuasive advertising strategies in addition to the visual solutions described in the thesis in chapter two.

The fifth stage revolves around the Jordanian cultural attributes, advertising archaeology and obstacles described in the thesis in chapters two, three, four, and five.

The sixth stage includes the practical application of the previous knowledge on Jordanian advertisements taking into consideration the attributes of the local culture and obstacles. The created advertisements were tested against a checklist of questions derived by the criteria presented at the beginning of this section of the chapter. The objective of this checklist is to ensure as much as possible that the communication process was communicated clearly and effectively, with respect to the local culture and obstacles. The checklist includes the following questions:

**1. Define the message:**

- A. What does the ad want to communicate?
- B. What is the concept?
- C. What is the objective?

**2. Define the elements:**

- A. What are the elements used to deliver the ad's message?
- B. How are they attractive?
- C. What feelings do they communicate?
- D. What semiotic, metaphorical, symbolic, indexical meanings do they convey?
- E. Does the visual impression convey the essence of the message?
- F. Are these elements clearly illustrated?

**3. Define the marketing elements:**

- A. Does the ad communicate a USP or benefit?
- B. Does the ad include a call-to-action?
- C. Which human need, appeal, or emotion does this ad fulfill or alert, and how?

**4. Define the obstacles:**

- A. Is there information overload in terms of visual clutter, conceptual or symbolic confusion, or visibility difficulties?
- B. Does the ad's content respond to a defined target audience?
- C. Does the ad present semiotic or semantic material of violent or offensive nature?
- D. Is the language of the ad coherent in terms of accent and dialect?
- E. Are the writing and pronunciation coherent?
- F. Is the ad well-placed?



## 6.4 Solution Application

The application of the programme required the following elements: 1. An organizer, 2. A team of participants, 3. Digital platforms for communication, 4. Communication with local organizations to apply for the programme on their advertising, 5. Media sponsors.

The organization of the process was done in collaboration with Mr Abbas Alasmar, founder of Qaleb Studio and winner of multiple national and international entrepreneurship awards<sup>1</sup>. He was chosen for collaboration for his managerial skills and experience in the communication design field, as he has been running a continuous seminars series for the past 55 weeks for the ultimate shared goal of giving back to society. He also has a wide and varied professional network, which proved to be useful throughout the process.

Mr Abbas's role in *Ad-Vice* programme was to organize and provide the logistics of the programme, which includes; 1. The creation of the digital platforms through which all the communication occurred, such as whatsapp, Facebook<sup>2</sup>, and Trello groups, 2. The invitation of the designers to apply and participate in the programme, 3. The creation of the online meetings with the participants and the organization's representatives through Zoom, and recording them, 4. The organization of the flow of the seminars in terms of handling the technical challenges and moderating the discussion, 5. Communicating with local organizations to invite them to apply for the programme, 6. Distributing the participants into groups according to their assigned project and, assigning a director and a traffic manager for each group.

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1) <https://www.linkedin.com/in/abbasasmar90/?originalSubdomain=jo>

2) <https://web.facebook.com/groups/4204385276301498>

The media sponsorship was done in collaboration with Hult Prize/Jordan of Hashemite University, where they participated in announcing the launch of the programme, and constantly creating social media stories and posts to publicize the program's seminars<sup>1</sup>. The other media sponsor was Dot Media, which is a private company that dedicates part of its team to publishing volunteer visual communication-related content through a sub-brand that operates through social media platforms by the title of *Do It*<sup>2</sup>. This sponsor also publicized the programme through creating social media posts and offering volunteer work certificates for the participants<sup>3</sup>.

The stages of the process went through the following milestones:

**1. 21<sup>st</sup> April 2021:** The announcement of the programme for the participants<sup>4</sup>. The first step of the process was to announce the launch of the programme through social media platforms, where people from the communication design field were invited to attend a presentation about the programme's benefits, process, outcomes, roles distribution, general rules of participation, and primary timeline.

**2. 22<sup>nd</sup> April 2021:** The announcement of the programme for the companies, start-ups, and non-profit organizations<sup>5</sup>. The announcement included inviting the organizations that share the values of social causes and developing the society to apply for the programme through an application form, in order to help them create advertising communication that serves their messages and goals. These organizations need to be officially

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1) <https://www.instagram.com/p/CODTg59ry41/>

2) <https://doitmediajo.com/?fbclid=IwAR14WcwR-r90WOF0IS8OdT9ypsIHzsqmZanvpuLGNd7H8A-XJZ44uqbcNjE>

3) [https://web.facebook.com/doitmediajo/posts/888888471964519\\_](https://web.facebook.com/doitmediajo/posts/888888471964519_)

4) <https://web.facebook.com/groups/4204385276301498/permalink/5285969248143090>

5) <https://web.facebook.com/groups/4204385276301498/permalink/5290181457721869>

registered in the Jordanian Ministry of Industry, Trade, and Supply. Also, they were asked to agree on using and publishing the outcomes of the programme for academic research purposes.

**3. 24<sup>th</sup> April 2021:** The presentation about the launch of the programme<sup>1</sup>.

The presentation included an introduction about the programme's objectives, benefits, timeline, organizational structure, rules of participation, and how to apply. The benefits that the participants would gain from the programme are; 1. The knowledge gained from attending the seminars, 2. The certificates of participation they will receive, 3. The professional and social network they will form from being introduced to designers from various backgrounds and experiences, 4. The real-life professional practice of advertising communication projects within a team, 5. Free access to communication design-related courses on masterclass.com, 6. Free access to future visual communication courses that will be held in collaboration with Qaleb Studio. The participants needed to fill an application form<sup>2</sup> stating information such as contact details, portfolios, desired roles in executing the projects, and uploading their CV's. In order for the participants to receive the full benefits of the programme, they were asked to attend at least 80% of the programme's seminars, and participate in the practical application. The Seminars times were also set, where they were held three days a week on Saturday, Monday, and Wednesday at 20:00, starting from the 15<sup>th</sup> of May 2021.

**4. 15<sup>th</sup> May– 5<sup>th</sup> June 2021:** The dissemination of the programme's content (figure 6.4.1). The seminars held in this period of time included the second to fifth stages as explained in section 6.3.

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1) <https://web.facebook.com/groups/4204385276301498/permalink/5300119166728098>

2) <https://bit.ly/3jHUqRE>

Figure 6.4.1

Screenshots from One of the Lectures

adsoftheworld.com/media/print/reault\_mirror\_fan

Featured Content

### Latest Collections

Top Mother's Day Ads

99 Ads in this collection. View Collection

View All Collections

StaffingReferrals

Tags: Print, Australia, Automotive, Renault, Droga5

STUNNING FROM EVERY ANGLE

DRIVE THE CHANGE

youtube.com/watch?v=TeGKxLJ4ZGI

Search

Pantene 'Sorry, Not Sorry' Commercial

128,462 views · Mar 12, 2017

870 230 SHARE SAVE

Dove Real Beauty Sketches | You're more beautiful than yo...

Note: View the full lecture on: <https://youtu.be/wzfnZ79oDg>

**5. 4<sup>th</sup> June 2021:** Closing date for receiving applications from the participants (attached in the Appendix section). A sum of 194 applications was received, where 46% of the applicants resided in Jordan.

**6. 6<sup>th</sup> June 2021:** Meeting with the organization's representatives. The meetings were held with three selected organizations' representatives that applied for the programme. These organizations included; 1. Fatabayyano<sup>1</sup>: A digital platform that operates as a source to validate news as true or fake, 2. Solvillion<sup>2</sup>: a private company that operates in the field of water treatment, 3. Genetics & Bioinformatics Association<sup>3</sup>: An initiative that aims to help Jordanian genetics students and graduates develop their professional careers through providing education and guidance.

**7. 7<sup>th</sup> June 2021:** Distribution of the participants' roles and briefing session. The participants were introduced to the projects they will work on. A brief for each project was presented in order to familiarize the participants with the project's objectives and requirements. Also, the participants were distributed into four groups, where a traffic manager and a director were assigned for every group. Weekly meetings were set with the directors and traffic managers every Monday –until the 30<sup>th</sup> July 2021– so as to provide updates on the workflow, in addition, to receive feedback and deliver it to the group. General meetings were also set every Friday with all the participants of each group so as to have a group discussion on the project's development (figure 6.4.2).

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1) <https://fatabayyano.net/>

2) <https://solvillion.com/>

3) <https://web.facebook.com/association.gb>





**8. 11<sup>th</sup> June – 30<sup>th</sup> July:** Practical application of the projects. Every team was required to create advertising concepts according to the gained knowledge from the seminars while abiding with the design briefs, where every concept needed to be backed up with justification of the fulfilled human need, persuasive strategy, visual strategy, unique selling point, and semiotic and cultural associations. The goal of these requirements is to ensure the application of the programme in a methodical manner.

**9. 1st – 7th August:** Evaluation of the projects by public and specific audiences, organizations representatives, academics, and professionals.

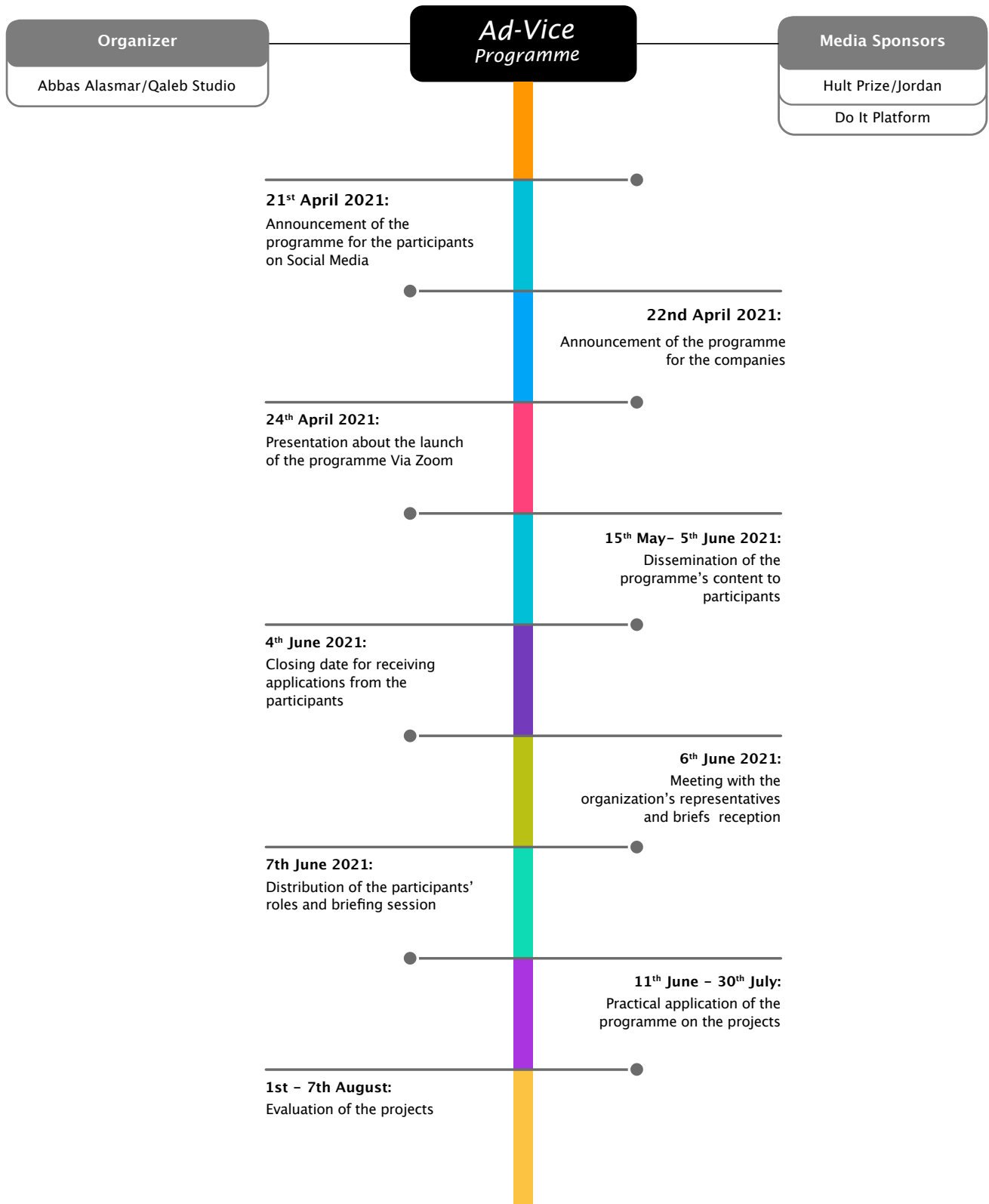
Figure 6.4.3 shows a chronogram of the process.

### **6.4.1 Practical Application Results**

This section will present the results of the practical application of the programme on the four aforementioned projects. Every project will be analyzed according to the checklist presented in section 6.3. An important aspect of the process of executing the projects was the originality of the components, where the participants were urged to produce the visual materials they want to use in their work instead of depending on stock imagery or illustrations. This is important to ensure the maximum amount of originality and uniqueness of the projects, so that they do not resemble other generic styles, in addition to experiencing the craftsmanship of creating a completely original design. While some elements were not available for photography, the participants were allowed to use stock imagery but were asked to manipulate them and use them in an original symbolic manner, so that the design would not wholly depend on the imported image.

**Figure 6.4.3**

*Chronogram of the Ad-Vice Programme Process*



### 6.4.2 Team (A): Solvillion

According to Solvillion's website<sup>1</sup>, this company "provides innovative engineering solutions in full package services to its customers, related to water & sanitation systems. Within safe, low cost, green and high-quality standards.", with the mission of "Protect natural resources, enhance human health and build a sustainable future by designing, manufacturing, and supplying sustainable Wastewater treatment solutions, by capacity building, and by raising awareness for a healthier, safer environmental community."

The objective of the ads they want to publish is simply to create awareness of the importance of saving water and recycling it for the benefit of humanity and nature. The ads will be published on electronic media excluding television as per requested by the company's representative.

After reviewing and analyzing the previous ads of Solvillion, problems regarding creativity and metaphorical associations, information overload, originality, and visual identity inconsistency were revealed. There was a clear dependence on the use of direct stock imagery (figure 6.4.2.1), generic illustrations (figure 6.4.2.2), and clip art materials (figure 6.4.2.3) that also lacked cultural associations.

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1) <https://solvillion.com/about-us/>

### Figure 6.4.2.1

*Solvillion Previous Ad Showing the Usage of Direct Stock Imagery*

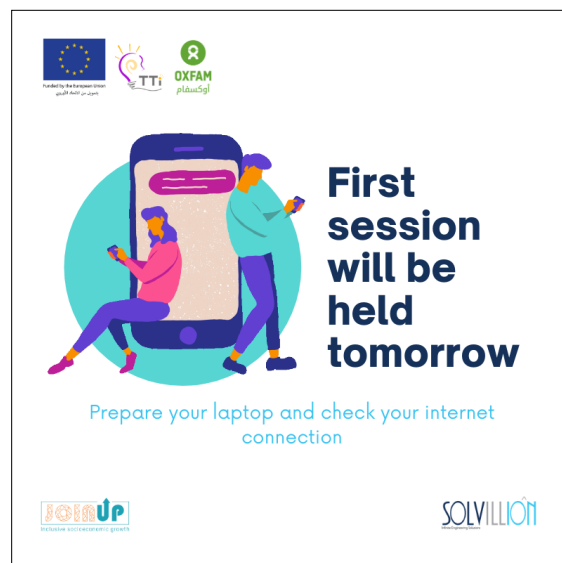


Source: <https://web.facebook.com/SOLVillion/photos/a.207752273205128/731151137531903>

Available on 10th Aug 2021

### Figure 6.4.2.2

*Solvillion Previous Ad Showing Generic Illustrations*



Source: <https://web.facebook.com/SOLVillion/photos/a.207752273205128/670589136921437>

Available on 10th Aug 2021

**Figure 6.4.2.3**

*Solvillion Previous Ad Showing the Usage of Clip Art Assets*



Source: <https://web.facebook.com/SOLVillion/photos/a.207752273205128/715425732437777>

Available on 10th Aug 2021

***Concept One: “Save the Black Iris” (Figure 6.4.2.4 and Figure 6.4.2.5)***

The message of the ad is to communicate the alarming status of Jordan as one of the poorest countries in the world with water. According to the Food and Agriculture Organization of the United Nations, Jordan is the second poorest country in the world with water per inhabitant<sup>1</sup>. The concept of the ad employs the symbolism of the Black Iris as the national flower of Jordan, portrayed as dry, lifeless, desaturated, and heading downwards. The flower was photographed using diffused light so that harsh contrast resulting from the light and shade would not affect the still and lifeless nature of the visual impression. The overall colourization of the visual image is tinted in desaturated ochre to deliver the impression of the dryness of the desert nature of Jordan. The downward posture of the flower employs the anthropomorphism strategy to deliver the impression of an undignified individual. Other strategies like Scarcity and Inciting fear are employed to create the psychological impact needed to alarm the viewers on the matter. All these visual attributes contribute to invoking sympathy with the naturally beautiful flower and reflecting these feelings on the state of the homeland Jordan. The images were made as close-ups to maximize the emotional effect by showing how dry the details of the flowers are.

The strategy of Altercasting manifests in the copywriting where it says: “Jordan is considered the second poorest country with water per inhabitant. And because you are belonging individuals, save water.” This sentence invokes feelings of patriotism to urge the viewers to react, which is also a Call to Action. The second call to action is in the last line of the copy text which says: “visit solvillion.com to get introduced to the latest technologies in recycling water.”

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1) <https://bit.ly/3s8F8cv>



The visual is comprehended in a simple manner, and to eliminate any chances of misrecognition of the flower, the slogan clearly states: “Save the Black Iris”, then the body text elaborates furthermore as explained earlier. Also, the Black Iris is culturally relevant and widely known to the Jordanian audience. The language of the ad is written in traditional Arabic, eliminating any accent or dialectic issues. As the ad will be published online, the exposure time increases, which creates sufficient time for the viewers to read and comprehend the ad.

Ratio variations were performed to test the adaptability of the elements for multiple digital media platforms. A square variation was performed for the use on platforms that mostly adopt this ratio such as Instagram. The body text was removed from this variation for lack of space and readability reasons, in addition, to incite curiosity in the minds of the viewers (figure 6.4.2.6). In this option, the body text can be added in the caption of the post. Other variations adopted by Facebook were made, such as the 9:16 (figure 6.4.2.7) and 16:9 (figure 6.4.2.8). Also, the skyscraper size (160\*600 pixels) was done to test its presence and visual appropriateness in this narrow scale (figure 6.4.2.9).

Figure 6.4.2.4

Black Iris Ad I



أغيثوا  
السوسنة  
السوداء!

يعد الأردن ثاني أفقر بلاد العالم بالمياه لكل فرد.  
ولأنكم منتمون للوطن، اقتصدوا في صرف المياه.

زوروا [solvillion.com](http://solvillion.com) للتعرف  
على أحدث طرق تدوير المياه.

**SOLVILLION**  
Infinite Engineering Solutions

**Figure 6.4.2.5***Black Iris Ad II*

أغثوا  
السوسنة  
السوداء!

يعد الأردن ثاني أفقر بلاد العالم بالمياه لكل فرد.  
ولأنكم متمون للوطن، اقتصدوا في صرف المياه.

زوروا [solvillion.com](http://solvillion.com) للتعرف على أحدث  
طرق تدوير المياه.

**SOLVILLION**  
Infinite Engineering Solutions



**Figure 6.4.2.6***Black Iris Square Ad*

Figure 6.4.2.7

Black Iris Ad 9:16 Ratio



أغيثوا  
السوسنة  
السوداء!

يعد الأردن ثاني أفقر بلاد العالم بالمياه  
لكل فرد. ولأنكم منتمون للوطن، اقتصدوا  
في صرف المياه.

زوروا [solvillion.com](http://solvillion.com) للتعرف  
على أحدث طرق تدوير المياه.

**SOLVILLION**  
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أغيثوا  
السوسنة  
السوداء!

يعد الأردن ثاني أفقر بلاد العالم بالمياه  
لكل فرد. ولأنكم منتمون للوطن، اقتصدوا  
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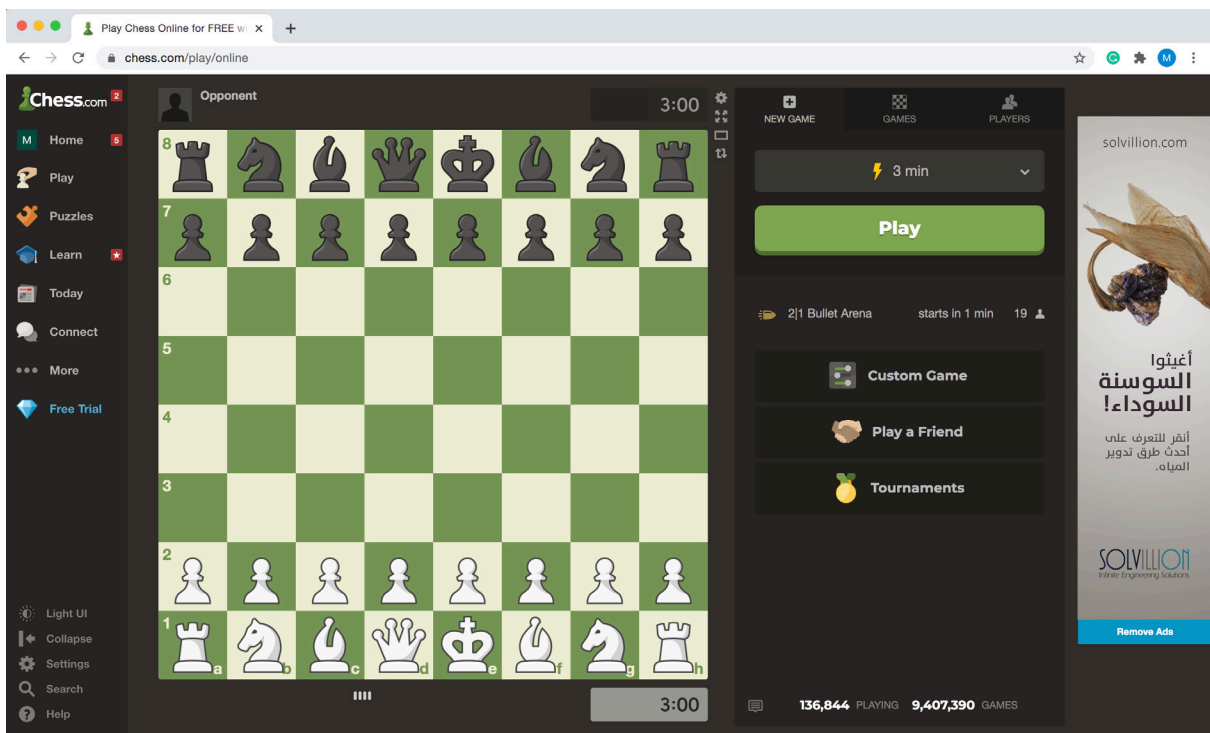
Figure 6.4.2.8

Black Iris Ad 16:9 Ratio



Figure 6.4.2.9

Black Iris Skyscraper Ad





The main challenge of creating this ad was the availability of a dry Black Iris flower as it blooms in February, and no stock images were available online. One of the participants from Solvillion's team managed to bring a few dried flowers (figure 6.4.2.10). The flowers were photographed in available daylight against a plain paper background, to create the desired sentimental effect (figure 6.4.2.11).

**Figure 6.4.2.10**

*Dry Black Iris Flower*



**Figure 6.4.2.11**

*Black Iris Flower Photography*



### ***Concept Two: “Bigger Than You Think” (figure 6.4.2.12)***

The message of the ad is to communicate the huge amount of wasted water resulting from leakage from untightened faucets. A faucet leaking a drop of water every second waste around 3000 gallons of water every year (“Fix a Leak Week,” n.d). The concept of the ad is to show how gigantic the amount of water is wasted from the accumulation of water drops from faucets through the semiotic association with a symbol that signifies a monumental size; a sauropod. The objective is to magnify a problem that might be disregarded by many people around the world due to the insignificance of a single drop but has a big accumulative effect over time. The main element of the ad was inspired by the real-life size animatronic Brachiosaurus present at the Forest Park in Amman (figure 6.4.2.13).

The metaphor strategy was employed through the use of fusion and mixing and matching between the dinosaur’s neck and a water faucet that share a similar design. The tip of the faucet is dripping a single drop that is accumulated lower in the design, creating an intersection with the slogan. The slogan is set in a large scale to express its content that states in a disruptive manner: “Bigger than you think”. The sub slogan is set in a smaller font and states: “3000 gallons is the average water waste from leaking faucets.” The sub slogan continues to remind the viewer of how gigantic the amount of wasted water is, which creates an alarming feeling of loss, thus, the unique selling point. The style of illustration is done in a 2D silhouette of the dinosaur against a plain white background, to communicate an impression of modernity to the company, in addition, the blunt fact stated in the ad. The colours used represent the visual identity of Solvillion. The call to action is present at the bottom of the ad, urging the viewers to visit Solvillion’s website to know more about ways of recycling greywater, which is the water wasted from any household or office other than the toilets.

The message is clearly readable in terms of typographic hierarchy, which clarifies the visual illustration by its part. The ad's language is written in traditional Arabic which eliminates any accent or dialectic issues. The ad will be published in electronic media, which allows the users more exposure time to think of the metaphorical association. And for the use on social media, a square adaptation of the original design was created to suit multiple platforms, such as Facebook and Instagram (figure 6.4.2.14).

**Figure 6.4.2.12**

*Bigger Than You Think Ad*





**Figure 6.4.2.13**

*Brachiosaurus in Forest Park, Amman*



Figure 6.4.2.14

*Bigger than You Think Square Ad*

أكبر مما تعتقد

3000 جالون سنويًا  
معدل هدر المياه من  
الصنوبر المسرب!

SOLVILLION  
Infinite Engineering Solutions

زوروا [solvillion.com](http://solvillion.com) للتعرف على أحدث طرق تدوير المياه الرمادية.

### ***Concept Three: “Save Water before It Gets 0%” (figure 6.4.2.15)***

The message of the ad stresses the fact that the usable water for humans is one per cent as groundwater, freshwater lakes, rivers, and other sources, while saltwater forms 97% and frozen water forms two per cent (“All the Water in the World,” n.d.). The concept of the ad illustrates the out-of-proportion percentage between usable and non-usable water through the employment of the Accumulation and Repetition strategy. As mentioned in chapter two, the main strength of this persuasion strategy is to stress an idea by repeating it and using the anomaly to deliver the message. This is shown by replicating the shape of a water drop 100 times while texturing 97 of them as salt, two of them as ice, and only one as water. The anomaly is employed to illustrate the scarcity of usable water by showing how little it is in comparison to the other types of water forms, which is an application of the Scarcity strategy. Another function of the repetition of the elements is to evoke curiosity in the minds of the viewers to know what these elements mean.

The typographic elements textually translate this concept by stating the above percentages, while ending the tag line with a statement that says: “Save water, before it gets zero per cent”. This Call To Action stresses the scarcity of water and alarms the viewers of the catastrophic results of wasting water, which is an application of the Inciting Fear strategy.

Although there are many elements in the ad, according to Gestalt theory’s laws of similarity and proximity, the human brain perceives such elements as one entity (King & Wertheimer, 2005). The tag line’s function is to clarify what is meant by the repetition of these elements, so as not to cause confusion and misunderstanding in the minds of the viewers. The ad also uses traditional Arabic for the seriousness of the message, eliminating any accent and dialectic issues. Also, the ad’s ratio is designed as 16:9, which is the preferable ratio for Facebook ads. Another ad was designed as a poster (figure 6.4.2.16) which can be used for



commercial purposes as it includes a sub slogan stating the benefits of saving water, and another Call To Action to direct the viewers to the company's website. It translates as: "Solvillion's safe and locally manufactured systems help you treat and recycle black and grey water at low costs, which contributes to saving the planet's water. For sustainable living, visit solvillion.com". The USP's in this copywriting communicates physical safety, economic value, and patriotism through supporting local products.

The elements of the ad were photographed and digitally manipulated, except for the freshwater drop which was digitally created. The challenge was to show the texture of the salt on a small scale, which led to the use of bigger salt crystals to clarify its texture more (figure 6.4.2.17). As for the ice-textured water drop, water was frozen in a drop-shaped plate, then extracted and photographed (figure 6.4.2.18).

### Figure 6.4.2.15

*Save Water Before it Gets 0% Ad*

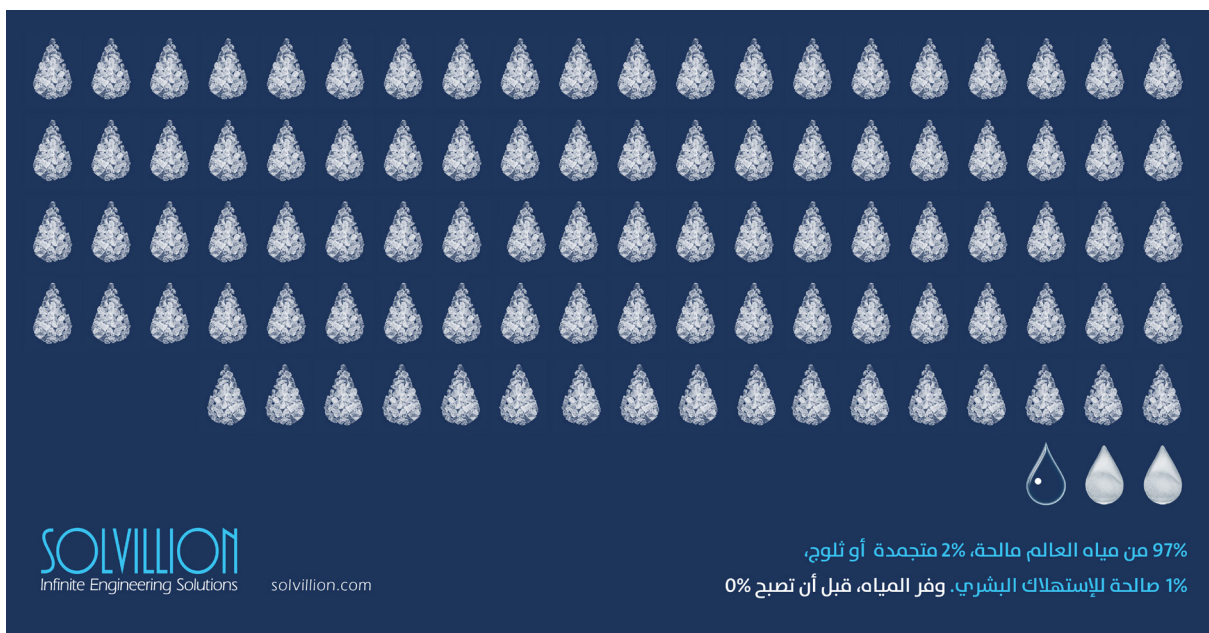


Figure 6.4.2.16

Save Water Before it Gets 0% Poster Ad

97% من مياه العالم مالحة، 2% متجمدة،  
و فقط أقل من 1% صالحة للإستهلاك البشري.

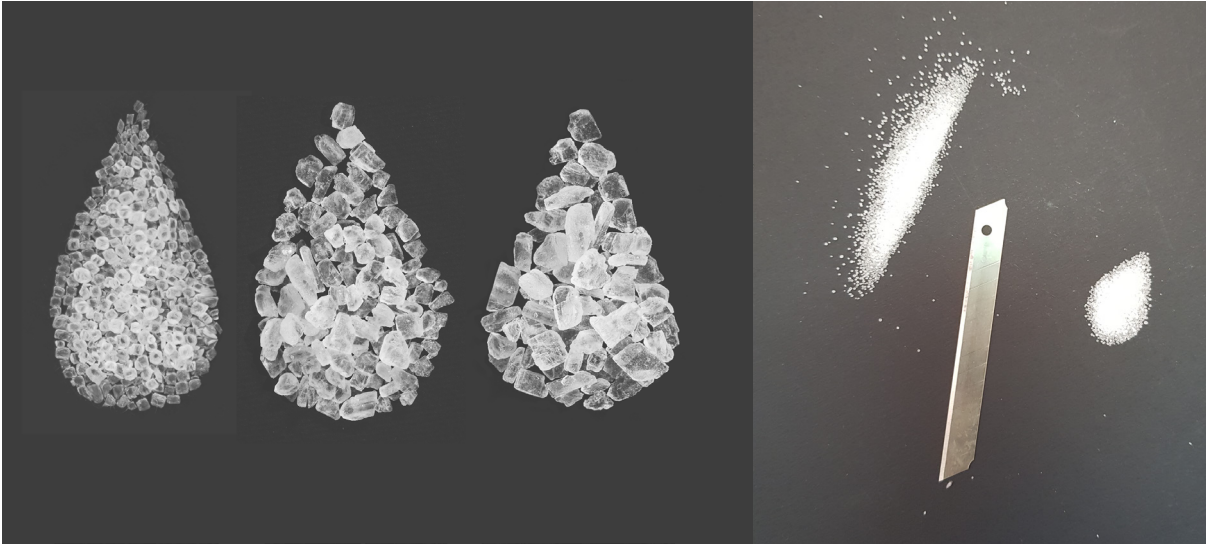
**وفر المياه، قبل أن تصبح 0%**

أنظمة Solvillion الآمنة والمصنع محليا تساعدك على  
معالجة وإعادة إستخدام المياه الرمادية والسوداء  
بأقل التكاليف، مما يساهم في توفير مياه الكوكب.  
لحياة أكثر استدامة، زوروا [solvillion.com](http://solvillion.com)

**SOLVILLION**  
Infinite Engineering Solutions

**Figure 6.4.2.17**

*Experiments for Creating the Salt Water Drop Texture*

**Figure 6.4.2.18**

*Photographing the Frozen Water Drop*



### ***Concept Four: “The Last Drop”<sup>1</sup>***

The message of the ad is similar to that of concept three, but with a different solution. As mentioned in chapter two, ad viewers are affected by the amount of emotional engagement the content of the ad provides. The message communicates the notion of alarming scarcity of water, represented by the slow dripping of a single water drop from a faucet. The drop then vanishes in a ghost-like manner, creating a smooth wavy visual effect that implies sadness and grief. The video is shot in black and white reinforce the dystopian emotion the ad tries to communicate. Also, the slow-motion effect is applied to create a sense of anxiety, anticipation, and curiosity in the viewer’s minds to keep them engaged.

The slogan appears in a classical typeface that suits the seriousness of the ad’s visual impression, stating: “Imagine it is the last one”, then the slogan from the previous ad regarding the percentage of the water forms on the planet appears, along with the proposed Call To Action of saving water before it vanishes. The ad made use of the Scarcity, Inciting Fear, and Fluency strategies to form a tragic and emotional scene.

The making of the ad made use of simple apparatus and was completely shot using a mobile phone that was directed upwards, facing the opening of a faucet. A piece of glass was placed above the phone so that the water would drop and slide on it. The water in the faucet was injected using a syringe (figure 6.4.2.19).

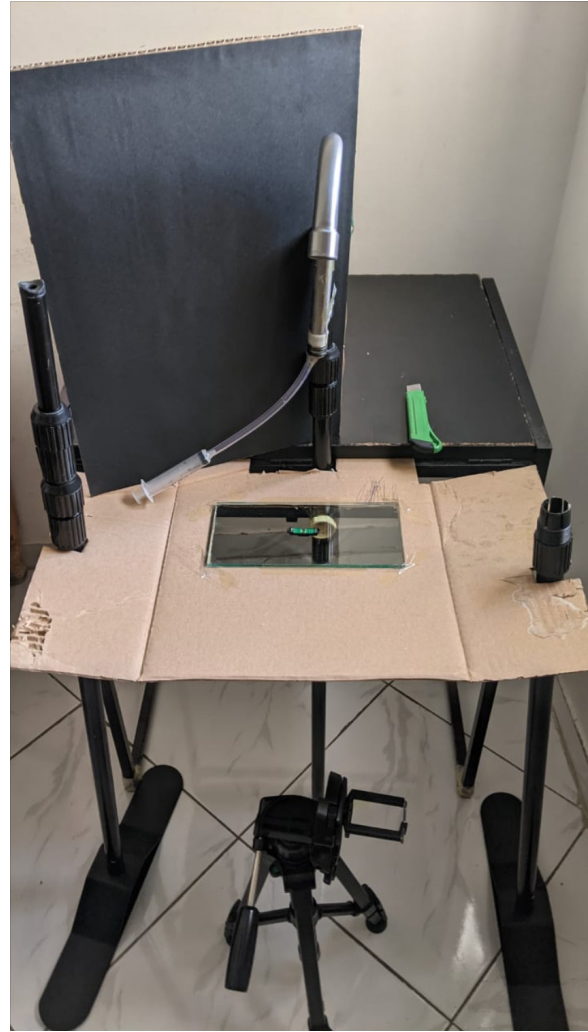
---

1) [https://youtu.be/W4BO8\\_Rn4ZE](https://youtu.be/W4BO8_Rn4ZE)



**Figure 6.4.2.19**

*Apparatus for the Making of the Last Drop Video*



### 6.4.3 Team (B): Fatabayyano

Fatabayyano is a word mentioned in the holy book of Muslims, the Qur'an, chapter 49 verse six. The whole translates into: "O believers, if an evildoer brings you any news, verify it so you do not harm people unknowingly, becoming regretful for what you have done.", so the word "Fatabayyano" translates into an order from God to people to verify the news. According to their website, Fatabayyano is a legally registered independent platform that aims to purify the Arabian media content from false news, rumours, and superstitions, in addition to creating awareness towards a more critical mindset in the Arabian societies. They have a specialized team of fact-checkers who detect and spot mainstream news and rumours and verify it, in addition to receiving messages and emails from the public requesting verification for certain news. After reviewing the news, they give a verdict whether if it is true, false, partially true or false, or a misleading title.

When reviewing the social media accounts for Fatabayyano, it is found that the sheer advertising communication for Fatabayyano is quite minimal. Although their Facebook page has nearly 871,000 followers, the presence of sheer advertising communication on their page is scarce. A few advertising pieces were found (figure 6.4.3.1 and figure 6.4.3.2), they contain either their slogan "Ask Fatabayyano" in hashtag format, or generic first-thought stock imagery. Another example was a photograph of a banner (figure 6.4.3.3) for an initiative that occurred in Jerusalem in cooperation with the Arab Group for the Protection of Nature that aims to plant a tree for every rumour that had been debunked. The poster consists of a slogan that says: "Fight a rumour and plant a tree." and a description of the initiative with the logos of the sponsors.





Figure 6.4.3.3

“Fight a Rumour and Plant a Tree”



Source: <https://web.facebook.com/Fatabayyano/photos/a.259898284199350/1077215635800940>

Available on 10th Aug 2021

As for the objectives of the required advertising, it was required to show the dangerous effects of fake and misleading news, in addition, to spread awareness about the importance of verifying news with referral to Fatabayyano as the source of verification. It was also required to warn people about the legal consequences they might face when sharing or spreading fake news, intentionally or unintentionally. The ads will also be published on electronic media excluding television.

### ***Concept One: “The Result of Sharing Rumours” (Figure 6.4.3.4)***

The message of the ad is to show the massive aftermath of a simple media share. The concept of the ad is to employ the Mixing and Matching, Exaggeration, and Fear strategies to re-illustrate the share icon as explosive power. The lines between the circles were illustrated with gunpowder texture to imply the sense of spreading the explosion through sharing. The symbolism of the visual elements was clarified with the slogan that states: “The aftermath of sharing malicious rumours.”, giving more visual weight to the words “sharing” and “rumours”. The slogan reinforces the concept of sharing malicious content through digital media –symbolized by the share icon– with extremely negative results. The sub slogan states the CTA which is: “Verify before you share”. The body copy also includes the USP by stating: “Sharing rumours and fake news destroys the structure of societies, and may expose you to legal accountability”. This statement meets the brief by warning the viewers of the legal consequences of sharing fake news. It is important to note that the language used throughout all the projects is gender-neutral in order to target audiences from all genders because the Arabic language is very specific in referring to gender when using verbs. The language is also written in traditional Arabic, because it also targets people from all around the Arab world, making it easier for all Arabian audiences to comprehend.

The visual impression of the ad needed to be somehow chaotic to simulate the feeling of an explosion, because the concept of the ad depended on exaggerating the effect of what some people may perceive as a normal social media activity without caring much about the consequences. The disruptive nature of the concept required such visually explosive elements and choice of heavy and contemporary typeface. The ad will be placed online, creating more exposure time to perceive all this information. Ratio adaptation as a square for social media and web ads usage were also made to suit multiple types of digital platforms (figure 6.4.3.5).



Figure 6.4.3.4

"The Result of Sharing Rumours" Ad

**نتيجة  
مشاركة  
إشاعة  
معرضة!**

**تحققوا قبل  
أن تنشروا!**

مشاركة الإشاعات و الأخبار الكاذبة تهدم بنية المجتمع، وقد تعرضك للمساءلة القانونية.

تحقق من صحة الأخبار على: [fatabyyano.net](http://fatabyyano.net)

**فتبينوا**



Figure 6.4.3.5

"The Result of Sharing Rumours" Square Ad



### ***Concept Two: “Verify the Good from the Bad” (Figure 6.4.3.6)***

The message of the ad is to show how verification of information can help save the society from the dangers of false news. The concept of the ad was stemmed from an element used in the local traditional culture; the traditional sieve. This device is traditionally used to separate and filter the grains from stones and other inedible materials, so, what stays on the top side of the sieve’s mesh is the bad and unwanted things. This symbolism is used by showing a sieve that filtered paper scraps that has false news and rumours written on them. The significance of the scene is to show that the false news and rumours were verified, disregarded, and kept away. The sieve comes in multiple shapes, the square shape was chosen for its symbolic association with honesty and rationalism (Fussell, n.d.).

The paper scraps were crumpled and cut in a non-uniform manner to indicate the falsehood and negative impression of what is written on them. The statements on the scraps are all rumours that were spread during the Covid-19 pandemic, and they are; 1. “The pandemic fades in summer”, 2. “The vaccine contains pork fat”, 3. “Good diet prevents infection”, 4. “The CoronaVirus is like Flu”, 5. “Children are immune against Corona”. The typeface used is handwritten to indicate the unofficial and arbitrary nature of such statements. The background colour is set in green to indicate safety under the sieve, and its representation with the visual identity of Fatabayyano.

Since Fatabayyano is a word that affiliated with the Qur’an, the slogan is also a verse from the Qur’an that implies distinguishing the bad from the good, which is the verse 179 from chapter 49. This verse stresses the concept of verifying and separating what is good from what is bad. The sub slogan states the “USP by saying: “Verifying information from credible sources protects the society”. The CTA at the bottom urges people to visit the Fatabayyano website. Hence the seriousness of the matter, the language is written in traditional Arabic. Ratio adaptation was also made as a square to suit multiple digital platforms (figure 6.4.3.7).



The elements of the design are completely original where no stock materials were used (figure 6.4.3.8). The sieve was photographed in daylight, and the scraps were cut, photographed, then digitally manipulated and put on top of the sieve.

Figure 6.4.3.6

“Verify the Good from the Bad” Ad

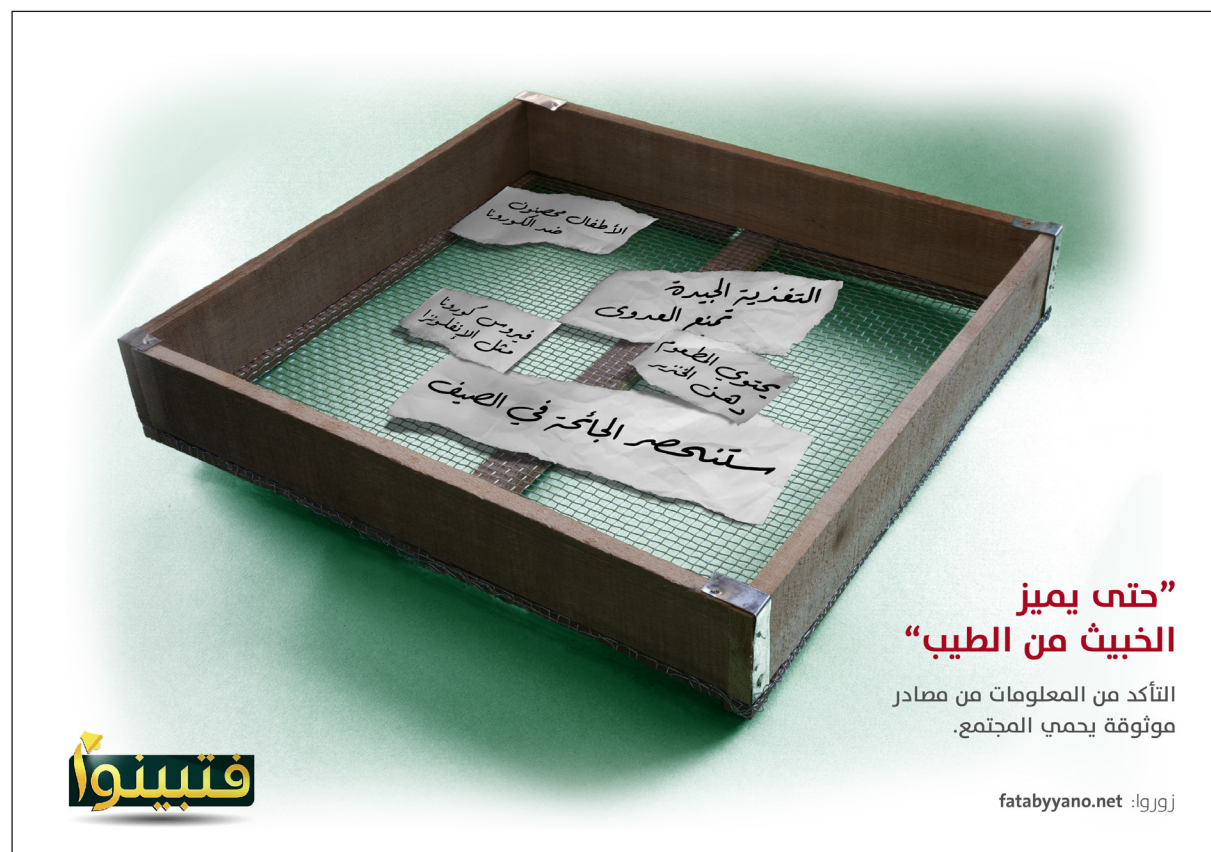


Figure 6.4.3.7

“Verify the Good from the Bad” square ad

**”حتى يميز  
الخبث من الطيب“**

التأكد من المعلومات من مصادر موثوقة يحمي المجتمع.

زوروا: [fatabyyano.net](http://fatabyyano.net)

**فتبينوا**



**Figure 6.4.3.8**

*“Verify the Good from the Bad” Ad Elements Creation*



### ***Concept Three: “False Intelligence” (Figure 6.4.3.9)***

The message of this ad is to show the disastrous consequences of false information and acting upon it. Since the target audience is the Arabian audience, the concept used to illustrate this idea is a matter that is relevant to all Arabs, which is the American-led coalition invasion of Iraq in 2003. In an interview with CNN, the former prime minister of the UK Tony Blair said regarding the decision to go to war: “I apologize for the fact that the intelligence we received was wrong”<sup>1</sup>. This sentence was used as the base concept of the ad that shows a portrait of Tony Blair with an uncertain smile on his face, symbolizing the horrific mistake he made and simply apologizing for it. As the Fear strategy was used, the portrait is colourized in red to symbolize evil, and a photomontage of multiple images from the Iraq war of explosions and destruction was incorporated into his image, to symbolize the extreme damage and mass murder that occurred as a result of false information. The slogan is an excerpt from the statement he made in the interview which is: “The intelligence we received was wrong”. The slogan was texturized in the same manner as the image, with visual stress on the word “false”. The sub slogan says: “Misleading news costs lives”, which implies the USP of safety. The CTA at the bottom urges the viewers to verify their sources of information through the website of Fatabayyano.

---

1) <https://www.youtube.com/watch?v=PHFxjx2Rk88> Available on 10th August 2021



Figure 6.4.3.9

"False Intelligence" Ad



.. المعلومات الإستخباراتية التي  
تلقيناها كانت **خاطئة** "

**فتبينوا**

الأخبار المضللة تكلف الحياة.  
تحقق من صحة الأخبار على: [fatabyyano.net](http://fatabyyano.net)

### ***Concept Three: “Cactus Speech Bubble” (Figure 6.4.3.10)***

The message of the ad is to express the negative impression liars give about themselves, and how they harm others, even unintentionally. It also urges the viewers not to share or spread everything they hear. The concept of the ad needed to express a way of communication that is illustrated in a harmful manner. Known for its harmful thorns and rounded shapes, the concept of the ad was stemmed from the cactus plant that is present in the Jordanian environment. It was manipulated to form a speech bubble that symbolizes communication. The Mixing and Matching strategy were used to illustrate the concept of harmful communication through the use of a cactus that takes the shape of a speech bubble. The concept is emphasized by the dark and rustic background to symbolize the negativity of the action. Altercating strategy is also used in the slogan, which is part of a *Hadeeth* –sayings of the Mohammad, the prophet of Islam– that says: “It is enough falsehood for a person to tell everything he hears”. This *Hadeeth* proposes the USP by casting the audience into avoiding this kind of behaviour, which is sharing everything one hears without validation or else they would be perceived as liars. The sub slogan states the CTA: “Verify before you post”, and the body text also expresses the USP by stating: “posting false information unintentionally will not absolve you from legal accountability”. Another CTA is put on the bottom, urging the viewers from verifying information at Fatabayyano’s website.

Multiple social media ratios were executed as 16:9, 9:16, 1:1, in addition to web ads orientations such billboards and skyscrapers to suit possible digital platforms (figure 6.4.3.11).

The process of creating this ad required a cactus leaf suitable for the concept, which needed to have clear, sharp and defined thorns. It also needed not to be bent to resemble more the speech bubble. For these requirements to be fulfilled, a mature cactus leaf was cut and left in the sun so that the smaller leaves would grow, this helped get sharper thorns with increased numbers and closer



proximity. Two leaves grew, then they were cut and photographed, then digitally manipulated to suit the intended shape of a speech bubble (figure 6.4.3.12).

**Figure 6.4.3.10**

*“Cactus Speech Bubble” Ad*



“كفى بالمرء كذبا أن يحدث بكل ما سمع”  
حديث شريف

**تحققوا قبل أن تنشروا!**  
نشركم لأخبار ملفقة أو كاذبة بغير قصد  
لا يعفيكم من المساءلة القانونية

فتبينوا

تحققوا من صحة الأخبار على: [fatabyano.net](http://fatabyano.net)

Figure 6.4.3.11

## "Cactus Speech Bubble" Ad Variations

كفى بالمرء كذبا أن يحدث بكل ما سمع  
حديث شريف

نشركم لأخبار ملفقة أو كاذبة بغير قصد لا يعفيكم من المساءلة القانونية  
تحققوا من صحة الأخبار على: fatabyyano.net

كفى بالمرء كذبا أن يحدث بكل ما سمع  
حديث شريف

نشركم لأخبار ملفقة أو كاذبة بغير قصد لا يعفيكم من المساءلة القانونية  
تحققوا من صحة الأخبار على: fatabyyano.net

كفى بالمرء كذبا أن يحدث بكل ما سمع  
حديث شريف

نشركم لأخبار ملفقة أو كاذبة بغير قصد لا يعفيكم من المساءلة القانونية  
تحققوا من صحة الأخبار على: fatabyyano.net

كفى بالمرء كذبا أن يحدث بكل ما سمع  
حديث شريف

نشركم لأخبار ملفقة أو كاذبة بغير قصد لا يعفيكم من المساءلة القانونية  
تحققوا من صحة الأخبار على: fatabyyano.net

نشركم لأخبار ملفقة أو كاذبة بغير قصد لا يعفيكم من المساءلة القانونية

كفى بالمرء كذبا أن يحدث بكل ما سمع  
حديث شريف

تحققوا من صحة الأخبار على: fatabyyano.net

**Figure 6.4.3.12***Cactus Leaves Extraction*



#### **6.4.4 Team (C): Genetics & Bioinformatics Association**

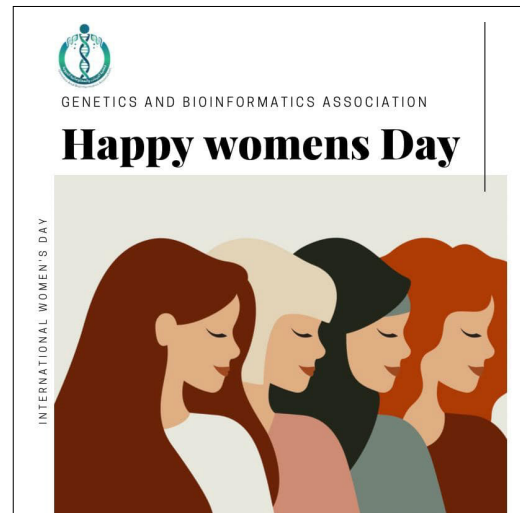
The Genetics and Bioinformatics association is an association specialized in biotechnology with its various sections to empower young people with their specialization and create pioneering opportunities for them in science. It also aims to raise the amount of operational contribution in sustainable development in Jordan, through the various sections of biotechnological practices. This association also provides guidance and advice to the students studying genetics and biotechnology, in addition to providing courses and seminars for them to enrich their knowledge. And for this reason, an international conference was organized with the participation of scholars and practitioners of these fields to create an opportunity for researchers and students to gain and exchange knowledge. The conference is organized in cooperation of an Egyptian association called Biotech.

The objective of the project is to create an invitation poster that has a visual impression of futurism, innovation, dynamism, activity and combines technology and genetics in a symbolic way, not the generic DNA structure that is commonly used to express any genetics-related subject. The representative of the association stressed on showing a symbol for informatics in addition to genetics. The target audience for the conference are primarily third and fourth year university students, in addition to any interested individuals or professionals in these fields.

The issue with their previous communication design is the lack of consistency and originality when it comes to their social media advertising posts and announcement. These posts relied heavily on generic stock imagery and vector illustration that varies in style, theme, and identity (figure 6.4.4.1). Their regular posts that do not have an advertising nature relies on typographic elements and a transparent background image that illustrates the content of the body copy (figure 6.4.4.2).

Figure 6.4.4.1

Genetics and Bioinformatics Association Previous Social Media Posts



Source: Upper left image: <https://bit.ly/3jKqIvk>

Upper right image: <https://bit.ly/3iyGSIN>

Bottom left image: <https://bit.ly/37DAc5T>

Bottom right image: <https://bit.ly/3iAMhiB>

Available on 10th Aug 2021

Figure 6.4.4.2

Genetics and Bioinformatics Association Previous Social Media Informative Post



**عسر شحيمات الدم**

● هو كمية غير طبيعية من الدهون مثل (الكوليسترول أو الدهون) في الدم.

● إن معظم حالات خلل شحيمات الدم هي فرط شحيمات الدم؛ أي ارتفاع نسبة الدهون في الدم.

f Association.GB    @ GB.Association    in GB-Association

Source: <https://web.facebook.com/association.gb/photos/a.590129914820953/1126412234526049>

Available on 10th Aug 2021



### ***Concept One (figure 6.4.4.3):***

The message of the ad is to announce the conference in an eye-catching design that would attract the target audience in a relevant symbolic visual. The concept of the ad is derived from an element that the representative of the association mentioned multiple times in the briefing session as an element known to those who are engaged with the genetics field, which is the Eppendorf tube. So, the concept depended on illustrating the tube that represents genetics, and revolving around it are fibre optics that are used to transmit information, to indicate informatics as requested by the association. The colours of the poster are derived from their visual identity that has green and blue<sup>1</sup>, with the addition of purple to create an analogous and saturated colour scheme that highly contrasts with the black background, with the indication to Biotech, as it heavily uses purple in its logo and visual identity. The fibre optics are illustrated in a way that resembles the DNA structure, to create a sense of familiarity with the subject. The USP is stated in the CTA that says: “Register for the future!”, which implies a promise of getting exposed to futuristic scientific breakthroughs.

The ad will be published online, which creates more exposure time for the viewers to examine and read the information on the ad. The composition of the elements responds to the dynamic festive sense requested by the association. Finally, the design, modelling, colourization, texturing, lighting of the elements was implemented using a 3D software (figure 6.4.4.4).

---

1) <https://www.behance.net/gallery/119505859/GABA-Visual-Identity> Available on 10th August 2021

Figure 6.4.4.3

*Genetics and Bioinformatics Conference Ad, Concept One*


 Genetics &  
Bioinformatics  
Association

In cooperation with:


**BIOTECH**  
SCIENTIFIC BRAND

**INTERNATIONAL  
CONFERENCE OF  
BIOTECHNOLOGY**

**02-04  
SEPT. 2021**

01:00 PM - 07:30 PM

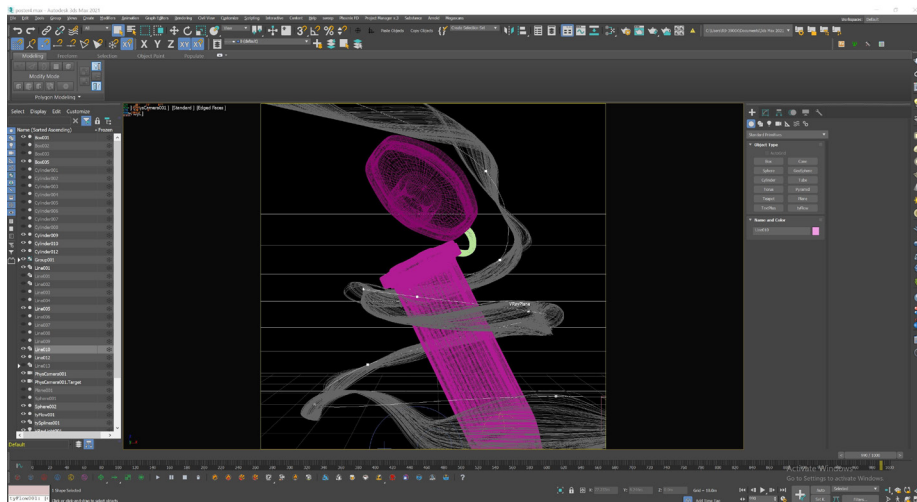
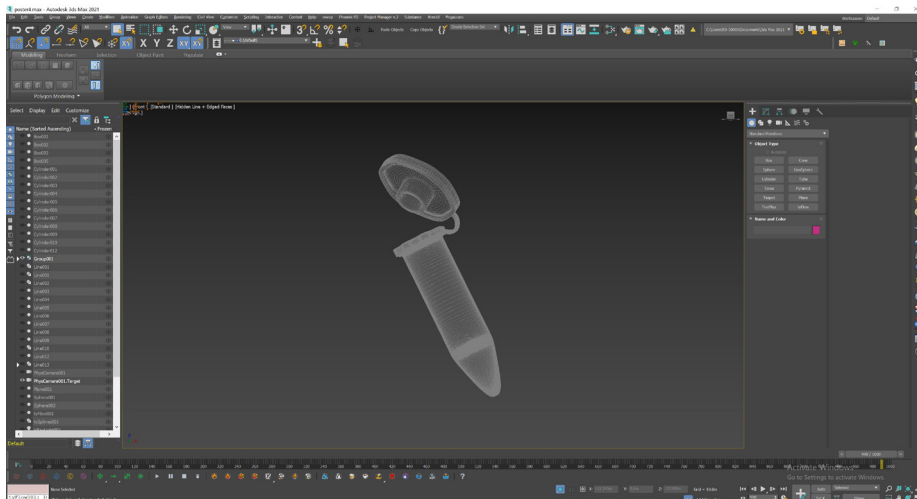
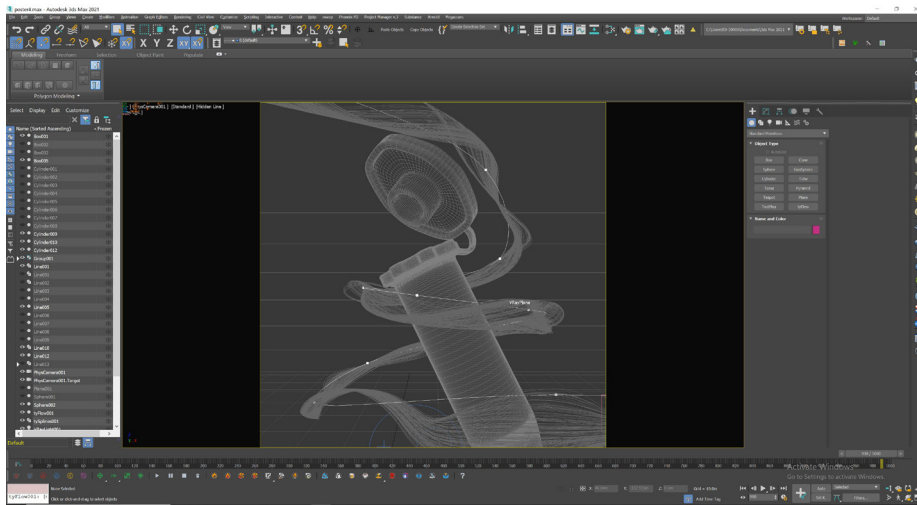
Medical Biotechnology  
 Environmental & Industrial Biotechnology  
 Pharmaceutical Biotechnology & Bioinformatics

**REGISTER FOR THE FUTURE!**  
 @ASSOCIATION.GB

Follow us [@association.gb](https://www.instagram.com/association.gb)

Figure 6.4.4.4

## Modelling of the Eppendorf tube



### ***Concept Two (figure 6.4.4.5):***

The message of the ad is to symbolically show the interaction between genetics and technology as the theme of the conference suggests. The concept of the ad was derived from the fiction novel– that was adapted into the movie– “Jurassic Park”, where the DNA of dinosaurs was extracted from mosquitos that were preserved in amber for millions of years. The novel " popularized the idea that amber could preserve soft tissue and even DNA–molecules over millions of years." (Bressan, 2020). Although, until this moment, no DNA was extracted from mosquitos through millions of years of preservation, the idea of "what is possible" rather than "what is impossible" clearly expresses the message and objective of the conference, in addition, that technology is the way to process this biological breakthrough.

The main element of the ad symbolizes this concept by presenting an amber with a mosquito preserved in it. The orientation of the amber is heading upwards to indicate innovation and advancement. The amber is fused into a texture of particles that represent the extraction of the four types of bases in the DNA molecule, which are represented by the letters ACGT (Goldman, 2004). This metaphorical mixing and matching express the interrelation between technology and biology. The USP and CTA are the same as Concept One.

For the making of this ad, a piece of amber was collected from a greengage tree to ensure maximum originality. It was processed and sculpted for photography, then digitally manipulated to suit the desired composition (figure 6.4.4.6).



Figure 6.4.4.5

*Genetics and Bioinformatics Association Conference ad, Concept Two*


 Genetics & Bioinformatics Association



INTERNATIONAL  
 CONFERENCE OF  
**BIOTECHNOLOGY**

**2/3/4 SEP. 2021**  
 01:00-07:30PM

**REGISTER FOR THE FUTURE!**  
 @ASSOCIATION.GB

**First Day** | Medical Biotechnology  
**Second Day** | Environmental & Industrial Biotechnology  
**Third Day** | Pharmaceutical Biotechnology & Bioinformatics

Follow us [@association.gb](#) [@biotech\\_brand](#)

In cooperation with:  

**BIOTECH**  
 SCIENTIFIC BRAND

**Figure 6.4.4.6***Processing the Amber*

### 6.4.5 Experimental Redesign of Existing Ads

As all the projects that were undertaken used digital media to publish their communication design, a need for experimenting on OOH media arose. As mentioned in chapter two, different channels offer different affordances, exposure times, advantages and disadvantages. For these reasons, materials from Jordanian advertising communication were spotted for obstacles, then redesigned by the participants and adapted for OOH in different ratios.

#### *Experiment One: Aljazeera Eyes Centre*

Aljazeera Eyes Centre is an Amman based clinic that offers Ophthalmological services, and advertise them online. After reviewing their Facebook page, several obstacles were spotted such as information overload (figure 6.4.5.1), cultural



misrepresentations (figure 6.4.5.2), visual style inconsistency (figure 6.4.5.3), and plagiarized material (figure 6.4.5.4).

Figure 6.4.5.1 shows an ad advertising the Lasik operation by the promise of regaining superior vision in a ten-minute operation. The ad is crammed with symbols, such as the incorporation of visual symbols in the slogan as it states: “regain your –double–six dominos piece– X minutes”. The double–six dominos piece translates into a cultural expression to signify sharp vision, which is “six on six”. The “X” in the slogan is supposed to represent the short time the operation takes, although it signifies multiplication. The main visual symbol is an eye split into two halves, with the right half showing a clock pointing to quarter past one with no indication to the ten minutes timeframe. The language of the ad is male oriented, which limits the target group.

#### Figure 6.4.5.1

*Facebook post by Aljazeera Eye Centre advertising Lasik operation*



Source: <https://web.facebook.com/Aljazeeraeyes/photos/a.586644081736598/1068402590227409/>  
Available on 10th Aug 2021

Figure 6.4.5.2

Facebook Posts by Aljazeera Eye Centre using ethnicities Ethnic Misrepresentation



Source: Left image: <https://bit.ly/2VKeVVk>

Right image: <https://bit.ly/3AsDzJu>

Available on 10th Aug 2021

Figure 6.4.5.3

Facebook Posts by Aljazeera Eye Centre using Multiple Visual Styles



Source: Left image: <https://bit.ly/3iB3IzO>

Right image: <https://bit.ly/3CDFqwP>

Available on 10th Aug 2021

### Figure 6.4.5.4

Facebook post by Aljazeera Eye Centre showing plagiarized material



Source: Left image: <https://bit.ly/3CALK8A>

Right image: <https://bit.ly/2X6egOU>

Available on 10th Aug 2021

The proposed solution for a Lasik operation ad is to remind the viewers of the burden of wearing glasses, and to exaggerate its weight on the nasal bone to signify this burden. Figure 6.4.5.5 shows the proposed design that shows a simple image of glasses hitting the rock bottom and breaking it, which is an exaggerated metaphorical representation of heaviness. The image of the glasses has a negative visual impression with the rubble and dust covering it, in addition to showing the broken glass. The slogan starts with asking a question in order to connect personally with the viewers. It states: “Heavy burden?”, and the sub slogan states: “Ten minutes only relieve you for your entire life”. The slogan states the USP of comfort and relief from the burden of wearing glasses using the anchoring strategy by comparing the ten minutes one would spend on an operation versus a lifetime of burden. The CTA is also added, it states: “Ask about the Lazik operation”, and the contact details accompanied the CTA. The language used in the ad is gender neutral, and can be used for males and females.

Figure 6.4.5.5

*Proposed Redesign for Aljazeera Eye Centre Advertising a Lasik Operation*

**حملك ثقيل؟**

**10 دقائق فقط**

**بتريحك طول عمرك!**

اسأل عن عملية الليزك  
079 972 0008  
@Aljazeeraeyes

مركز الجزيرة  
للعيون

To test the adaptability of the proposed design, multiple OOH media adaptations were applied to the design. The adaptation took into consideration the exposure time, viewing distance, and different vertical and horizontal ratios of the given space. The slogan contains eight words, which is the amount of words a human brain can perceive in a single glance as mentioned in chapter two. Figure 6.4.5.6 shows an OOH adaptation of the ad on a 2m<sup>2</sup> mupi. Figure 6.4.5.7 shows a vertical wall unit. Figure 6.4.5.8 shows a 4\*14 horizontal unipole.



**Figure 6.4.5.6**

*Ad Adapted on a Mupi for Aljazeera Eye Centre*



**Figure 6.4.5.7**

*Ad Adapted on a Wall Unit for Aljazeera Eye Centre*



**Figure 6.4.5.8**

*Ad Adapted on a Uni-Pole for Aljazeera Eye Centre*





## ***Experiment Two: Renault Stepway***

In July 2020, Renault–Jordan advertised an offer on the Stepway car which includes getting 1500 Jordanian Dinars (approximately 2120 USD) worth of furniture with every purchase of the car. The ad was placed on 2m2 Mupis. The main issue with the ad is the information overload in terms of visual clutter and metaphorical representation. The ad shows two main visual elements, which is the Stepway car and a sofa. The message of the ad, as the slogan suggests, is that the car “flips your life”, which implies a life–changing benefit from buying the car, although the worth of furniture is not considered a life–transforming financial benefit. This message is translated in the ad by literally flipping the car upside down and placing it on the top edge of the ad with narrow margins while placing the sofa on the bottom edge. The same ad was spotted but with a different variation; this variation swapped the places of the car and the sofa without any justification, as the same typographic elements were used (figure 6.4.5.9). The car’s image is placed against a dark background, while the image of the sofa has a fading background. All of these elements and attributes create an ad that is not fluently processed. The sub slogan explains the slogan by stating the financial benefits of buying the car.

The proposed solution (figure 6.4.5.10) required a simpler expression of the message that has a semiotic association with both elements; the car and the furniture. The concept used the Replacement metaphorical strategy, where the car and the furniture were replaced by symbols that represents them; the car key and the keychain that has a shape of a sofa. This association implies that the car and the furniture come together since they are literally attached. The visual elements used in this proposed design requires less brain processing than the original ad. The slogan is stemmed from the popular expression “on you and on me” to express the splitting of value. It states: “Your Stepway is on you, and the furniture is on us.” The use of the term “your” creates a more personal communication in the viewer’s mind. The same sub slogan was used in the proposed ad.

Figure 6.4.5.9

Renault Ads with Two Variations





Figure 6.4.5.10

Renault Ad Proposed Redesign



## 6.5 Tests and Validation

In order to validate and test the reception of the produced ads for the programme, multiple questionnaires were created, distributed to local audiences and experts, then analyzed. The questionnaires mainly focused on seven important aspects of advertising communication which are the message, creativity, engagement, concept, communication, effectiveness, and the local cultural expression. The evaluation depended on the reactions and feedback from the public audience, experts from the field of communication design, academics of visual communication, the organizations' representatives, and the specific target audience of the Genetics and Bioinformatics Association. Another questionnaire was distributed to the participants of the programme to evaluate their experience and the knowledge they gained from their participation.

Another source of validation is the social impact the programme has created, where private, governmental, and global organizations recognized the programme and decided to adopt it or give it accreditation through the granting of certificates.

### 6.5.1 Evaluation from the Public Audience

A questionnaire that contained a description of the programme was created and included the ads that were made for Solvillion and Fatabayyano. The reason the ad for the Genetics and Bioinformatics Association was excluded from this evaluation is that the audience for their conference is specific, that is why a separate questionnaire was made for more precise results.

The questionnaire for the public audience consisted of eight multiple-choice questions, and each question showed the image of the ad and stated: "How do you evaluate this ad in terms of:", these terms were in the following order; the message, creativity, engagement, concept, communication, effectiveness, and the local

cultural expression. The participants in this questionnaire were asked to choose one rating from a scale of five options which are (A) Very good; (B) Good; (C) Neutral; (D) Bad; (E) Very bad. At the end of the questionnaire, a section was added to allow the participants to express any comment or point of view.

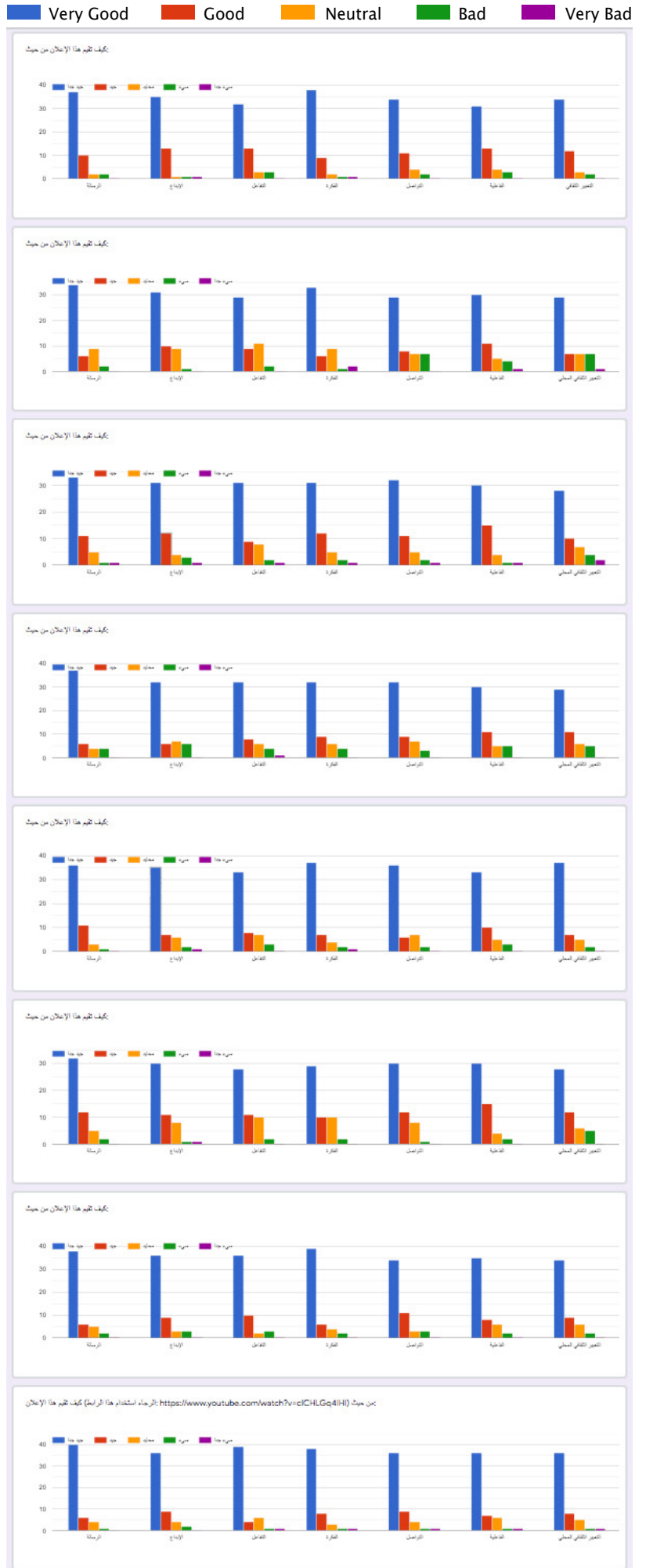
50 responses were collected, and the results indicate public likening towards the ads as all the ads received “Very good” as the highest choice on all aspects, with variations on the other aspects. Figure 6.5.1.1 shows the results for every ad.

**Figure 6.5.1.1**

*Public Evaluation Results*

Note: The arrangement of the ads is as the following from top to bottom:

1. Black Iris
2. Save Water Before It's Less Than 0%
3. Bigger Than You Think
4. The Result of Sharing Rumours
5. Verify the Good from the Bad
6. False Intelligence
7. Cactus Speech Bubble
8. The Last Drop





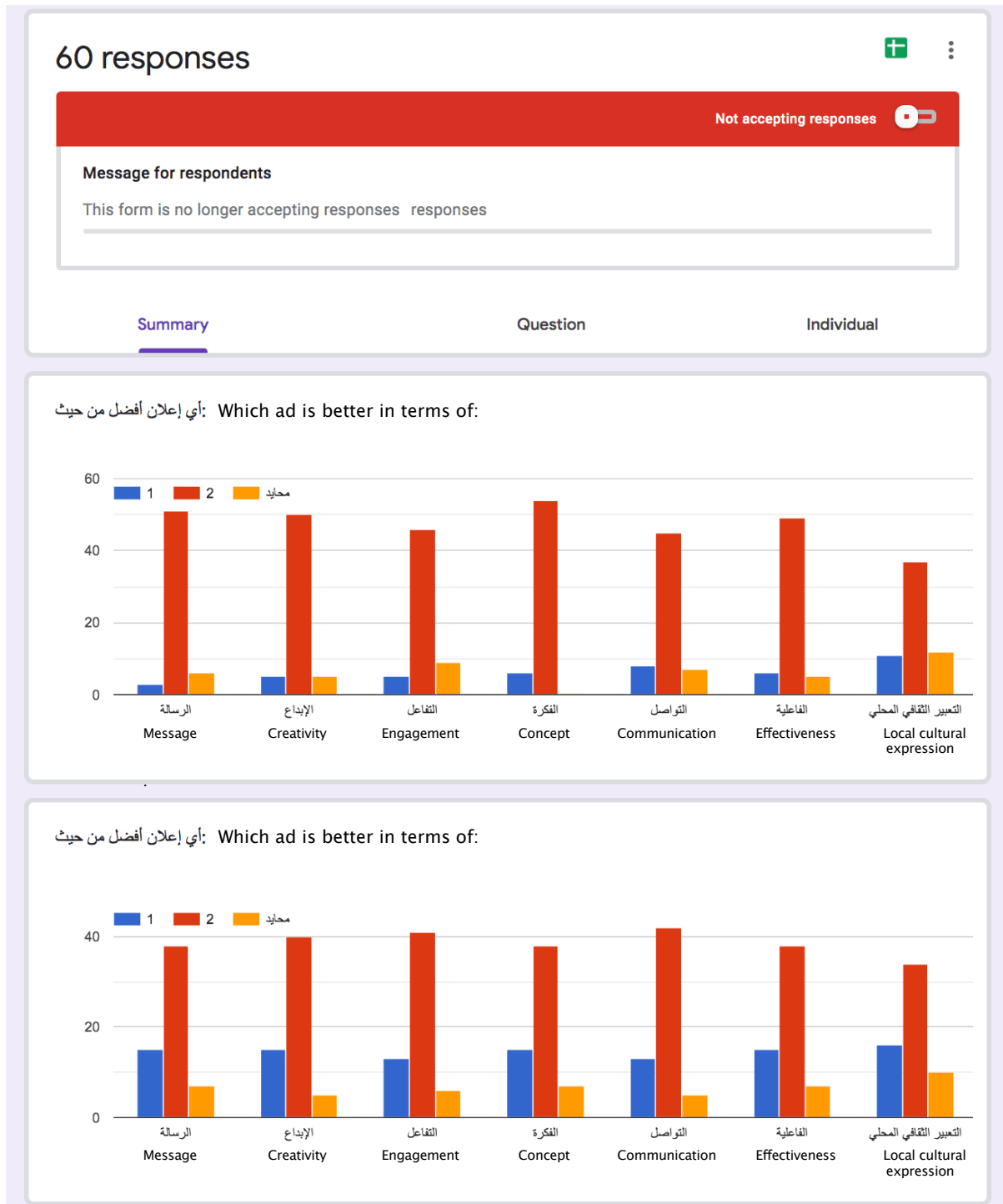
### 6.5.2 Evaluation for the Recreated Ads

The objective of the second questionnaire is to evaluate the responses of the public audience towards the recreated ads in a comparative manner. Where the original ads of Renault–Jordan and Aljazeera Eye Centre were put side by side next to their recreated ads. The questions for both cases were: “Which ad is better in terms of:”, and as the previous questionnaire, the terms were put in the same order as; the message, creativity, engagement, concept, communication, effectiveness, and the local cultural expression. The participants in this questionnaire were asked to choose either number one, number two, or neutral to indicate if they think the original ad is better or the recreated, or if they do not feel either is better than the other. The original ads were given number one, while the recreated ads were given number two. At the end of the questionnaire, a section was added to allow the participants to express any comment or point of view.

60 responses were collected, and the results indicate a public preference towards the recreated ads, winning the majority of votes on all aspects for both cases. Renault–Jordan recreated ad received 332 votes of a possible 420 (the number of participants multiplied by the number of aspects) on all aspects, while the original ad received only 44, and another 44 votes were chosen as neutral. As for Aljazeera Eye Clinic, the recreated ad received 271 votes of a possible 420, while the original ad received 102 votes, leaving 47 votes as neutral. Figure 6.5.2.1 shows the results of the questionnaire.

Figure 6.5.2.1

## Evaluation for Recreated Ads



*Note:* The results on top are for Renault-Jordan, while the results at the bottom are for Aljazeera Eye Clinic. Also, the translation of the questions in English were added to the original screenshot for explanation purposes.

### 6.5.3 Genetics and Bioinformatics Association Ad Evaluation

Since the ad for the Genetics and Bioinformatics Association is different in its purpose and the specificity of the audience than the previous commercial and awareness campaigns executed during the programme, a separate questionnaire was created and sent specifically to participants that represent the target audience, in addition to the public audience who might be exposed to the ad. The primary target audience is university students of genetics, biology, and related fields who are in their third year and higher, in addition to the practitioners and researchers of these fields and interested individuals.

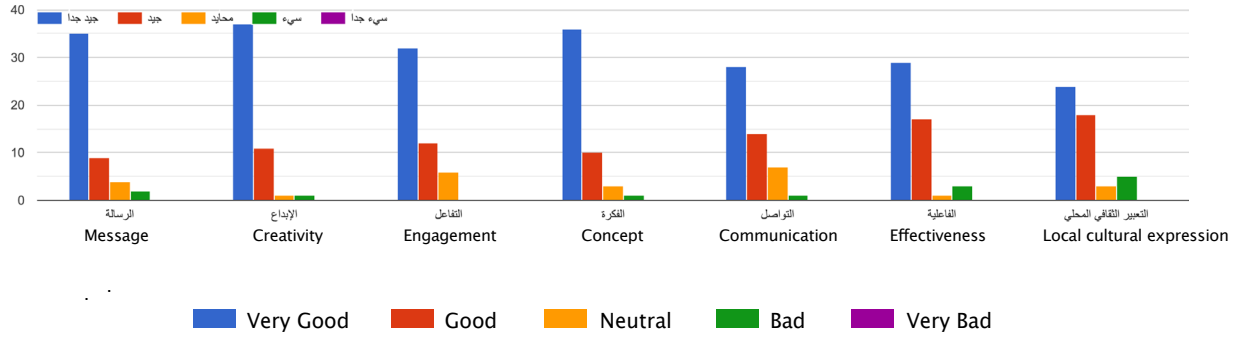
The questionnaire contained the same question as in section 6.5.1, which is: “How do you rate this ad in terms of:”, and the same aspects were introduced which are message, creativity, engagement, concept, communication, effectiveness, and local cultural expression. The audience was also asked to rate them in terms of “very good”, “good”, “neutral”, “bad”, and “very bad”. 50 responses were collected, and they showed a positive view towards the ad, indicated by the exceeding number of votes for “very good” in every aspect of the questionnaire with significant margins. There is a notable increase in the “very good” votes for “Message”, “Creativity”, and “Concept” aspects where 35, 37, and 36 votes were scored consecutively. It is also notable that “good” was chosen as the second-highest choice in all aspects. Figure 6.5.3.1 shows the results of the question.

Another important note is the rise in the number of “bad” votes for the local cultural expression aspect, where four votes were scored. As demanded by the association’s representative, the language of communication in the ad is English, and as it is an international conference, the symbols used in the ad were of global significance, not local. This is evident as one of the comments in the “suggestions and comments” section expressed that the elements of the ad will be understood by the specialized audience and suggested increasing the size of the ACGT characters to emphasize their significance to the audience.

Figure 6.5.3.1

## Feedback for the Genetics and Bioinformatics Association Ad

كيف تقيم هذا الإعلان من حيث: How do you evaluate this ad in terms of:



### 6.5.4 Evaluation of the Programme by Academics

In order to get more insightful feedback from an academic perspective, five university lecturers were invited to participate in a questionnaire. These lecturers are (A) Mahmoud Mourad<sup>1</sup>, an associate professor with 17 years of academic experience; (B) Nuha Albasiouni<sup>2</sup>, an associate professor with 12 years of academic experience; (C) Mohammad Khairi<sup>3</sup>, an associate professor with 11 years of academic experience and Head of the Graphic Design Department at Petra University; (D) Sanaa Alasaad<sup>4</sup>, Masters degree with 19 years of academic experience; (E) Omran Hassan<sup>5</sup>, an associate professor with 23 years of academic experience, and Vice Dean for academic affairs at Al-Ahliyyah Amman University.

These lecturers were sent an overview of the programme, its content, and objectives in addition to the outcomes. After reviewing the programme, they were asked to answer five questions. The first question stated: "How do you evaluate the outcomes of the programme in terms of:", and the seven aspects were presented in the same manner as in the previous two questionnaires as; the message, creativity, engagement, concept, communication, effectiveness, and the local cultural expression. Multiple-choice options were given as "very good, good, neutral, bad, very bad". The votes for the first four aspects were all "Very good", while the Communication aspect scored two votes as "very good" and three votes as good. In terms of effectiveness, four votes were "very good", while one vote was good. And as for the local cultural expression aspect, three votes were "very good", and two were "good". Figure 6.5.4.1 shows the results for the first question.

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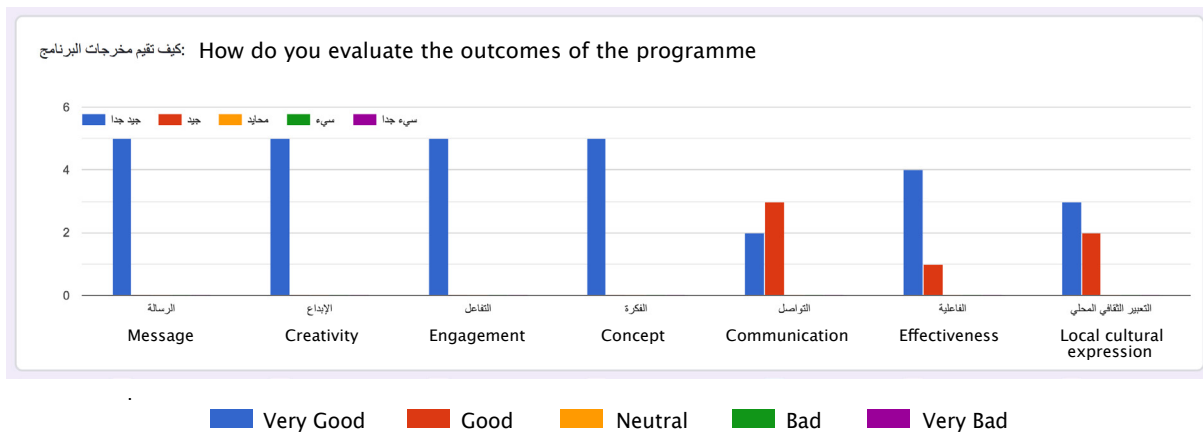
1) <https://scholar.google.com/citations?user=sWIDJfIAAAJ&hl=en>

2) <https://www.uop.edu.jo/en/Pages/MemberDetails.aspx?ItemID=422#.YQ3QI5MzZE4>

3) <https://www.uop.edu.jo/en/Pages/MemberDetails.aspx?ItemID=421#.YQ3QYZMzZE4>

4) <https://www.uop.edu.jo/en/Pages/MemberDetails.aspx?ItemID=196#.YQ3QcJMzZE4>

5) <https://www.ammanu.edu.jo/English/Staff/Academic.aspx?id=10076>

**Figure 6.5.4.1***Academics Feedback Results for the First Question*

*Note:* The English titles are translations of the aspects and were not present in the questionnaire.

The second question stated: “Do you think there was an influence from the programme on the results?”, and a scale of five choices was given as; 1) Strongly agree; 2) Agree; 3) Neutral; 4) Disagree; 5) Strongly disagree. All the votes were “strongly agree”.

The third question stated: “In your opinion, is it possible to benefit from the content of the programme to teach advertising design in Jordanian academies?”, and a scale of five choices was given as; 1) Strongly agree; 2) Agree; 3) Neutral; 4) Disagree; 5) Strongly disagree. All the votes were “strongly agree”. All the votes were “strongly agree”.

The fourth question stated: “In your opinion, is it possible for the content of the programme to be used in the professional practice of advertising design in Jordan?”, and a scale of five choices were given as (A) Strongly agree; (B) Agree; (C) Neutral; (D) Disagree; (E) Strongly disagree. All the votes were “strongly agree”.



The fifth question stated: "How do you expect the impact of the widespread of this training programme on the reality of advertising design in Jordan?", and a scale of five choices was given as (A) Very positive; (B) Positive; (C) Neutral; (D) Minimal impact; (E) No impact at all. Three votes were "very positive" and two were "positive".

The results of the questionnaire reflect positive opinions about the programme and its results, as the majority of the votes for the first question were "very good" followed by "good", without any votes for "bad" or "very bad". And in the rest of the questions, the vast majority of the votes were "strongly agree" and "very positive" in favour of the programme and its outcomes.

### 6.5.5 Evaluation of the Programme by Professionals

As the programme is intended to be applied in professional practice in the industry of advertising communication, the insights and opinions of professionals from the field was important to obtain. Five professionals were invited to participate in a questionnaire about the programme. These professionals are (A) Saleh Saleh<sup>1</sup>, Creative Director with 20 years of experience in advertising; (B) Ahmad Alsheik-Khalil<sup>2</sup>, Art Director with 20 years of experience in advertising; (C) Hussein Abdullah<sup>3</sup>, Senior Graphic Designer with seven years of experience in communication design; (D) Mohammad Alnabelsi<sup>4</sup>, Art Director with 30 years of experience in advertising; (E) Nour Homs<sup>5</sup>, Graphic Designer with 12 years of experience in communication design. An overview was also sent to these participants to explain the programme's content, objectives, and outcomes.

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1) <https://web.facebook.com/salehses>

2) <https://www.instagram.com/ahmadelsheikh/>

3) <https://www.instagram.com/husseinabdullahdesign/>

4) <https://web.facebook.com/Graphix-interactive-advertising-101371479962237/>

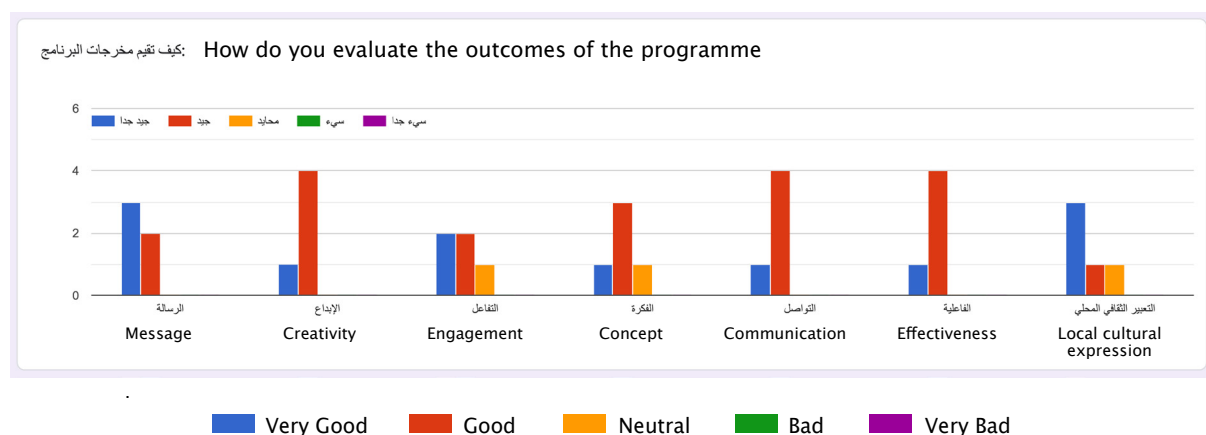
5) <https://www.youtube.com/nourhoms>

These professionals were asked the same questions as in section 6.5.4. The results for the first question showed that the professional participants voted the majority of “good” for "creativity", "concept", "communication", and "effectiveness", while "message" and "local cultural expression" had the majority of votes as “very good”. The “engagement” aspect had equal votes of “very good” and “good”, in addition to one vote as “neutral”. Also, “concept” and “local cultural expression” had one vote as “neutral” each. The majority of the votes given to all aspects were either “good” or “very good”, while no “bad” nor “very bad” votes were recorded. Figure 6.5.5.1 shows the results for the first question.

As for the second question regarding the effect of the programme on the outcomes, three votes were “agree”, while one was “strongly agree” and the remaining vote was “neutral” (figure 6.5.4.2). The third and fourth questions regarding the use of the programme in Academic institutes and professional practice in Jordan showed an increase in the “strongly agree” voting, scoring three out of five, leaving two votes as “agree” (figure 6.5.5.3).

**Figure 6.5.5.1**

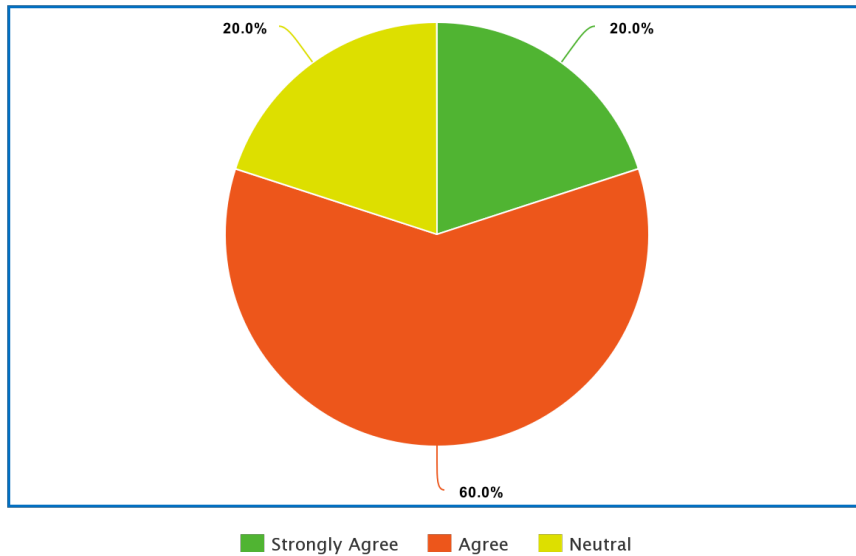
*Professionals Feedback Results for the First Question*



*Note:* The English titles are translations of the aspects and were not present in the questionnaire. Also, these bar charts were recreated from the data in the excel sheet obtained from the results because one of the participants mistakenly voted twice and the second vote could not be undone.

**Figure 6.5.5.2**

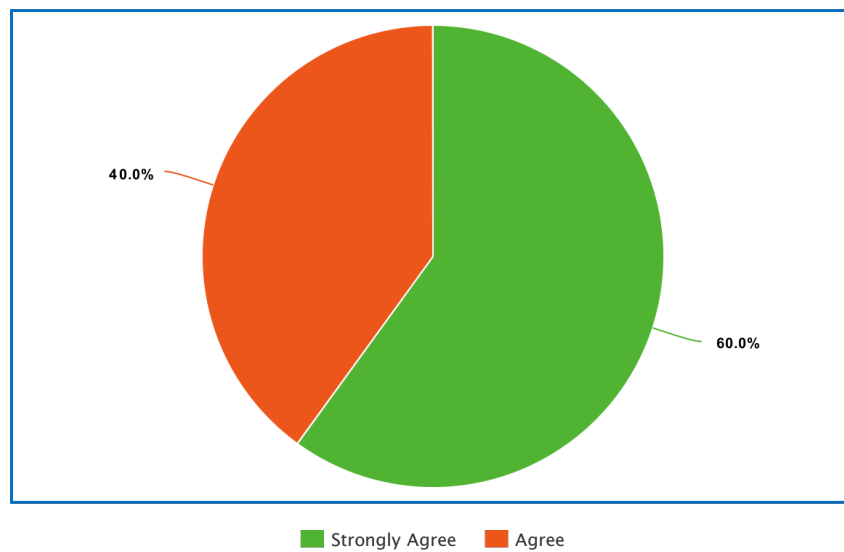
*Professionals Feedback Results for the Second Question*



*Note:* The pie charts in this section were recreated from the data in the excel sheet obtained from the results because one of the participants mistakenly voted twice and the second vote could not be undone.

**Figure 6.5.5.3**

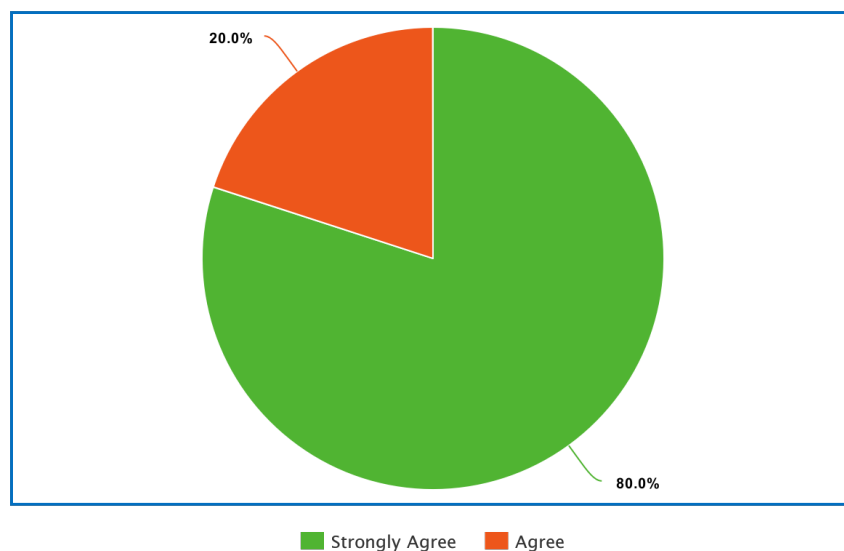
*Professionals Feedback Results for the Third and Fourth Questions*



The fifth question regarding the social impact of the programme on the state of Jordanian advertising communication showed even more increase in the “strongly agree” votes, scoring four votes and leaving one vote as “agree” (figure 6.5.5.4). This percentage indicates the positive impact provisioned by the practitioners from the spread of the programme on the local advertising scene.

**Figure 6.5.5.4**

*Professionals Feedback Results for the Third and Fourth Questions*



## 6.5.6 Evaluation of the Organizations Representatives

An important part of the evaluation is the opinions of the organizations' representatives, as they will be responsible for approving or declining the work and publishing it in case of approval. Their opinions are also important to evaluate how well the programme's outcomes achieved the brief that was provided by them. The representatives are (A) Dr Moath Althaher<sup>1</sup>, the representative and CEO for Fatabayyano; (B) Motaz Althaher<sup>2</sup>, the Operations Manager for Solvillion; (C) Nadeen Alali<sup>3</sup>, Founder and President of Genetics and Bioinformatics Association. In order to evaluate their responses to the ads, individual online meetings were done with each of them to elaborate on the work and methodology.

The first meeting was done with Ms Nadeen Alali<sup>4</sup>. After showing her the work, she expressed admiration of the ads, stating the following: "No comment on the creative approach, the most appropriate option of the conference is the second option –the option with the mosquito in the amber– as it is very attractive and reflects the image we desire in an excellent way".

The second meeting was done with Mr Motaz Althaher<sup>5</sup>. After showing him the work and elaborating it, he also expressed admiration for the work, and commented on the "Save the Black Iris" ad the following: No comment other than it is high standard work and more than expected, I am happy that you are educating me about how you think, this is good because it makes me understand how designers think about the idea behind the design itself".

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1) <https://www.linkedin.com/in/althaher/>

2) <https://www.linkedin.com/in/motaz-al-thaher-199892103/>

3) <https://www.linkedin.com/in/nadeen-alali-9b8748125/>

4) [https://youtu.be/AVLj\\_39qGxg](https://youtu.be/AVLj_39qGxg)

5) [https://youtu.be/gr-\\_WCwD90I](https://youtu.be/gr-_WCwD90I)

About the "Save Water, Before it's Less Than 0%" ad, Mr Motaz stated that he had "no real comment", and said that it creates engaging interest by the missing three dots in the salt drops structure, which makes the viewer's eye want to look for them. He also suggested creating multiple compositions of the structure of the drops such as a reversed pyramid shape and asked if the typography in the vertical design is readable. He was answered regarding the pyramid composition that creating such a structure would be at the expense of the scale of the texture, which might make it less identifiable. And regarding the typography, he was answered that this vertical design may work on a printed A3 or bigger size, but in social media, the horizontal composition would be better while the body text could be added in the caption section.

Regarding the "Bigger than You Think" ad, Mr Motaz expressed that it is a very nice idea and out of the ordinary. He suggested using the litre unit instead of the gallon because the gallon unit is not popular in our societies. He also suggested modifying the text to "visit Solvillion to know more about the latest parts for saving water". He also suggested adding the name of the dinosaur and was answered that the specific type of the dinosaur is irrelevant because this symbol is used for the stereotypical impression of the size of dinosaurs, not its specific type. Also, according to the findings of the research, adding an unpopular name contradicts the Fluency strategy and may result in a repulsive feeling towards the ad.

Lastly, regarding the "Last Drop" video ad, Mr Motaz commented: "I love this kind of creativity, because it *is* creativity". And about the overall work, he stated the following:

Very good job, I was not expecting to get 1/10th of what you did, no compliments. This effort is not just beneficial for novice designers in Jordan, it is also beneficial for startups like ours to know that there is a higher level of design we need to consider. The objective is not to create campaigns of 20 infographics and a cluster of 30 designs, but it is to think creatively not copy and paste. These ideas are very good, it would be logical to approve and even enjoy them.



The third and final meeting was done with Mr Moath Althaher of Fatabayyano<sup>1</sup>. After showing him the work and elaborating it, he also expressed admiration of the work, and commented on “The Result of Sharing Rumours” ad: “Beautiful! I like a lot how the explosions are expanding in scale and resemble the share icon”. He suggested minor modifications to the slogans so as to use terminology that is closely associated with their brand’s communication.

Regarding the “Verify the Good from the Bad” ad that contains the sieve, he expressed the most admiration of this ad and the justification of the presence of the green colour underneath the sieve with its ideological and branding associations. He continued to explain that the sieve symbol is the closest to what this organization does, and it can be used as an icon in their communications. And regarding the overall work, Mr Moath expressed hesitation on using the ad with the image of Tony Blair for political reasons, and he stated: “As a quick feedback, I like the first three designs a lot, especially the one with the sieve, as I am watching it I get very happy”. He also expressed his admiration of the creativity in the three designs by stating: “The amount of intelligence in all the designs honestly, is very nice”. He also expressed admiration of the methodology and the process of producing original elements.

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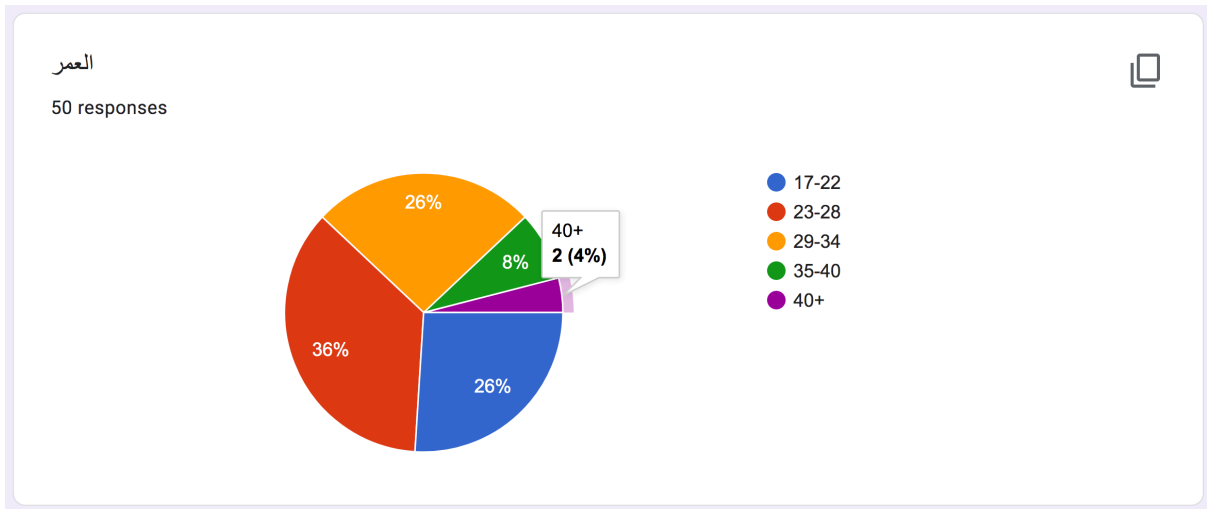
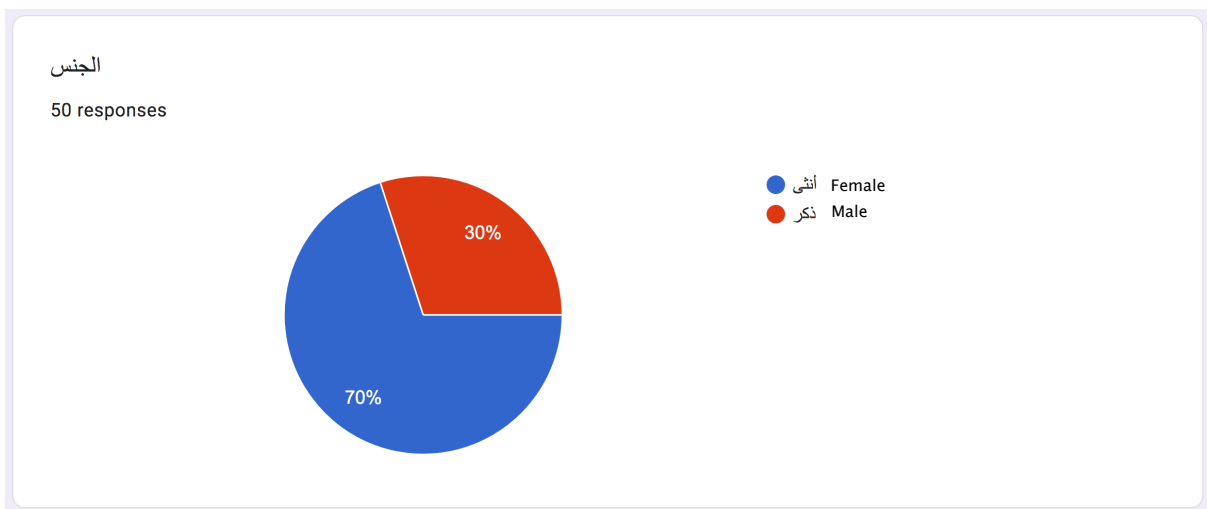
1) [https://youtu.be/u\\_xruW4mB8I](https://youtu.be/u_xruW4mB8I)

## **6.5.7 Social Impact**

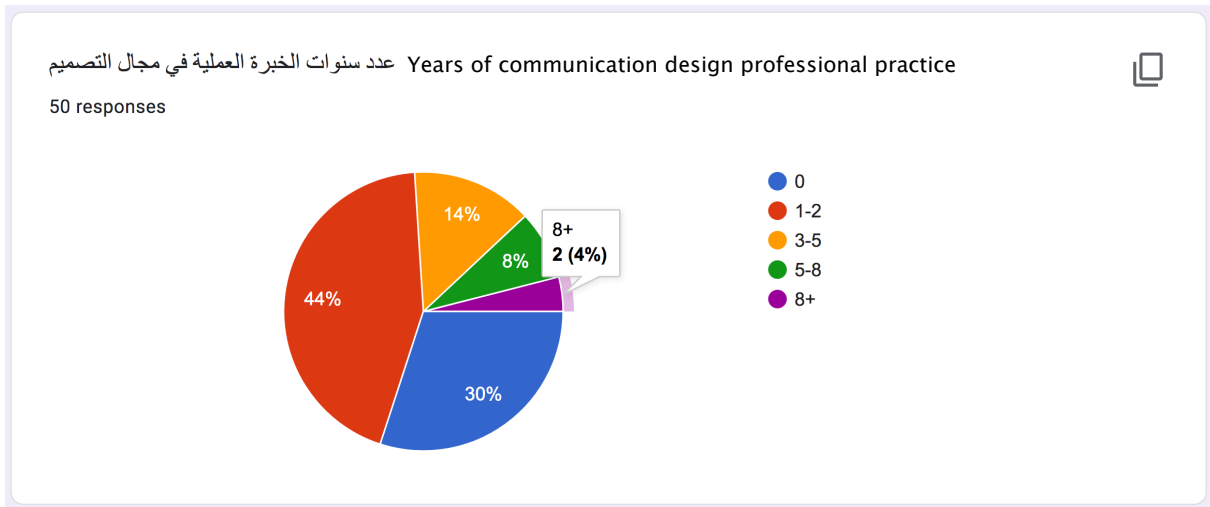
As the main objective of the programme is to create awareness towards the methodical practice of advertising communication, indications of social impact were vital to assess the effectiveness of the programme in Jordanian society. These indications included the feedback from the volunteer participants in the programme, the official and professional certificates of voluntary work done in favour of the Jordanian society, and the incorporation of the programme in local communication design events.

### **6.5.7.1 Feedback of the Participants**

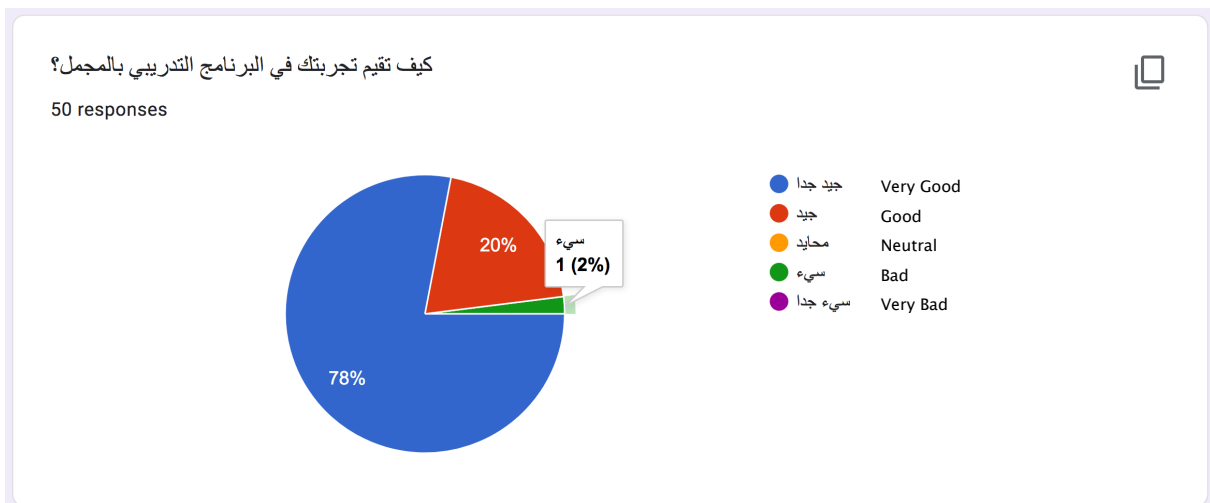
As the participants in the programme were the first audience to engage with it, a questionnaire was made to assess their experience of participation. The questions included: (A) age (figure 6.5.7.1.1); (B) Gender (figure 6.5.7.1.2); (C) Specialization (figure 6.5.7.1.3); (D) Communication design or related fields academic level (figure 6.5.7.1.4); (E) Years of professional experience in the design field (figure 6.5.7.1.5); (F) The general assessment of the participation in the programme (figure 6.5.7.1.6); (G) The assessment of the gained knowledge (figure 6.5.7.1.7); (H) The effect of the programme on their view towards advertising (figure 6.5.7.1.8); (I) The amount of benefit gained from the public relations with their colleagues within the programme's environment (figure 6.5.7.1.9); (J) The possibility of considering working in advertising communication after engaging with the programme (figure 6.5.7.1.10); (K) The willingness to recommend professionals or students to study the programme (figure 6.5.7.1.11).

**Figure 6.5.7.1.1***Participants' Feedback on Age***Figure 6.5.7.1.2***Participants' Feedback on Gender*



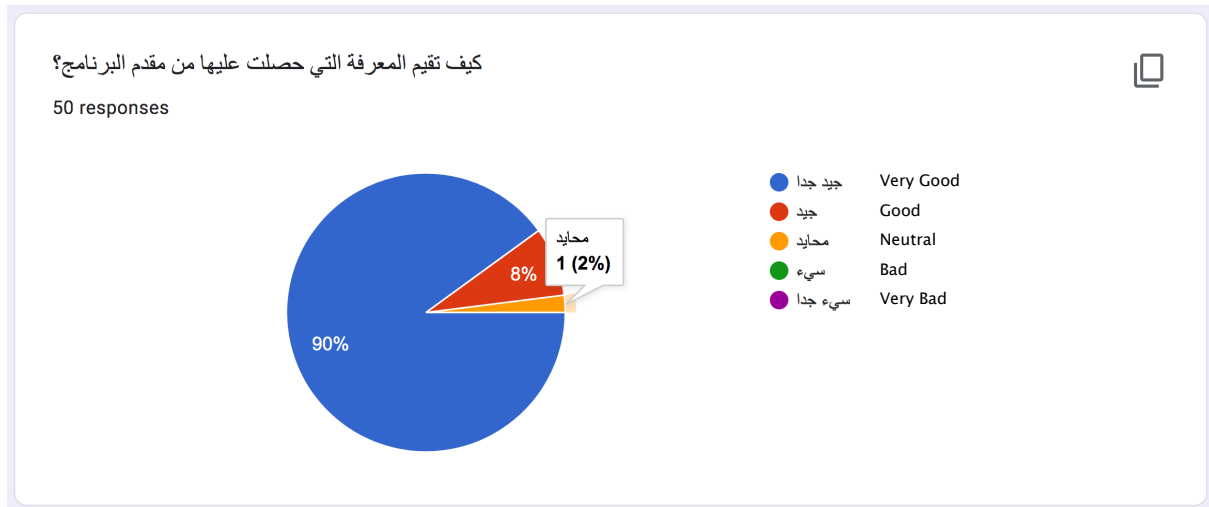
**Figure 6.5.7.1.5***Participants' Feedback on Years of Communication Design Professional Practice*

*Note:* These results indicate that the majority of the participants lack sufficient professional and commercial experience.

**Figure 6.5.7.1.6***“Generally, how do You Evaluate Your Participation Experience in the Programme?”*

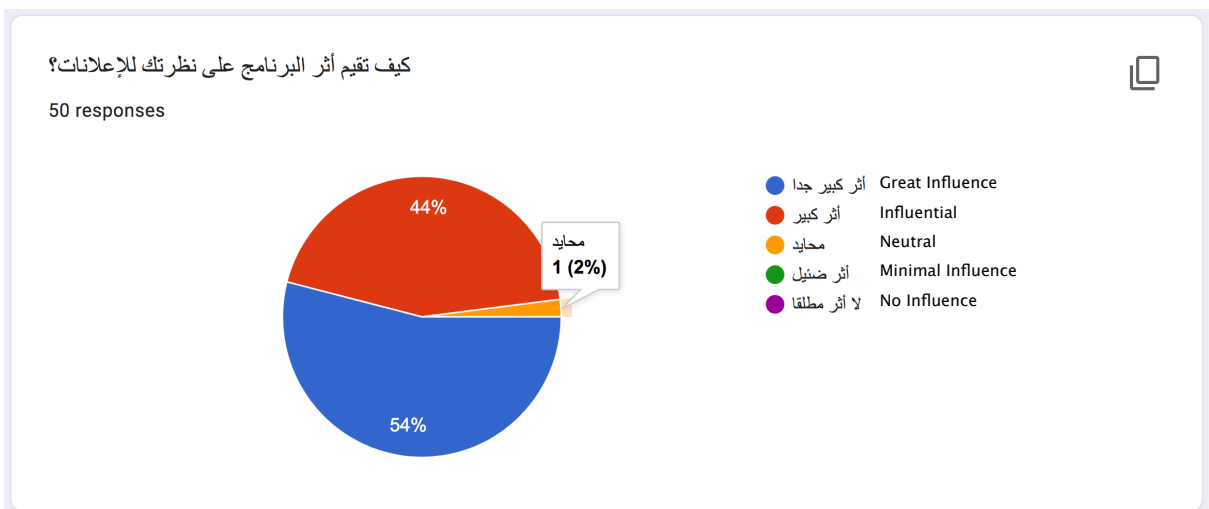
**Figure 6.5.7.1.7**

*“How do You Evaluate the Knowledge You Gained from the Presenter of the Programme?”*



**Figure 6.5.7.1.8**

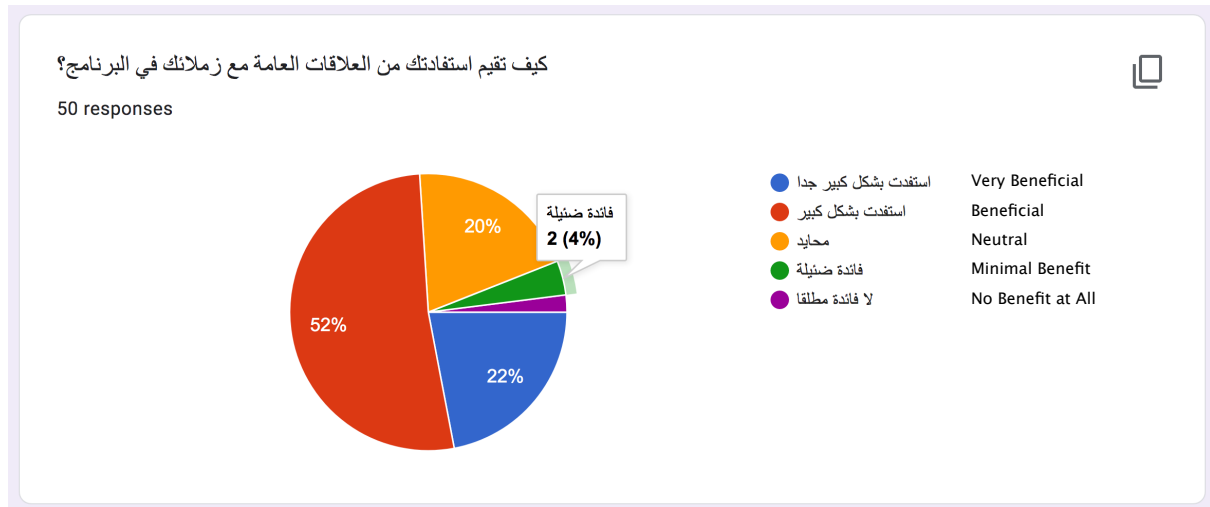
*“How do You Evaluate the Influence of the Programme on Your View Towards Ads?”*



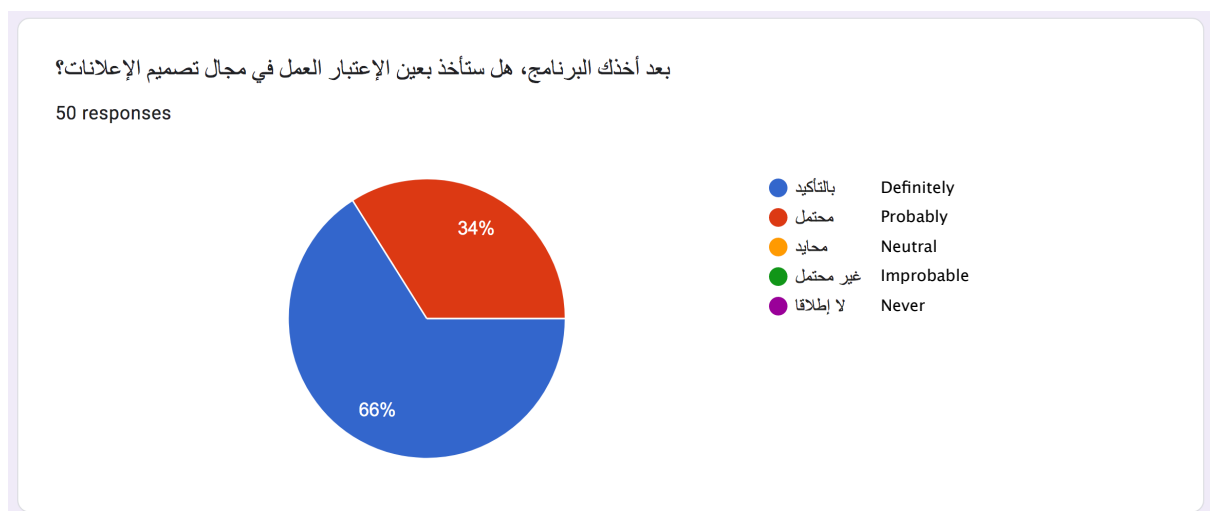


**Figure 6.5.7.1.9**

*“How do You Evaluate the Benefit You Gained from Public Relations with Your Colleagues in the Programme?”*

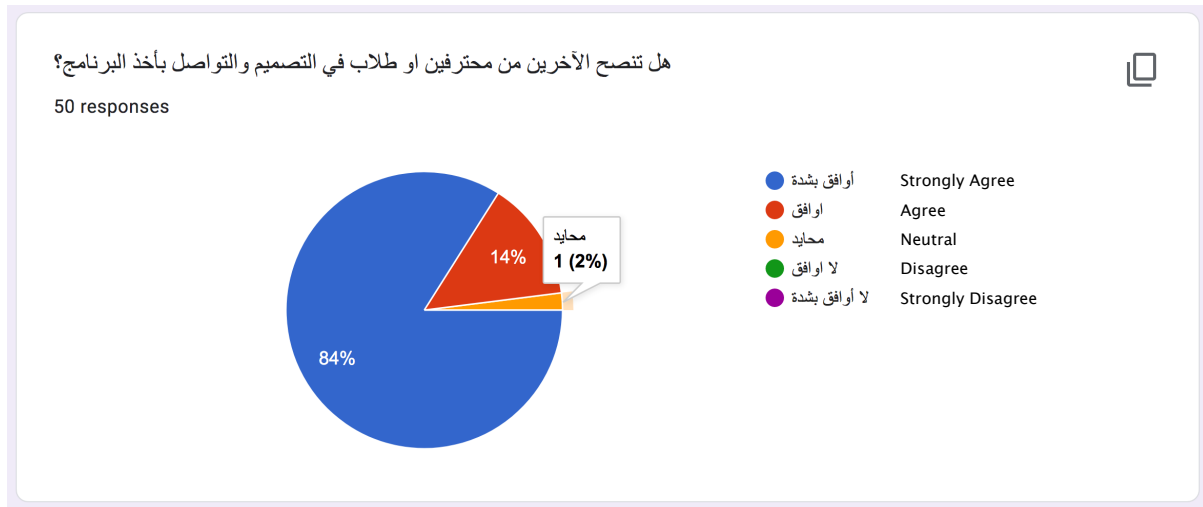
**Figure 6.5.7.1.10**

*“After Undertaking the Programme, Will You Consider Working in Advertising?”*



**Figure 6.5.7.1.11**

*“Will You Recommend the Programme for Students or Practitioners of Communication Design?”*



From the results of the questionnaire, it is notable that 34% of the participants did not study communication design at the university level, and the majority of them lack sufficient professional or commercial experience. It is also notable that the majority of the participants had a pleasant experience by undertaking the programme, and the vast majority were satisfied by the knowledge they gained. The percentages resulting from the consideration for working in advertising, being influenced by the programme, and recommending it to others are fortifying evidence that the participants were satisfied by the knowledge obtained from the programme and its outcomes.

### 6.5.7.2 Certifications

The second indicator for the social impact created by the programme is the awarding of certificates by local and official and commercial entities. Mr Alasmar, the organizer of the programme, was contacted by a representative from Naua<sup>1</sup>, which is one of the social initiatives of the Crown Prince Foundation in Jordan. This initiative creates opportunities that enable individuals and organizations who wish to create a positive impact in society through charity and voluntary work to operate within their programmes. One of their programmes is called “Nahnu”<sup>2</sup>, which means “we” in Arabic. Nahnu is a national platform that incorporates the youth in volunteer projects and social initiatives. It was launched in partnership with the United Nations Children's Fund “UNICEF” and the Crown Prince Foundation, with the cooperation of the Jordanian Ministry of Youth.

After meeting with Naua's representative, an agreement was made to register the *Ad-Vice* programme as an official initiative with accredited volunteer hours that the participants will receive as a result of participating in the programme. Each participant will receive an official certificate of participation with the number of proven volunteer hours they did (figure 6.5.7.2.1). This certificate will give them a credible source to prove for their future employees, interviewers, academic entities, that they are worth considering, as it will fortify their CVs with this experience. They may also benefit from these certificates in the communication design field or otherwise, as it indicates their human quality of willingness to work selflessly, improve their knowledge and status, work within a team, and give back to society.

The participants will also receive certificates of participation from the Genetics and Bioinformatics Association, and DO IT, the media partner of the programme.

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1) <https://www.cpf.jo/en/our-initiatives/naua>

2) <https://www.nahno.org/>

**Figure 6.5.7.2.1**

*Official Certificate from Nahno, Certified by the Crowne Prince Foundation, Jordanian Ministry of Youth, and UNICEF*



*Note:* The numbers in red were added to the original certificate for translation purposes. The sentences are translated as: 1. The National Platform for Youth Volunteer and Participation; 2. Certificate of Appreciation; 3. This certificate was awarded to “Moh’d Musa”; 4. In recognition of the efforts made with Qaleb Studio for Digital Content Development at Ad-Vice [programme] on Tuesday 20-7-2021 Volunteer hours: 90 hours; 5. Qaleb Studio for Digital Content Development; 6. Abbas Alasmar; 7. For the verification of the certificate’s information please visit: nano.org

The results of the programme echoed internationally as I was contacted by Mr Mohammad Selwaye<sup>1</sup>, a Syrian designer residing in Sweden and founder of Selwaye Studio, on August 11th 2021, to inform me that I was chosen as an Ambassador (figure 6.5.7.2.2) for Gridliners Association that was co-created by Professor Rayan Abdullah<sup>2</sup>, designer of the German Federal Coat of Arms and developer of multiple visual identities for renowned brands such as Audi, Bugatti, and Volkswagen. According to its website, Gridliners is<sup>3</sup>:

A professional association for design & creativity. Gridliners sole purpose is to support, develop and enable designers' creativity and abilities through inspiration, communication and guidance. Our mission is to develop design in the Arab world and lead growth and innovation.

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1) <https://selwaye.com/>

2) <http://www.rayan.de/biography.html>

3) <https://gridliners.com/>

Figure 6.5.7.2.2

Official Certificate of Ambassadorship from Girdliners Association



Note: The translation of the Arabic text:

"Esquire Mr Moh'd Musa

Gridliners Association represented by its board and members are honoured to name you as an **Ambassador** for it. And we emphasize that your representation for the association would support it in achieving its goals in the areas of developing art and design in the Arab world".

Signed by: Association's Board: Rayan Abdullah, Waseem Kadoura, Mohammad Selwaye



### 6.5.7.3 Endorsement by Local Communication Design Events and Academic Institutes

Another form of social recognition of the programme is its endorsement by Design Battlefield<sup>1</sup>, which is "an independent two-day event (often during the weekends) that brings together designers in one place to solve a challenge that has a socially influential goal". Every event of these challenges takes a different form of design themes, such as packaging, branding, and merchandise design (figure 6.5.7.3.1) . In these events, the participants are given the design brief on the first day of the event, and they work with mentors for two days, then the outcomes are presented to a panel of judges who evaluate the work and vote for the winning ones.

After being introduced to the *Ad-Vice* programme and its outcomes, an agreement (figure 6.5.7.3.2) was done with the founder of Design Battlefield, Mr Osama Khalil<sup>2</sup>, that the theme of the next event of the Design Battlefield will be Advertising Communication, and the *Ad-Vice* programme will be applied in it by the participants to promote the methodical practice of advertising communication.

The programme is also endorsed by the American University of Madaba, Jordan, for the advertising communication course<sup>3</sup>, in addition to *Inspire ME - The Creative Hub* design institute<sup>4</sup>, which was founded by Medhat Eid, a Jordanian designer and holder of 48 Adobe certifications.

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1) <https://www.instagram.com/designbattlefield/>

2) <https://www.linkedin.com/in/byosama/>

3) <https://youtu.be/OVYQghqpA6g>

4) <https://web.facebook.com/InspireMedhat>

**Figure 6.5.7.3.1**

*Design Battlefield Event by the Theme "Bauhaus"*



Source: <https://bit.ly/2VFmjBC>

Available on 10th Aug 2021

**Figure 6.5.7.3.2***Agreement with the Founder of Design Battlefield*

## 6.6: Chapter Conclusion

Based on advertising pre-testing methodologies from a variety of literature, this chapter introduced the formulation and application of the social interaction programme (Ad-Vice) through which the solution of the thesis' problem was treated. The goals and requirements of the programme were identified, in addition to its process with cooperation with official, non-official, and commercial entities such as the organizations of the Crown Prince Foundation, Hult Prize, Qaleb Studio, and DO It. The programme received an overwhelming number of participants, which indicates the need for such a social and educational activity. The knowledge acquired from this thesis was applied intensively in the programme, where the participants were asked to contextualize their work in terms of the programme's methodology, as explained in this chapter on every outcome.

An interaction occurred with local organizations that's purpose is to serve the community, and the content of the programme was applied to their communication design requirements. The outcomes were evaluated by the organizations' representatives, public and specific audiences, academics and accomplished professionals with long experience in the communication design field, in addition to the participants themselves. All of the results of the multiple evaluations indicated that the programme's outcomes were successful and satisfactory in meeting the design briefs that were provided by the representative's of the organizations. The positive feedback and reception on every aspect of the evaluation prove that understanding the Jordanian audience, and applying methodical advertising communication theories results in positive audience reaction.

Another indication of the success of the programme is the social impact it created. As official entities contacted the team of the programme and decided to adopt it as a certified volunteer project. This indicates that there was social outreach and widespread of the message of the programme to serve the local community in the field of advertising communication.

## Chapter 7: Final Conclusions

### 7.1 Final Considerations

This research is an investigation about the negative public view towards advertising communication in Jordan and its sociological, environmental, methodical causes. The need for the research aroused from the public audiences' display of dissatisfaction and mockery regarding the locally produced advertisements, on multiple occasions and from different demographics. This phenomenon created the urge to investigate the problem and try to create the foundation of a solution that would benefit the Jordanian people, be it from a visual culture perspective that affects the audience's everyday experience when exposed to local ads, or a potential increase in the revenues of business owners who want to create a more engaging communication experience with their clients or customers.

The objective of the research is to create the foundation of a more empathetic, engaging, and communicative local advertising, through the promotion of the methodical practice of advertising communication while taking into consideration the local obstacles and the specificity of the Jordanian culture.

In order to promote this practice for the Jordanian practitioners specifically, it was vital to: a. Understand the concept of advertising communication; b. Classify its channels with their advantages and disadvantages; c. Understand its persuasive and visual strategies and how they are potentially effective; d. Understand the nature of the Jordanian people and cultural identifiers; e. Understand the evolution of Jordanian advertising and the elements that affected its current state; F. Define the obstacles of advertising communication, be it global or local.

Understanding the concept of advertising communication required researching its realm and evolution within the marketing mix and theories of effectiveness. It was concluded that advertising effectiveness evaluation is not

definitive and the results of any campaign could not be guaranteed, as there are multiple variables that could affect the message delivery and the audience reactions. Yet, there are approaches through which advertising communication could be more potentially effective, and these approaches were described in chapter two as persuasive strategies. These strategies are based upon the study of the human brain and the way it processes information and reacts to it as explained by Andrews et al., (2014). The research showed that people are emotionally driven, therefore, they are affected by the amount of emotional engagement communicated in the ad which is where these persuasive strategies are applicable.

As for the visual strategies and solutions researched in this thesis, they are designed to create the first important aspect of advertising communication, which is attraction. As we are living in the era of information overload and digital distraction, advertising material needs to be noticed by disrupting the audiences from their routine. This can be achieved by creating emotional arousal through elements such as unusual visual or textual elements, entertainment and joy, inciting fear and scarcity, and promising positive results. And as we speak of information overload, the study of advertising channels was of great importance to this research, because every channel has its advantages and disadvantages of exposure and audience reach. The exposure aspect include: a. The exposure time: which is the time required to perceive the message of the ad; b. The targeting of the audience: which implies the capability of the channel to target the required audience for the ad, such as social media ads; c. The environment through which the ad is received, be it inside an individual's house where they can see press ads comfortably and flip the channel on a TV ad, or out-of-home where the ads can be viewed on a gigantic scale or be distracted by trees and other intercepting elements. It was concluded that understanding the attributes of the advertising channel affects the nature and amount of its element, due to the exposure variables.



After researching advertising communication as a global industry, and to understand the local obstacles of advertising in a more insightful way, the Jordanian people were studied in terms of their attitude, behavioural traits, ideological mindset, customs, expression of their visual identity and symbolic associations with their environment and cultural heritage. These aspects proved to be important to comprehend to elaborate on some of the cultural obstacles that were mentioned and explained in chapter five. Another importance of studying these elements is the application of some aspects of the Jordanian identity in the outcomes of the research's practical project, as the cultural identifiers of what is Jordanian were classified in terms of: a. National icons such as the flag and coat of arms; b. Environmental elements such as geography, fauna and flora; c. Dressing and clothing signifiers such as the Jordanian Shmagh and embroidery of woman's dresses; d. Colour schemes and graphic patterns inspired from the Jordanian nature; E. Historic and urban man-made structures. Examples of the application of these cultural elements in Jordanian advertisements were spotted and explained in chapter three.

Digging more deeply into the current state of local advertising, the archaeology of Jordanian ads were researched. It was shown that the political and ideological shifts in the region directly affected the nature and content of the ads in terms of elements, approaches, and visual style, in addition to the effect of the technological advancements and globalization at the beginning of the nineties on Jordanians advertising.

Chapter five thoroughly elaborated the problem of the research by explaining the obstacles of advertising communication on a global scale, then specifying the issues that were spotted in the Jordanian advertising context. The global obstacles are the psychological filters that the human brain employs against outside tries of persuasion, to stay in the state of comfort. These filters affect the reception and reaction towards advertising materials because people are required to take action and make effort, while people generally do not like to be reminded of their current

problems and the ones that may emerge in the future, make an extra effort, or be told what to do. The strategies mentioned in chapter two are counter-strategies to face these kinds of filters and breakthrough them for the ad message to be more effective, or at least to be delivered.

As for the local obstacles, they were classified into cultural, information overload, and environmental obstacles. The cultural obstacles included humour and its misapplication in Jordanian ads, the accent dilemma caused by the different and competitive demographics in the Jordanian society, in addition to the misuse of metaphorical representations. These aspects were compared with Lebanese and Egyptian ads, as they are often set as an example for creative and humorous ads respectively in the Jordanian society, as shown in chapter five.

The matter of information overload in Jordanian ads was also addressed, as many ads were spotted containing this problem. Information overload takes multiple forms, such as the amount of information in relation to the exposure time, the visual clutter and confusion, the problematic interpretation of the symbolic associations in local ads. Lastly, the matter of environmental obstacles was addressed. These obstacles include elements in the OOH environment that intercepts the visual delivery of the ad's message, in addition to the location of the ad that does not serve the reach and exposure to the audience.

The final chapter proposes a methodology for resolving the problem through creating an intensive advertising training programme that helps Jordanian professionals practice advertising communication methodically and lowers the chances of communication obstacles presence. This programme was based on pre-testing strategies that were summarized into a checklist that every produced design went through before being presented to the public. The programme was titled *Ad-Vice*, as it connotes communicating positive guidance towards advertising communication through the mixing and matching of the words Advertisement and Advice.

*Ad-vice* programme was applied through social interaction with a group of volunteers, where the knowledge acquired in this research was disseminated to them, with stress on avoiding the local obstacles. The mixture between the existing knowledge of advertising design and its tailoring to the Jordanian advertising context is what creates the distinction of this programme, as multiple local advertising materials were analyzed and compared with Arabian and international ads in order to clarify the local issues.

The knowledge acquired in the programme was applied by the volunteer participants –who were distributed into groups– on real–life projects, so as to simulate a real and serious professional experience for the mostly–novice participants, where the work could be approved or rejected. The outcomes were evaluated by the local public audience, the specific audience for the Genetics and Bioinformatics Association ad, academics and practitioners from the field of advertising communication, and the clients of the projects. The results and feedback answered the question of the research; that the promotion of the methodical practice of advertising communication through social interaction with consideration to the local culture and obstacles can generate positive reception from the public. This conclusion was derived from the positive feedback on all the produced results from the aforementioned evaluation channels, as proven in chapter six. The establishment of the programme also created a positive social impact, indicated by the reach of official and non–official entities to adopt the programme and endorse it as an accredited volunteer programme that contributes to the benefit of Jordanian society.

This experiment was a starting point from which the programme could be further developed and formalized to serve both individuals and corporates, including advertising agencies and commercial companies. As for the individuals, the programme’s content will be disseminated to the public on digital platforms through social media and an official website, in addition to a provisioned youtube channel that will host a weekly seminar for advertising analysis and

discussion to further promote the advertising methodical practice. It is important to note that any future training programmes will be provided at no cost for the people who cannot afford academic education. For the corporates parts, the programme had a fair social widespread in the Jordanian society that I was contacted by an advertising agency by the name of Rebound Creative Agency. Mahmoud Malas, the co-founder of the agency, proposed a future business collaboration that includes applying the methodology of the programme to the commercial projects they are working on. This step created a perspective for commercial partnerships with Jordanian and regional agencies for future cooperation. In addition to advertising agencies, the programme can be applied by the business owners who are not specialized in communication design to better judge the work of their communications. This can also be applied as a business partnership with corporates and companies to provide consultations and verdicts on the work they receive from the advertising agencies that produce their communication and help them make more potentially more effective choices regarding their communication.

As the experiment was being implemented, some issues floated on the surface which needed more intensive research. The outcomes in terms of visual language, composition, artistry, typography, copywriting, and technical execution required immediate intervention, which creates the need to research the reasons behind these challenges and ways of overcoming them. As the initial spark of this research was of visual nature –as mentioned in chapter one–, the visual culture in terms of aesthetics, cultural relevance, and emotional effect needs more intensive research. For this reason, the committed participants in the programme will receive another volunteer programme in visual communication composition and geometry, so as to expand the knowledge in the visual aspect along with the conceptual.

The educational programmes and curriculums in Jordanian academic institutes need to be fully reviewed in order to cope with the drastic changes and evolution in the communication design industry, especially advertising as the presence of advertising communication courses is quite scarce. For these reasons,

and as the programme created a promising amount of social impact and spreading, the dissemination of the outcomes of the research's theoretical and practical parts will be done through social interaction as seminars, workshops, and volunteer courses with the participation of multiple professional and academic speakers. Also, for future perspectives, digital platforms will be created as a website and social media pages to expand the channels of dissemination of the programme. This will also help in creating more social interaction with the public, and create a culture of methodical practice of communication design.

## 7.2 Future Development

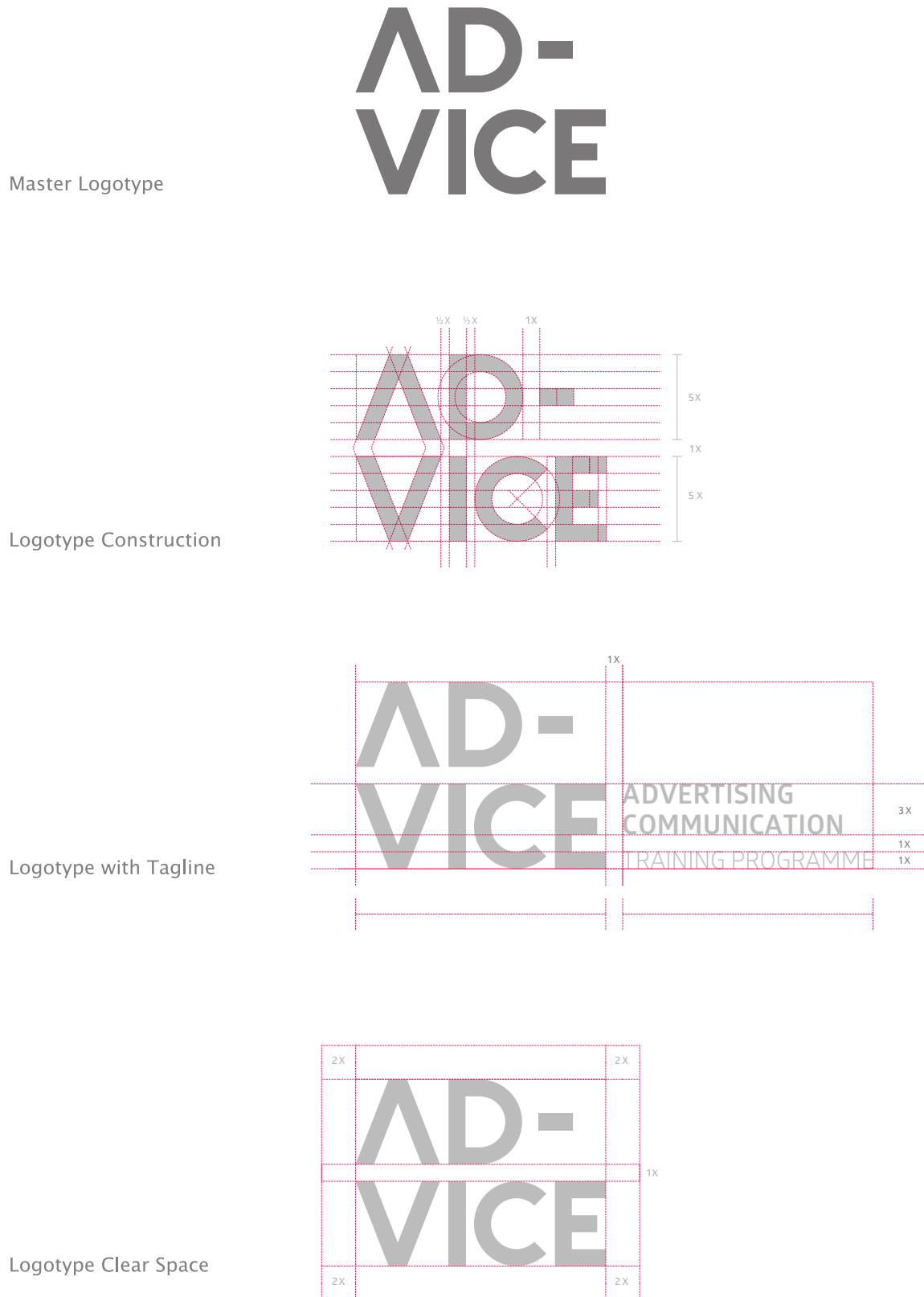
In order for the programme to be publicized and accessible by the public, a digital platform that includes information about the programme and its contents will be developed and created. The platform will include an overview of the programme, its objectives, process, and outcomes. Future plans for this platform extends to expanding its content to include: a. Local, regional, and international news and articles about advertising communication; b. Posting information about worldwide advertising competitions and awards; c. Featuring communication design success stories, be it corporate wise or individuals, with a concentration on the Jrdanian local cases.

Figure 7.2.1 Shows the proposed logotype for the programme. As the title suggests, the programme offers guidance to the methodical practice of advertising communication, which is symbolized by the compass pointers formed in the negative space between the "A" and the "V" below it. The compass provides guidance to those who are lost to the right direction, which is the core objective of the *Ad-Vice* programme. The shape of the rhombus created by the triangles is also inspired by the Jordanian visual culture where the triangles are present abundantly. The typeface of the logotype is custom-made, while for all the typographic materials (titles, subtitles, and body text), the Globber typeface family was chosen for

its contemporary impression and decent readability.

Figure 7.2.2 shows the initial layout for the website which is based on a 12 column grid. The home page is quite minimalistic in style and contains the logotype, basic navigation, social media icons, and an excerpt quote from advertising communication practitioners and theorists that changes when the page is revisited. The grey colour scheme is chosen for the visual identity of the platform as it symbolizes intellect, wisdom, and knowledge (Smith, n.d.), and because it comfortably accepts the visual material that will be placed on the platform with all their colour variation without any distraction or interference.



**Figure 7.2.1***Proposed Logotype and Construction*

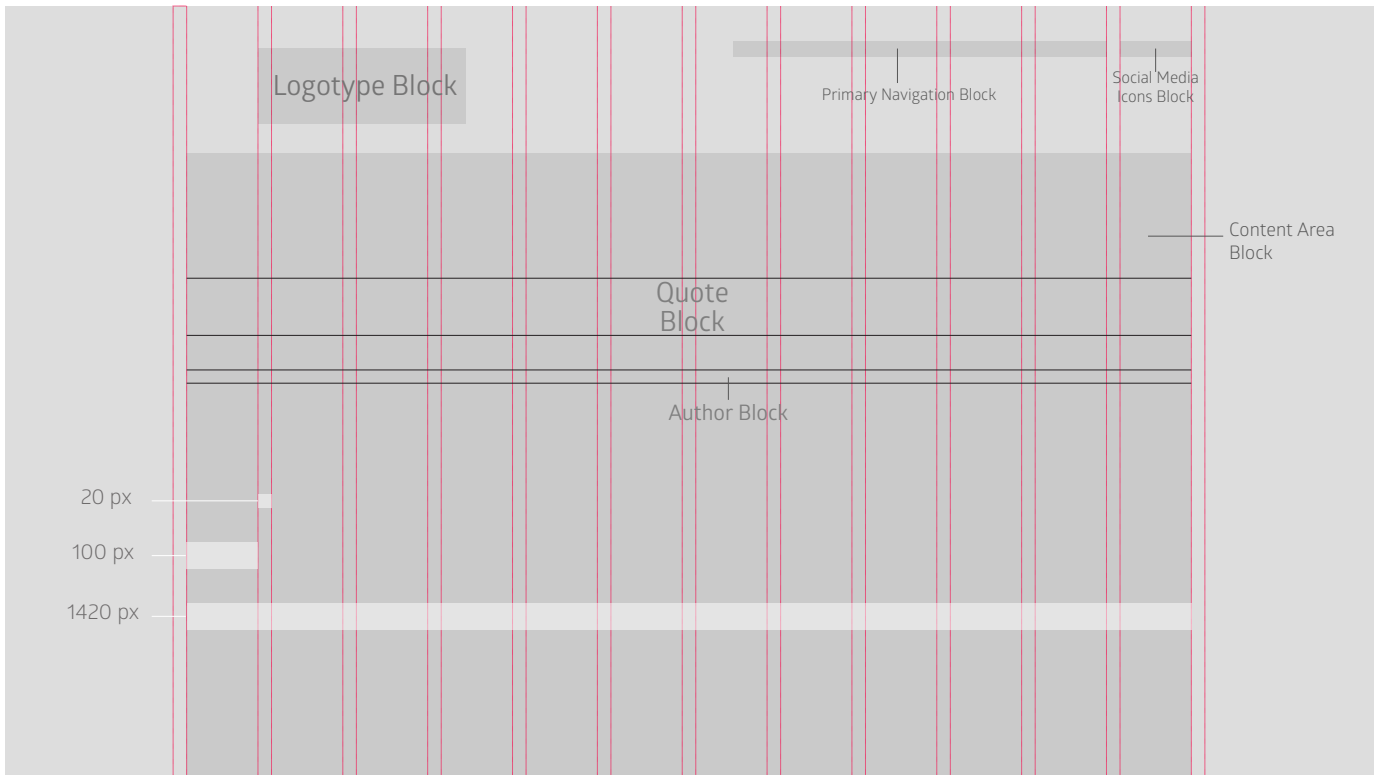
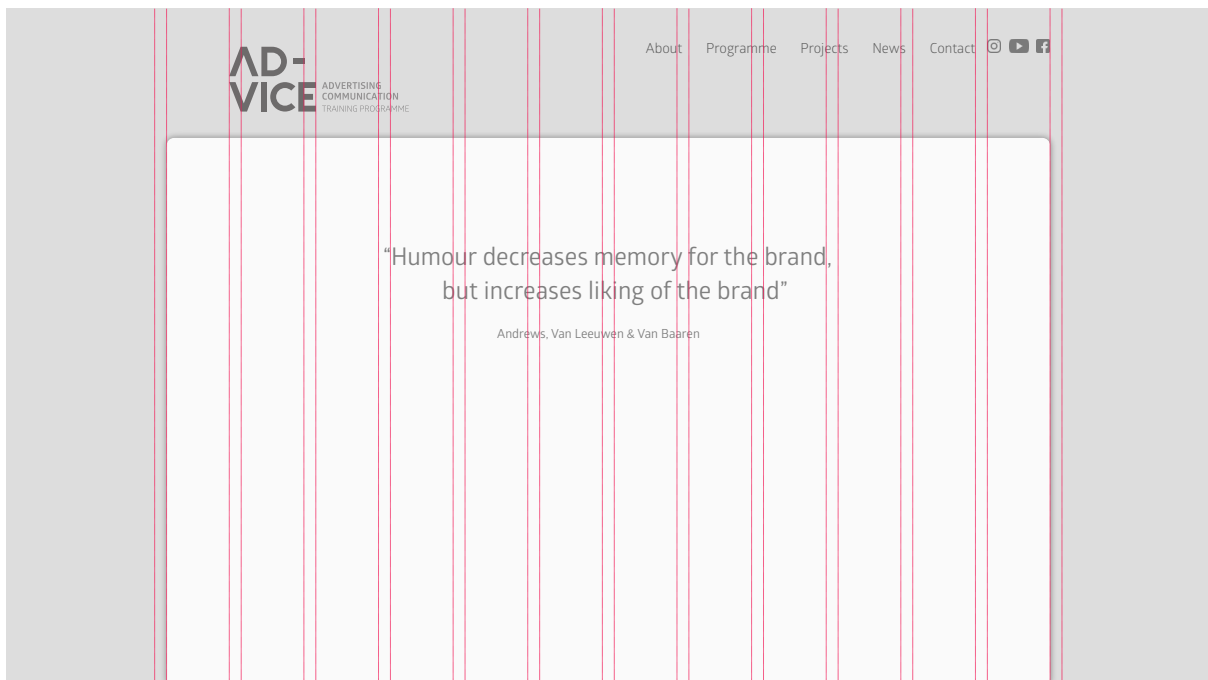
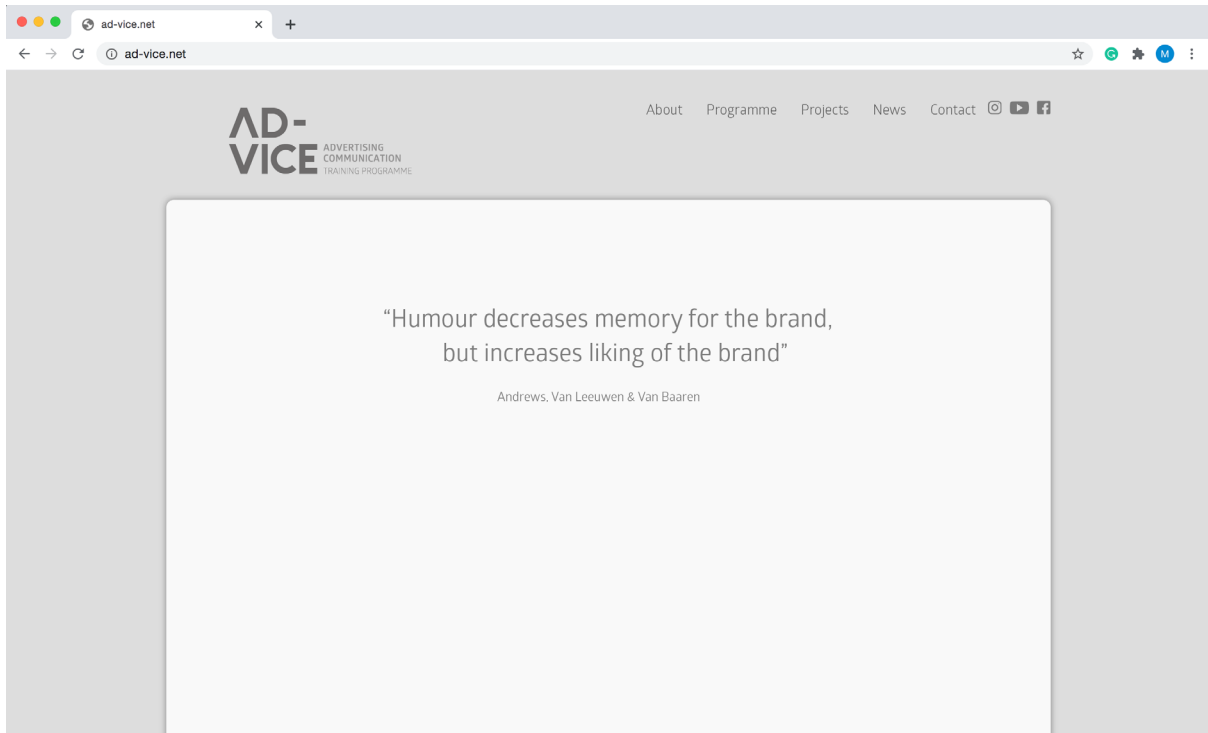
**Figure 7.2.2***Initial Platform Layout*

Figure 7.2.3 shows the application of the logotype, primary navigation, and quote on the home page, while figure 7.2.4 shows variations of different lengths of quotes. Figure 7.2.5, figure 7.2.6, figure 7.2.7, and figure 7.2.8 shows experiments on the layouts of the inner pages.

**Figure 7.2.3***Application of Identity Elements on the Website*

**Figure 7.2.4**  
*Quote Length Variations*

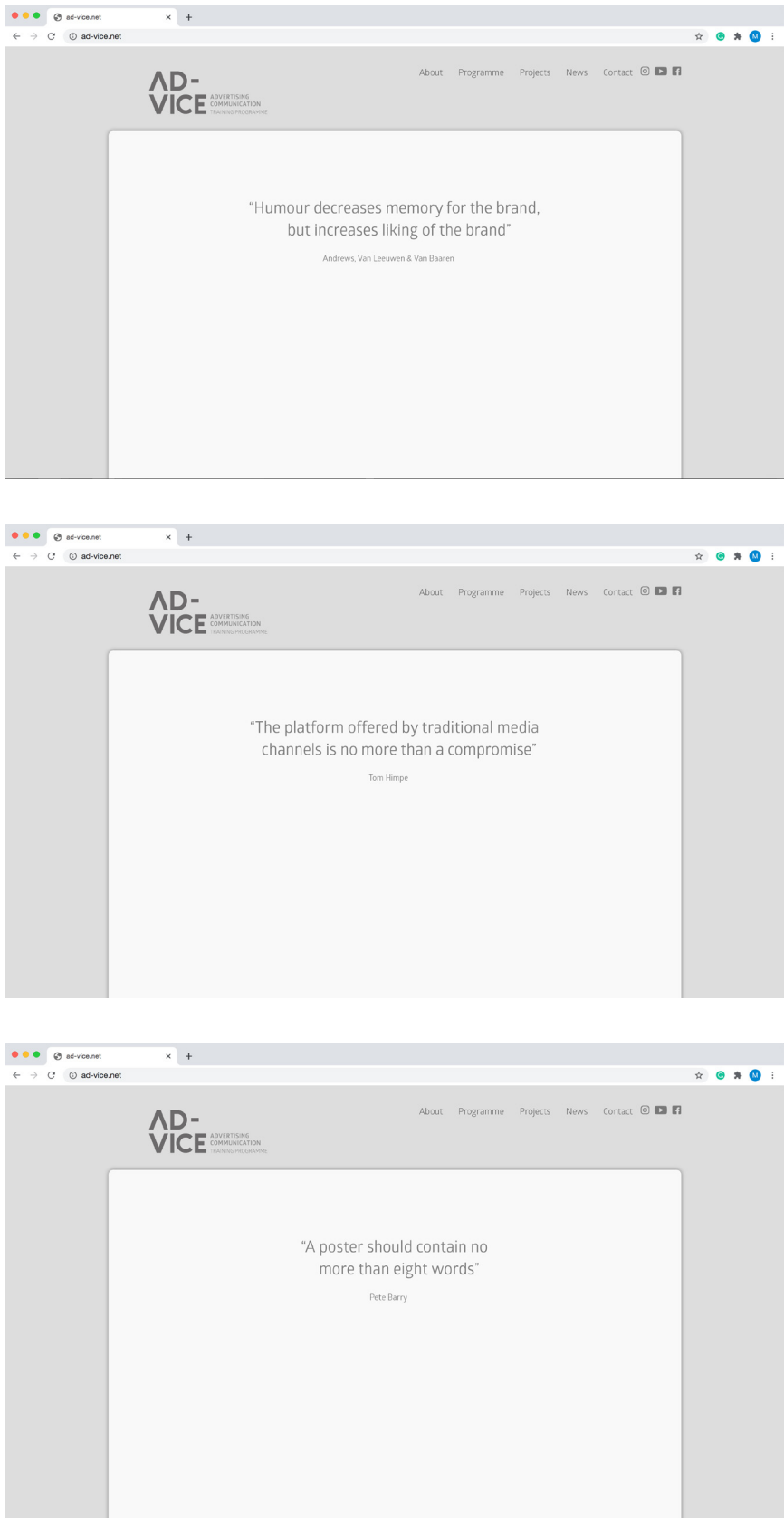


Figure 7.2.5

## Inner Page Experiment I

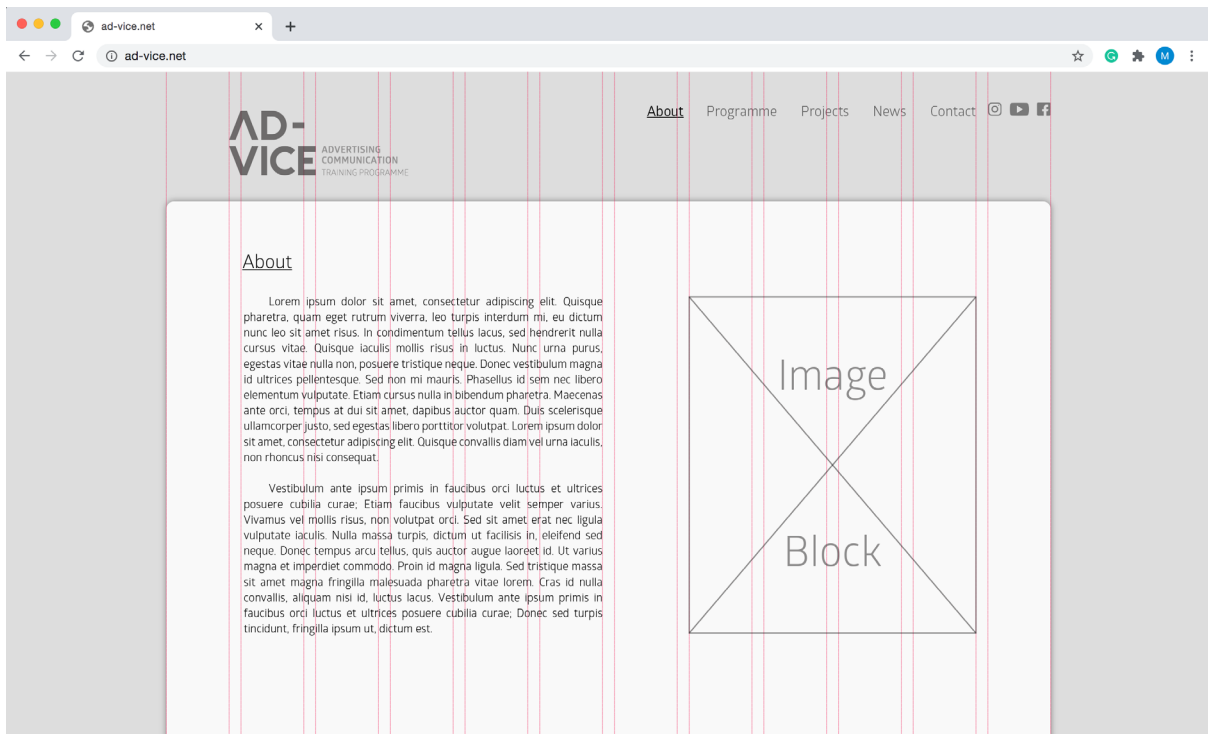
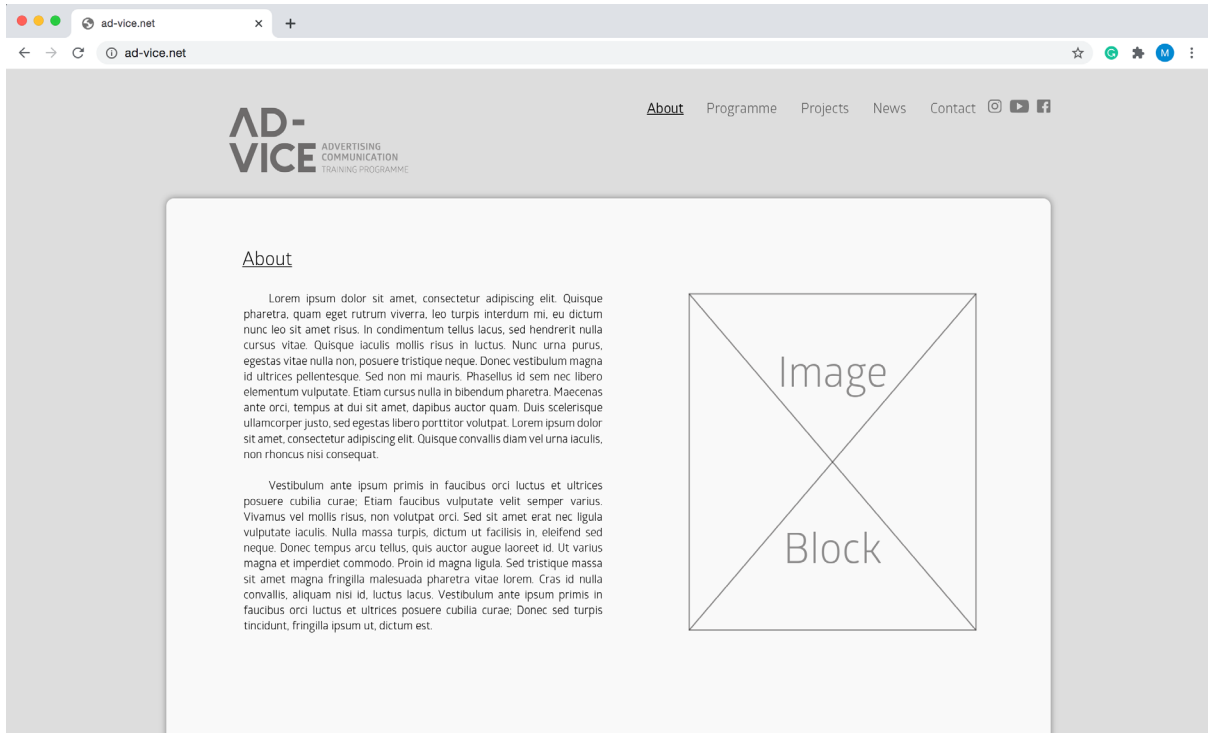


Figure 7.2.6

## Inner Page Experiment II

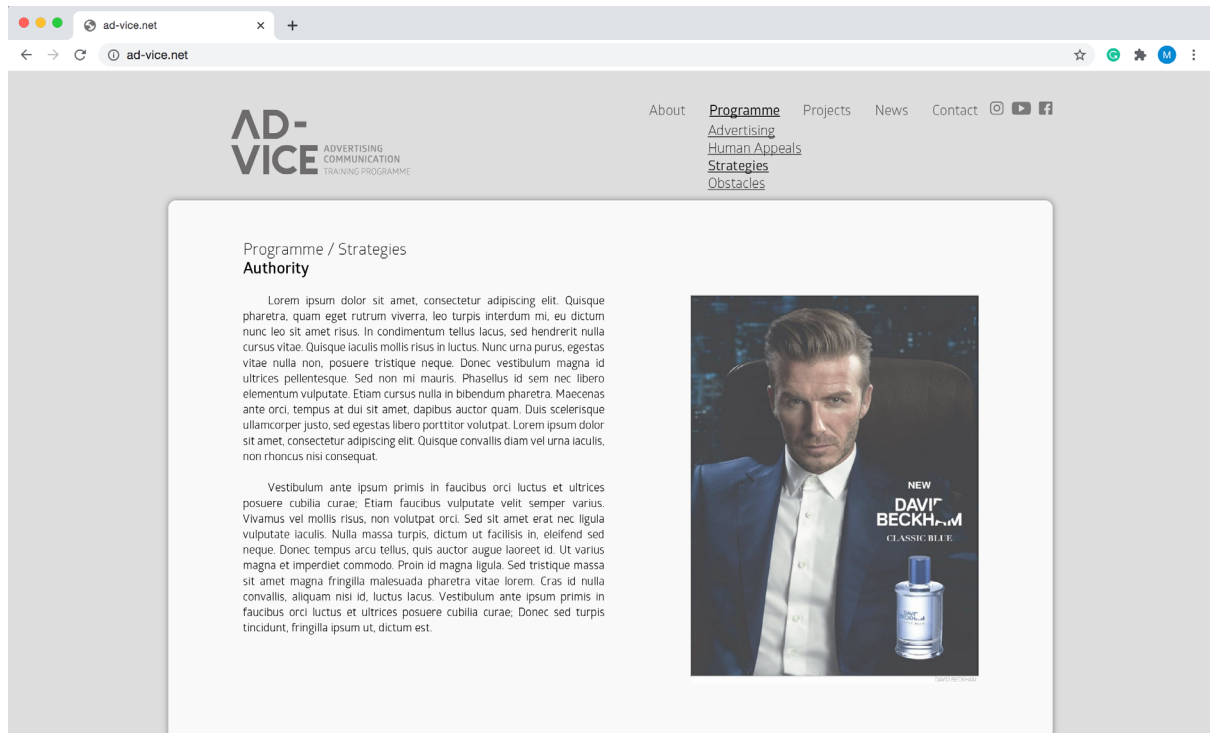




Figure 7.2.7

## Inner Page Experiment III

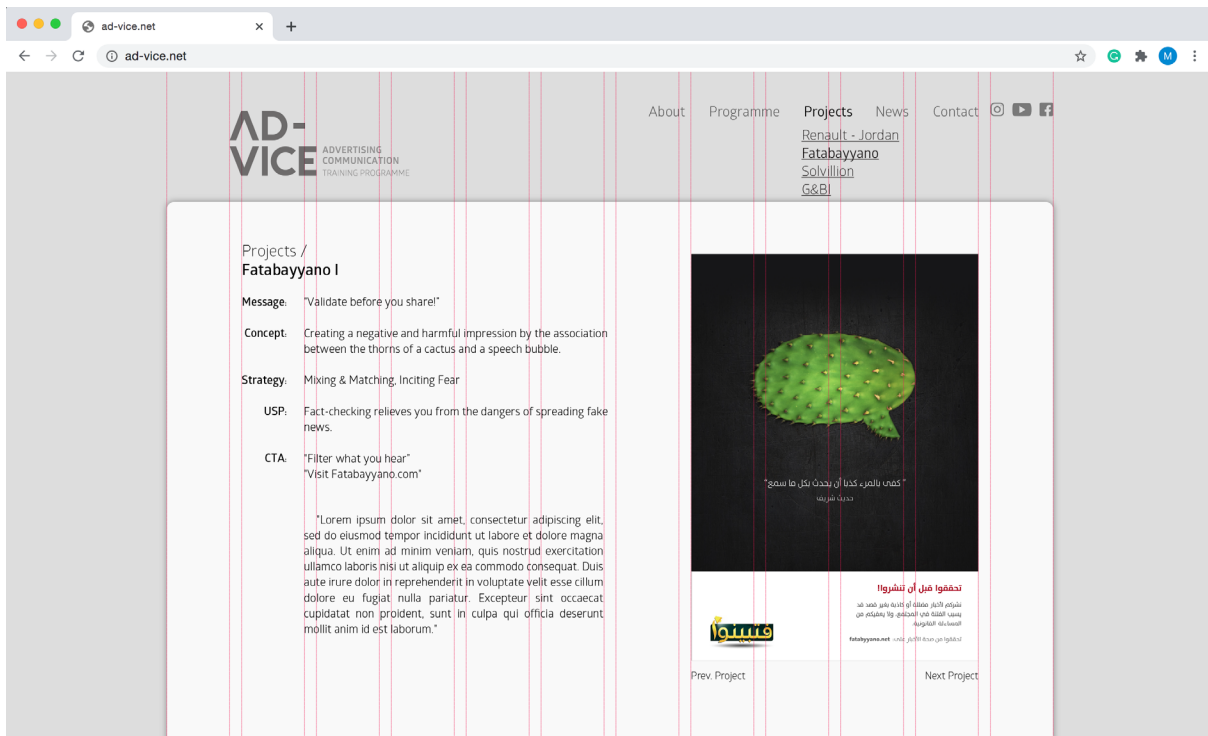
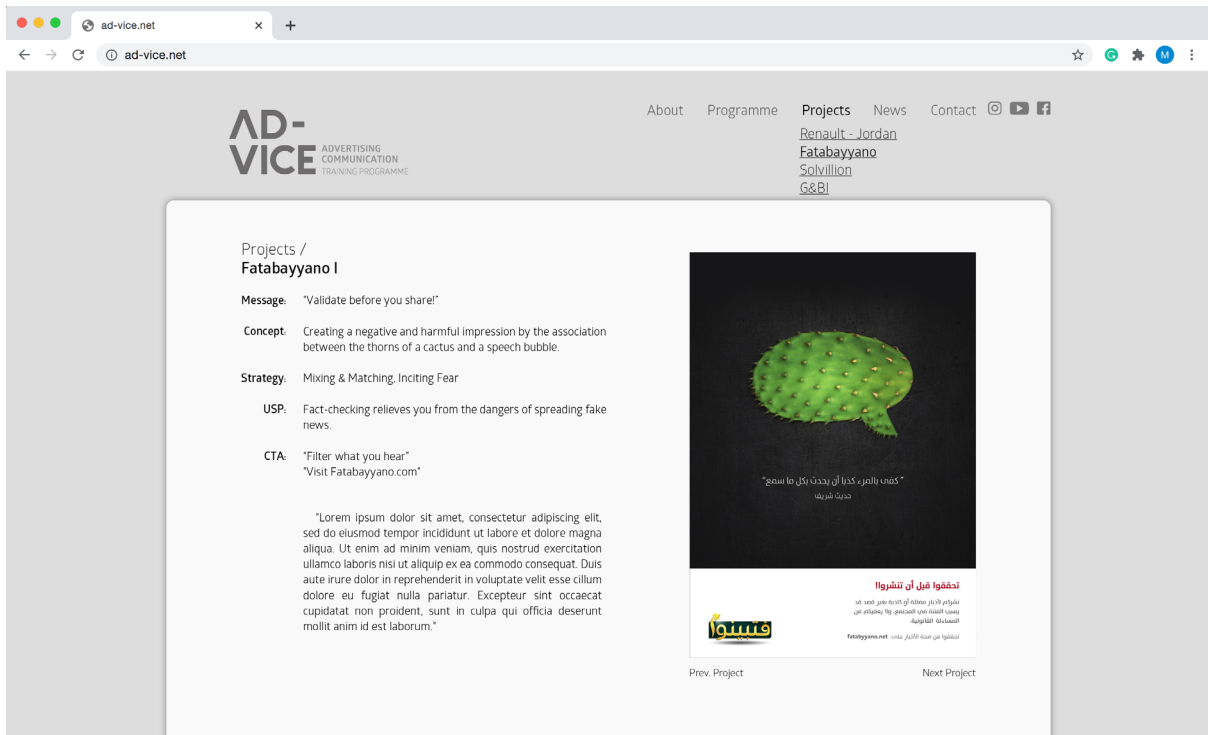
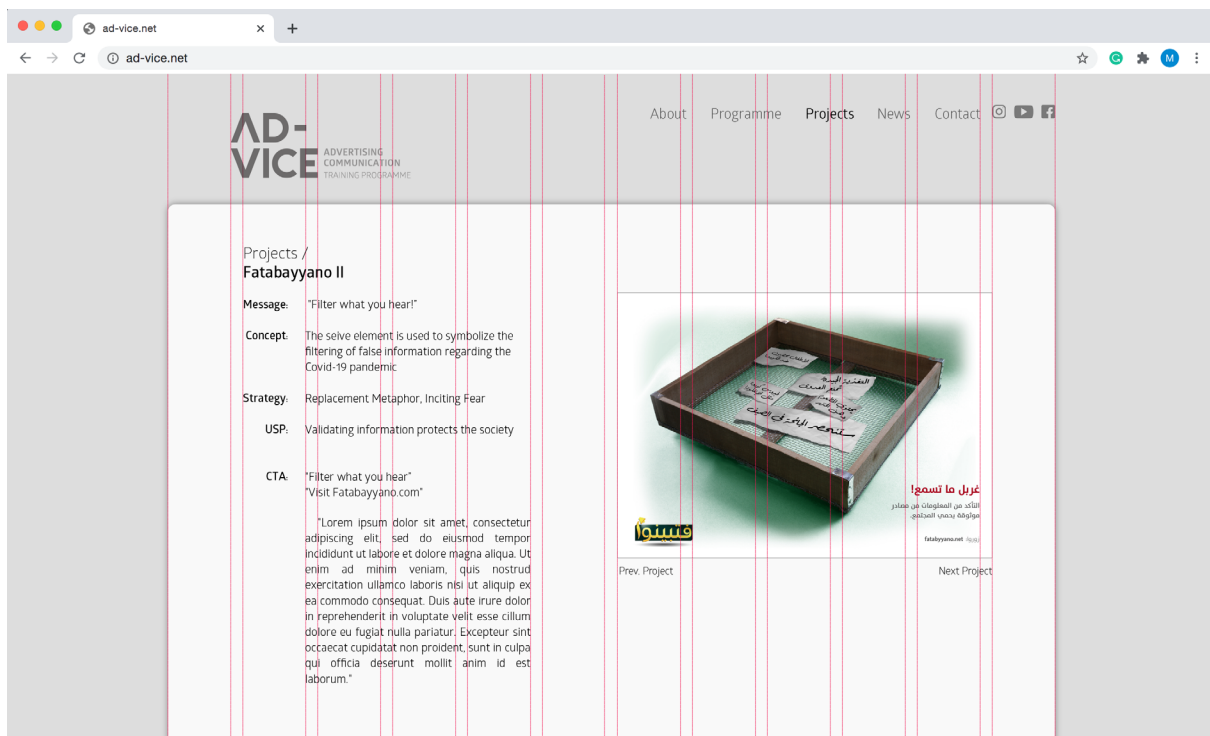
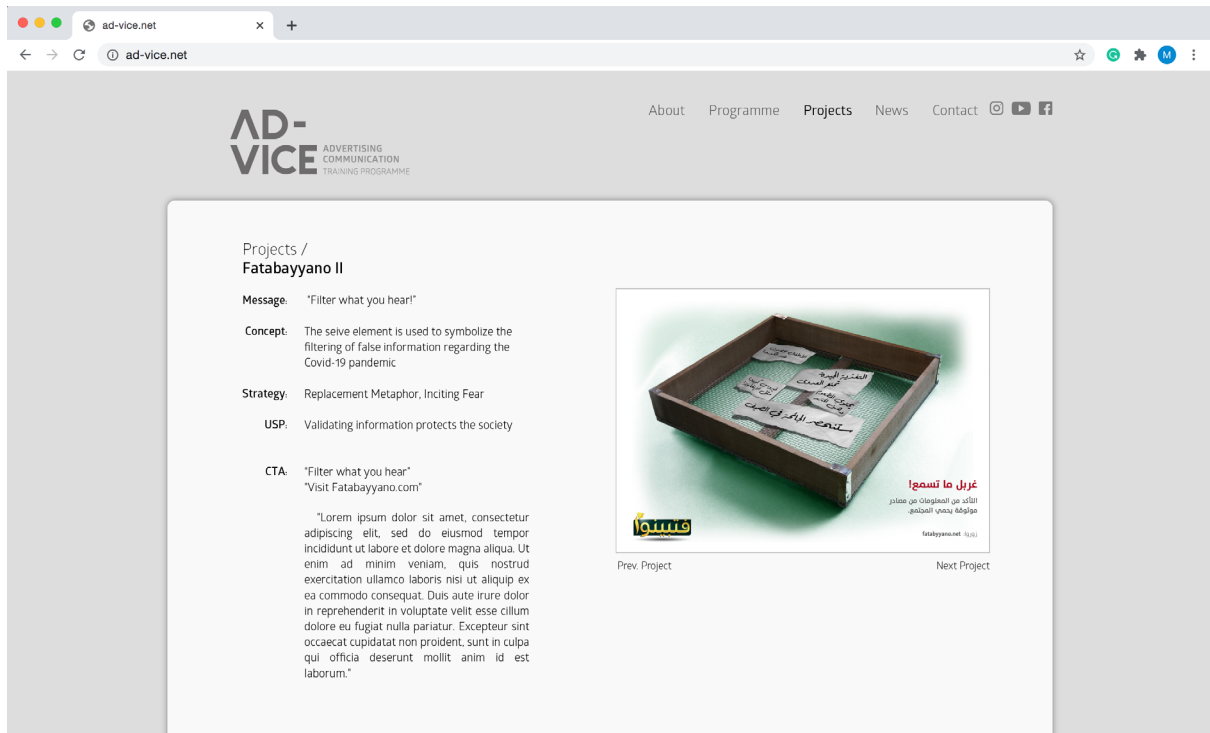


Figure 7.2.8

## Inner Page Experiment IV



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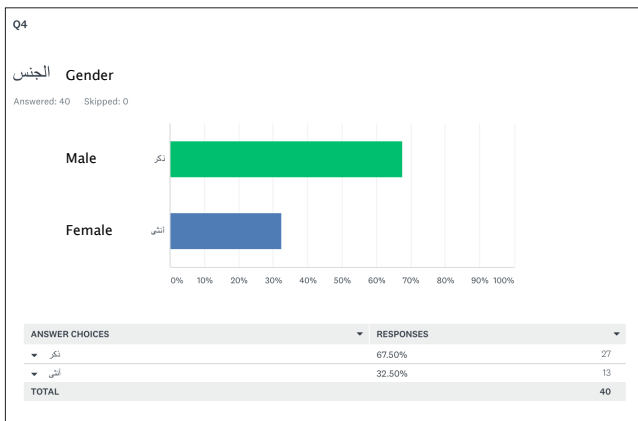
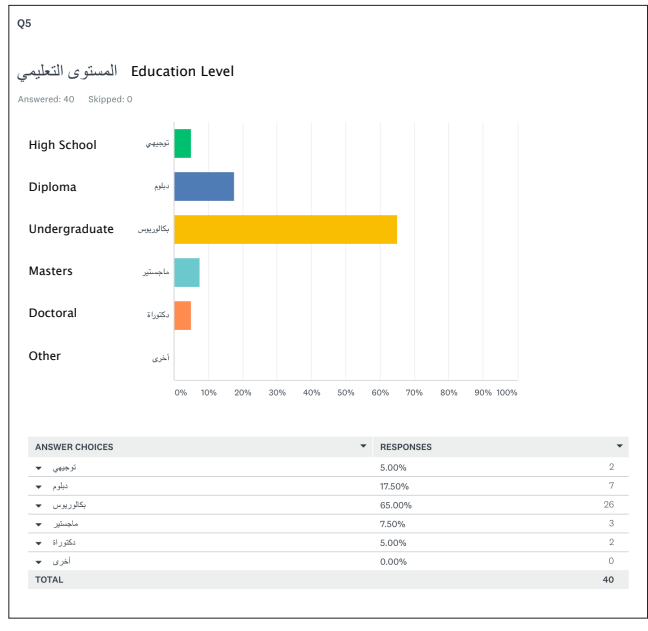
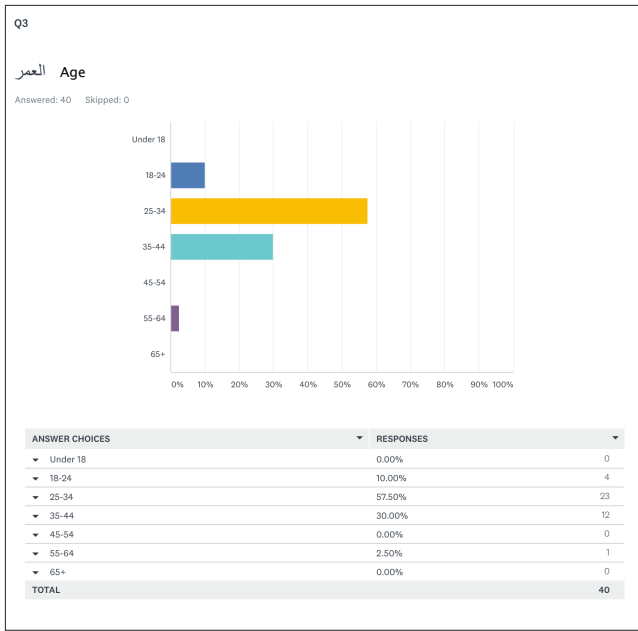
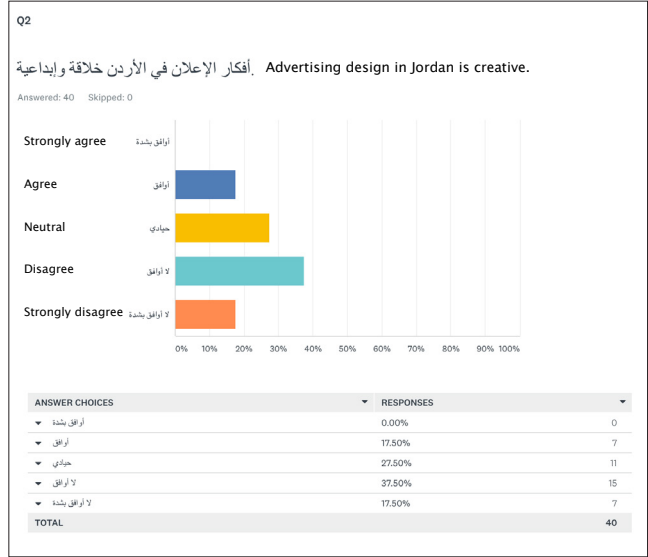
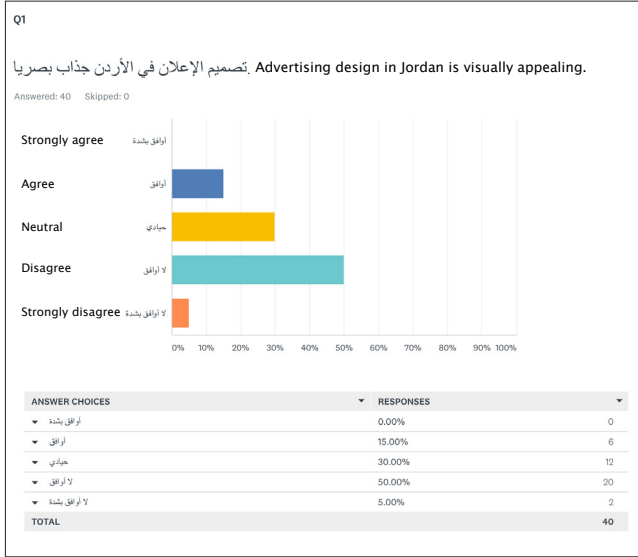
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# Appendices

## Appendix A: Jordanian Advertising Communication Public Evaluation



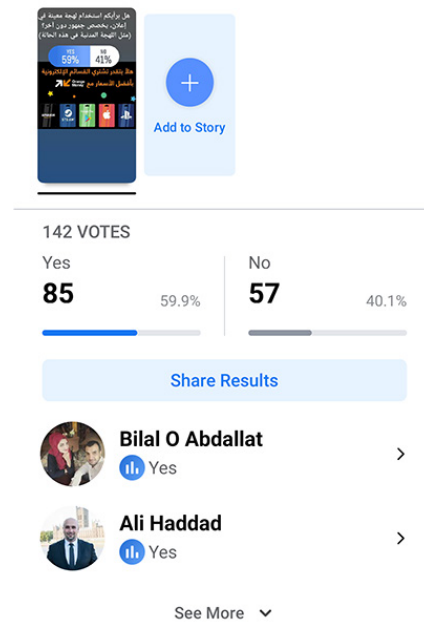
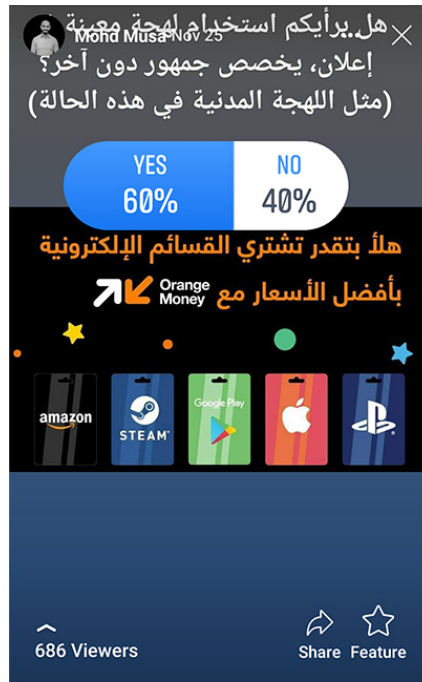
## Appendix B: Jordanian Communication Design Evaluation by Professionals

Time stamp	Name	Work Place	Position	How do you evaluate the quality of Graphic Design graduates from Jordanian universities?	How do you evaluate their knowledge on advertising communication?	How do you evaluate their knowledge on visual communication?	Mobile number, email.
2020/11/24 7:36:21 PM GMT	Abbas Alasmar	Qaleb Studi	Founder	Good	Neutral	Good	abbas@qalebstudio.com
2020/11/24 8:45:06 PM GMT	Saleh Saleh	Ogilvy	Creative director	Weak	Very Weak	Weak	776444437
2020/11/24 9:29:46 PM GMT +3	Mohammad Nabelsi	Graphix Interactive	Founder	Weak	Weak	Good	775822278
2020/11/24 9:34:31	Abdullah	KKU	UI & UX	Weak	Weak	Weak	itayehart@gmail.com
2020/11/24 9:47:50 PM GMT	Husam Sulieman	Ogilvy	Art Director	Neutral	Good	Good	962789712761
2020/11/24 9:52:54 PM GMT +3	Mohammad Ammar	Magic line	Graphic Designer	Weak	Weak	Weak	0796730042 Email;m.ammar@magicln.com
2020/11/24 10:12:07	Abdullah Ismael	The HUB	Art director	Neutral	Good	Weak	785841471
2020/11/25 12:10:59	rami qaddoumi	adpro	creative director	Neutral	Neutral	Weak	777777998
2020/11/25 10:53:07	Diana Habashneh	Pencils Adv.	Graphic Designer	Neutral	Neutral	Neutral	diana.habashneh@gmail.com
2020/11/26 8:10:33 PM GMT	Firas Turk	Level Adv.	Creative director	Neutral	Weak	Weak	799442874



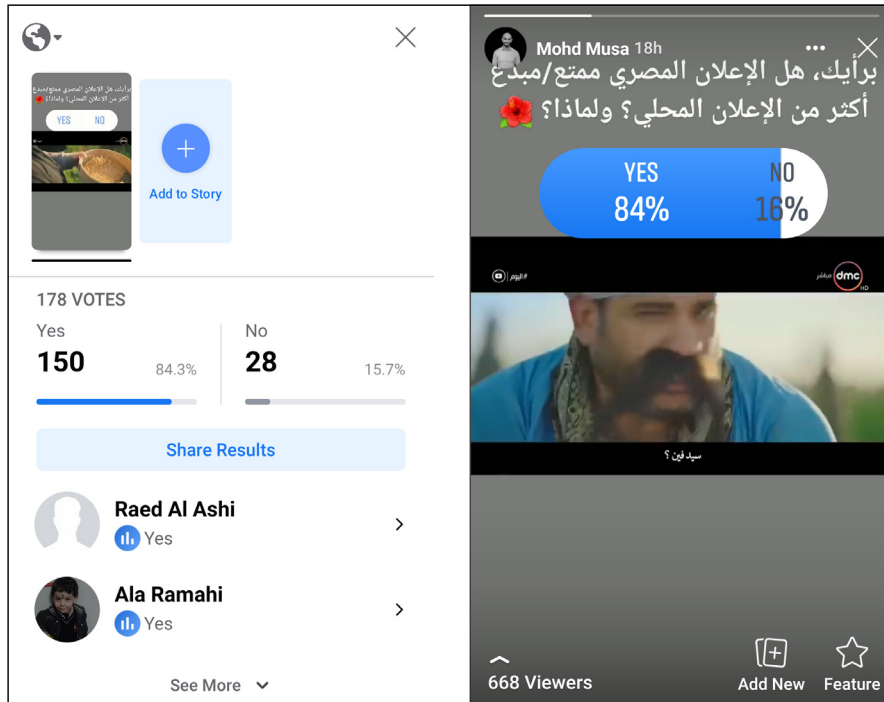
## Appendix C: Facebook Poll on the Use of Accented language in Ads

The question states: "In your opinion, do you think using a certain accent in an ad includes an audience and excludes another? (such as using the urban accent in this case)"



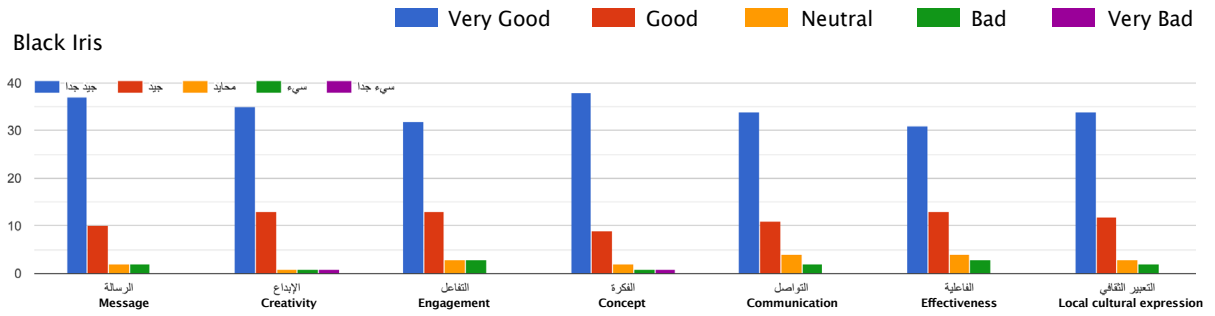
## Appendix D: Facebook Poll on Comparing Jordanian Ads to Egyptian Ads

The question states: “In your opinion, are Egyptian ads more creative and entertaining than local ads? and why?”

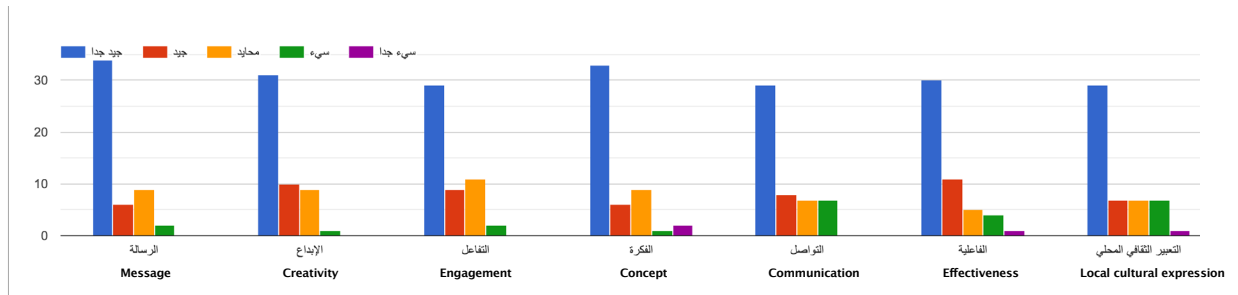


## Appendix E: Public Audience Evaluation Survey for *Ad-Vice* Programme Results

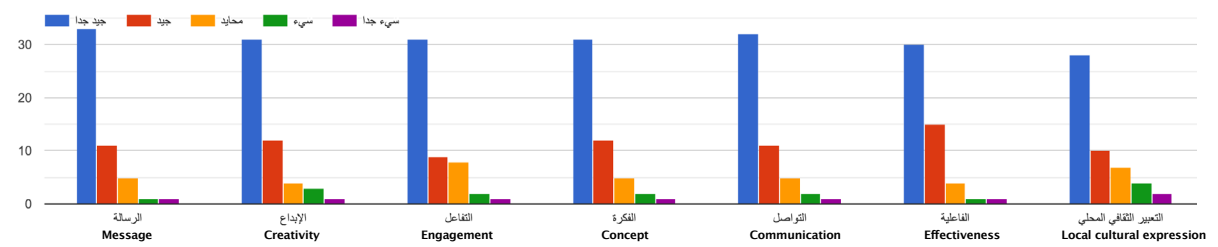
The question states in every section: “How do you evaluate this ad in terms of”



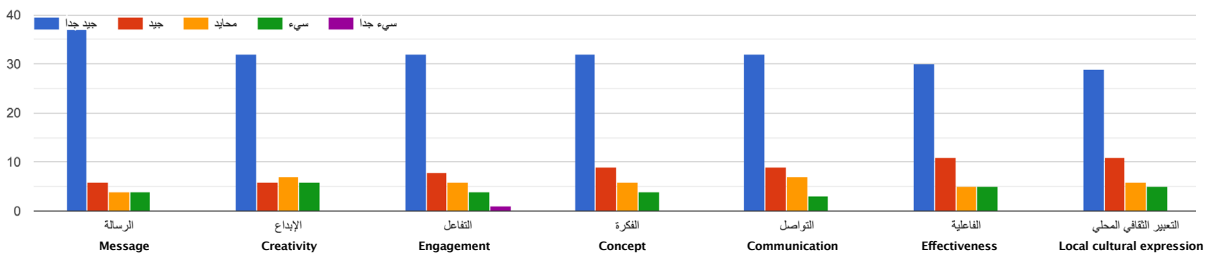
### Save Water Before It's Less Than %0



### Bigger Than You Think

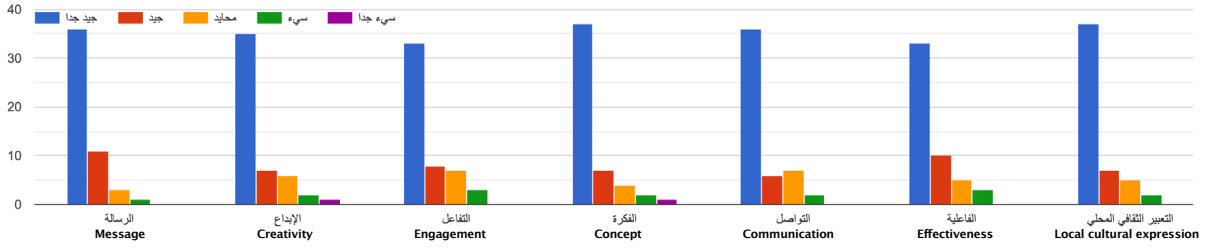


### The Result of Sharing Rumours

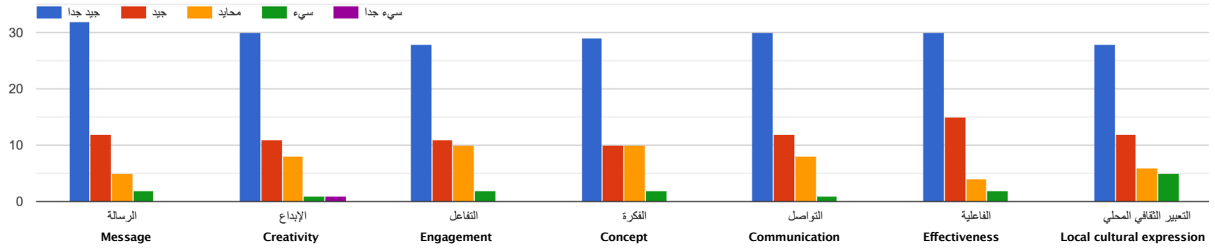


Very Good Good Neutral Bad Very Bad

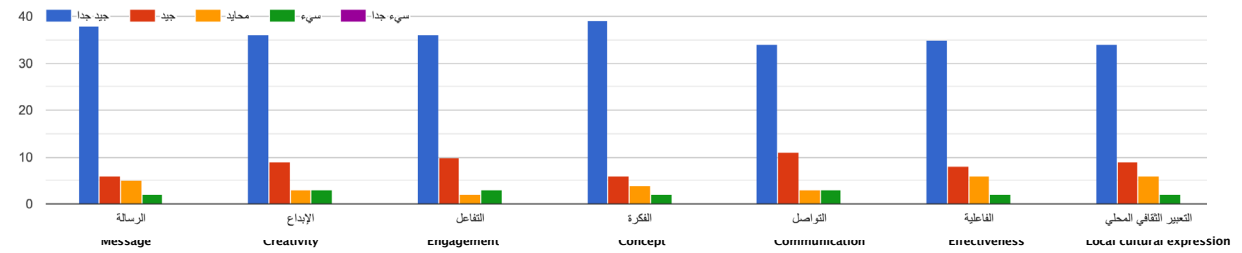
Verify the Good from the Bad



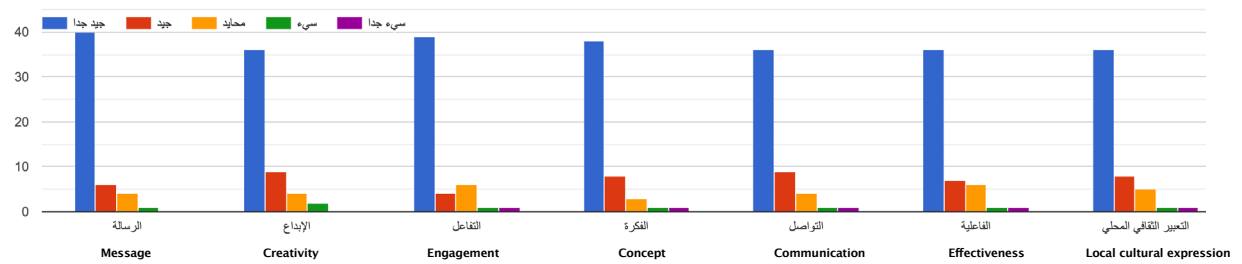
False Intelligence



Cactus Speech Bubble

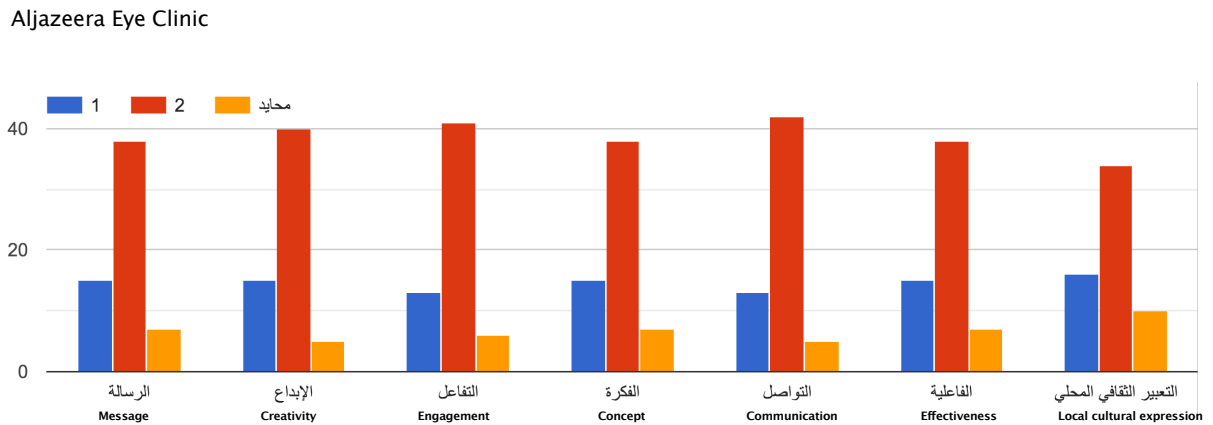
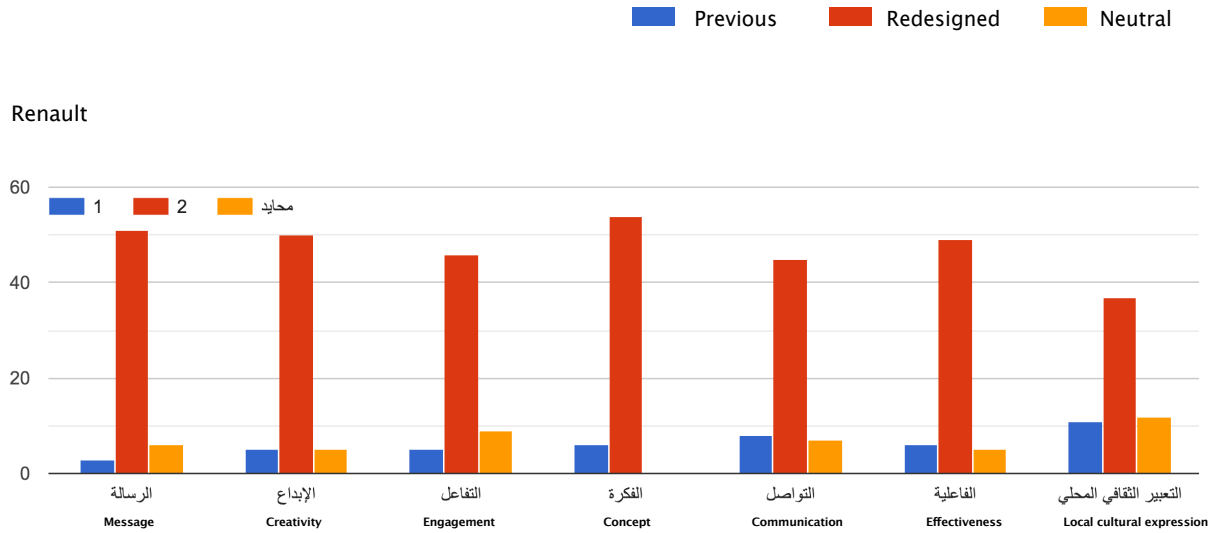


The Last Drop



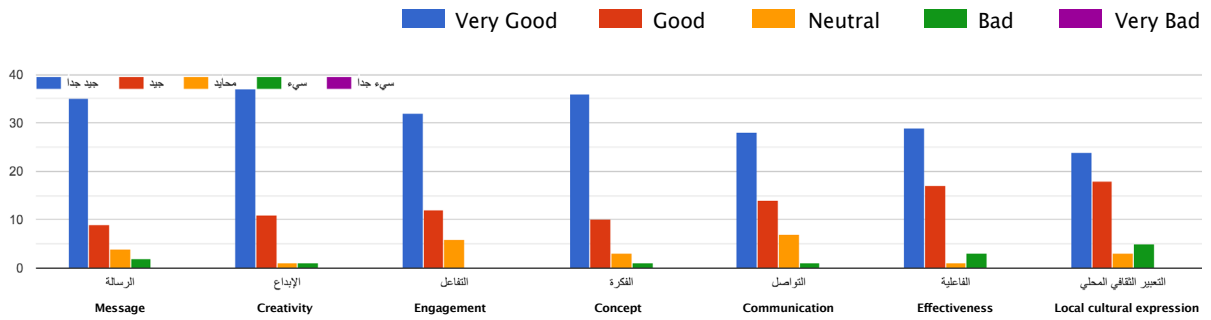
## Appendix F: Public Audience Evaluation Survey for *Ad-Vice* Programme Results: Comparison of Redesigned Ads

The question states in every section: “Which ad is better in terms of:”



## Appendix G: Target and Public Audience Evaluation Survey for *Ad-Vice* Programme Results: Genetics and Bioinformatics Association

The question states in every section: “The question states in every section: “How do you evaluate this ad in terms of”







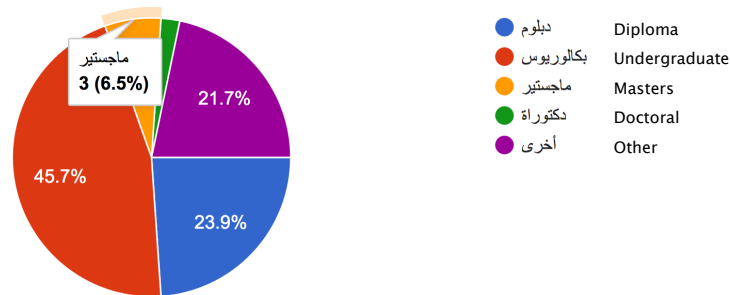




## Education Level

المستوى الأكاديمي في تخصص التصميم أو التخصصات المشابهة

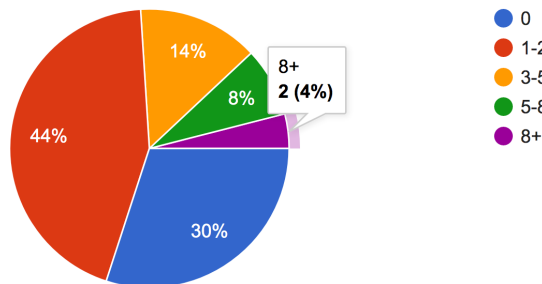
46 responses



## Years of Communication Design Professional Practice

عدد سنوات الخبرة العملية في مجال التصميم

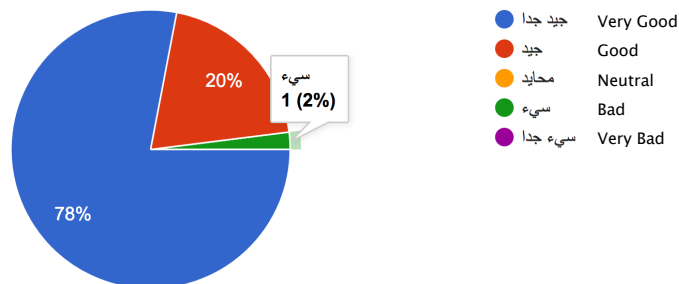
50 responses



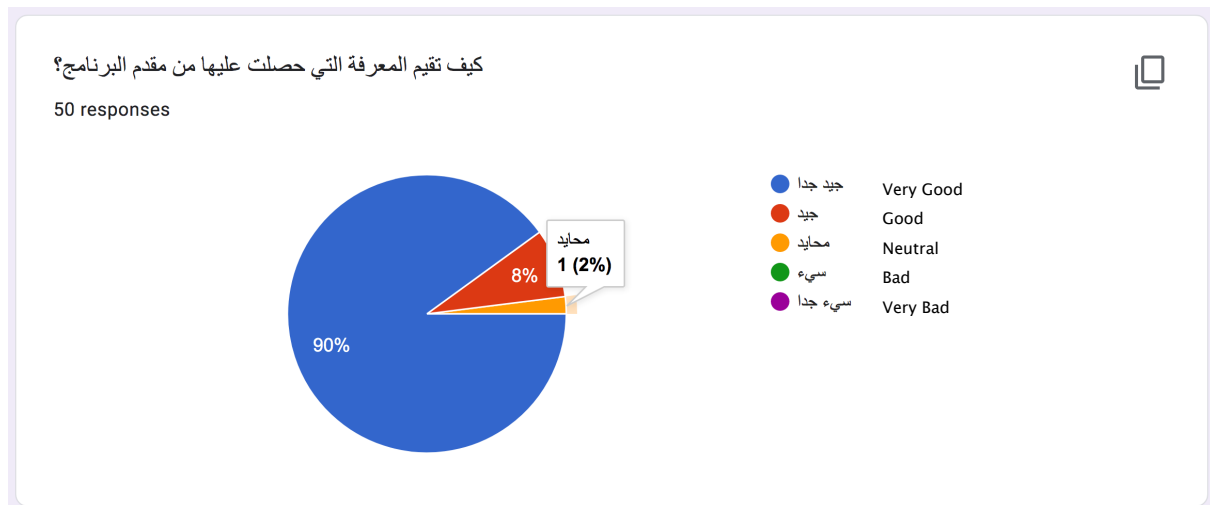
## “Generally, how do You Evaluate Your Participation Experience in the Programme?”

كيف تقيم تجربتك في البرنامج التدريبي بالمجمل؟

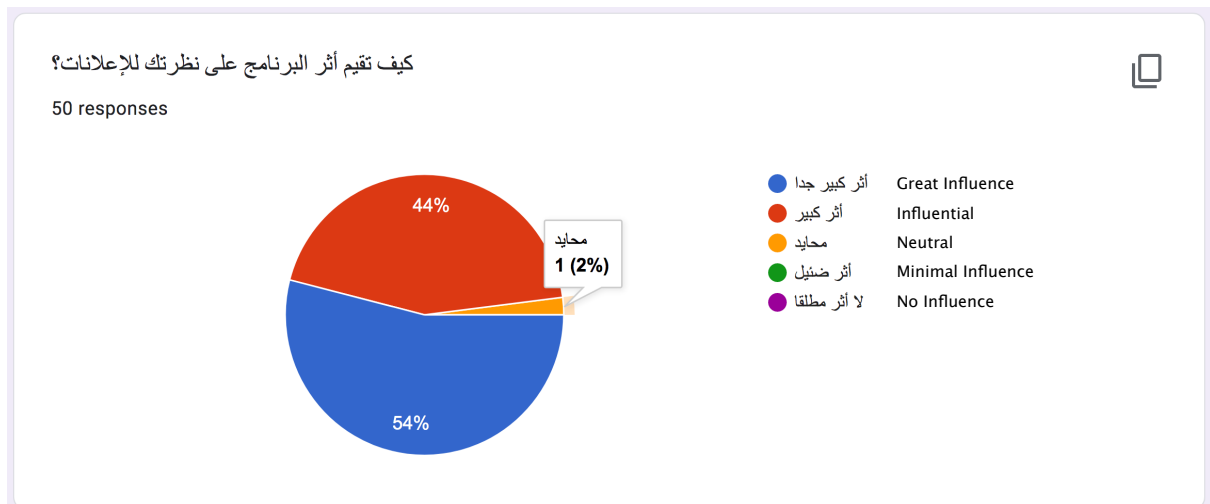
50 responses



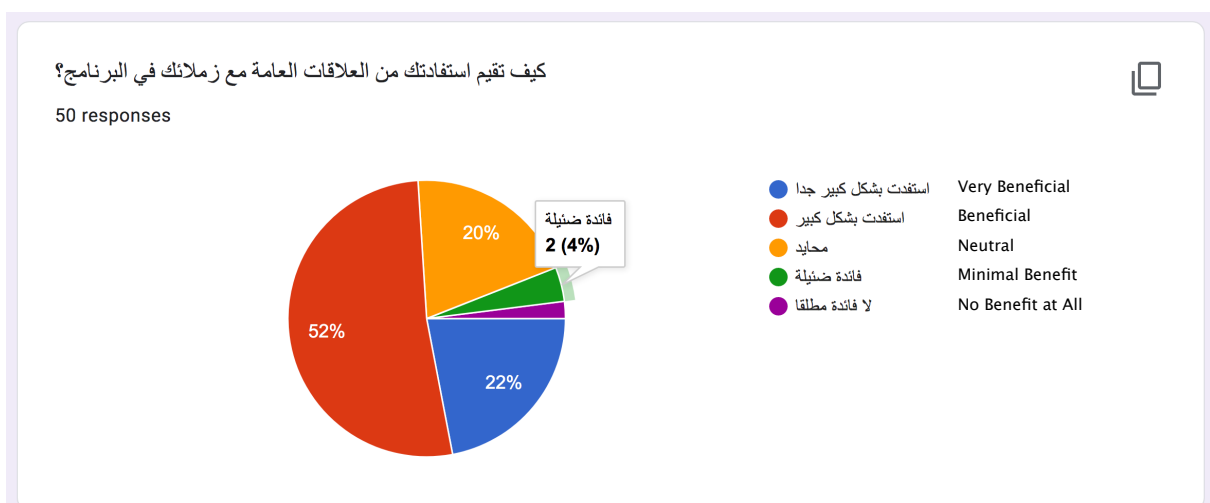
### “How do You Evaluate the Knowledge You Gained from the Presenter of the Programme?”



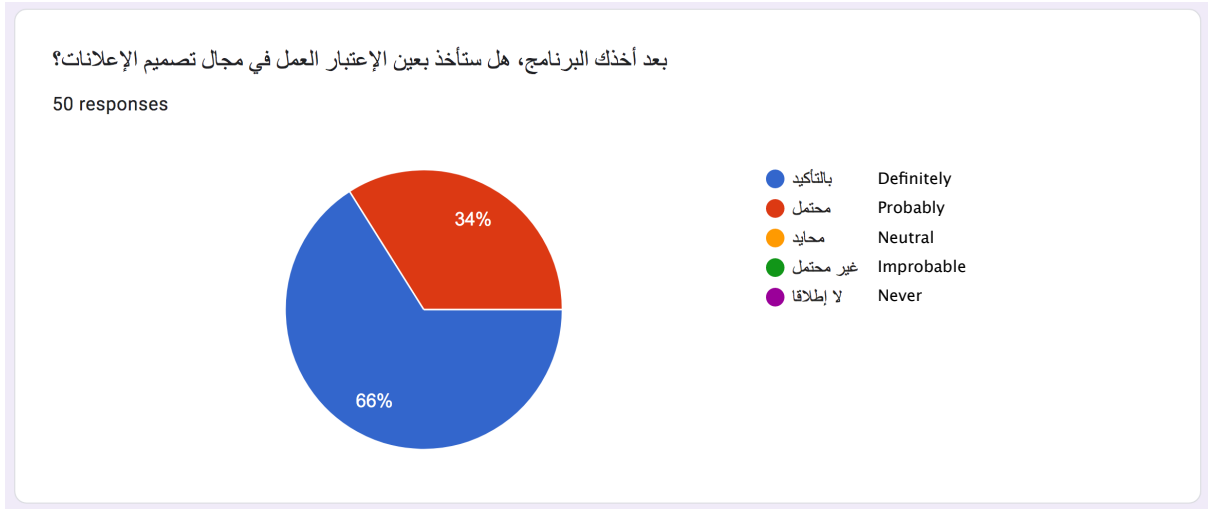
### “How do You Evaluate the Influence of the Programme on Your View Towards Ads?”



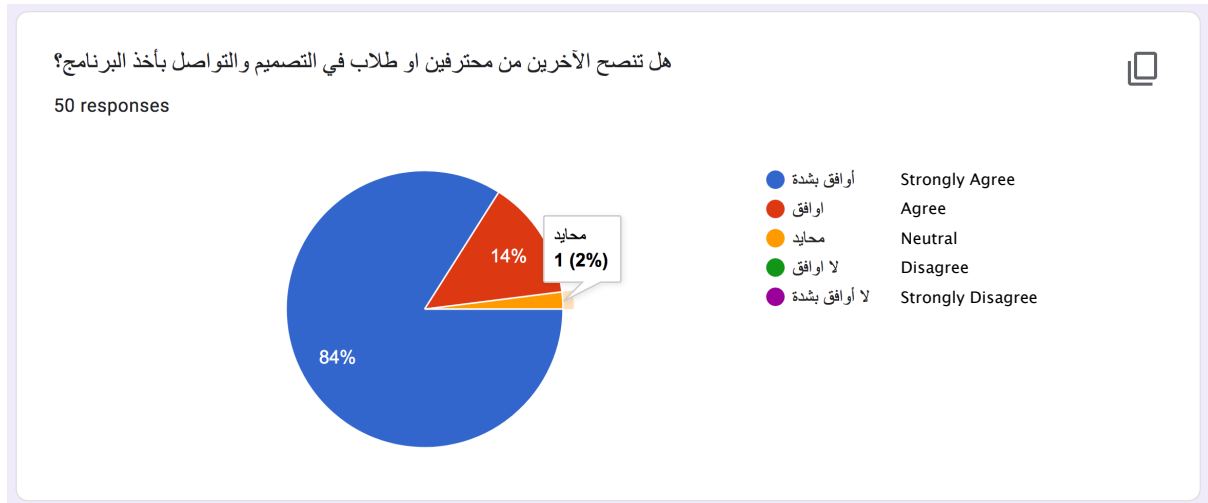
### “How do You Evaluate the Benefit You Gained from Public Relations with Your Colleagues in the Programme?”



### “After Undertaking the Programme, Will You Consider Working in Advertising?”



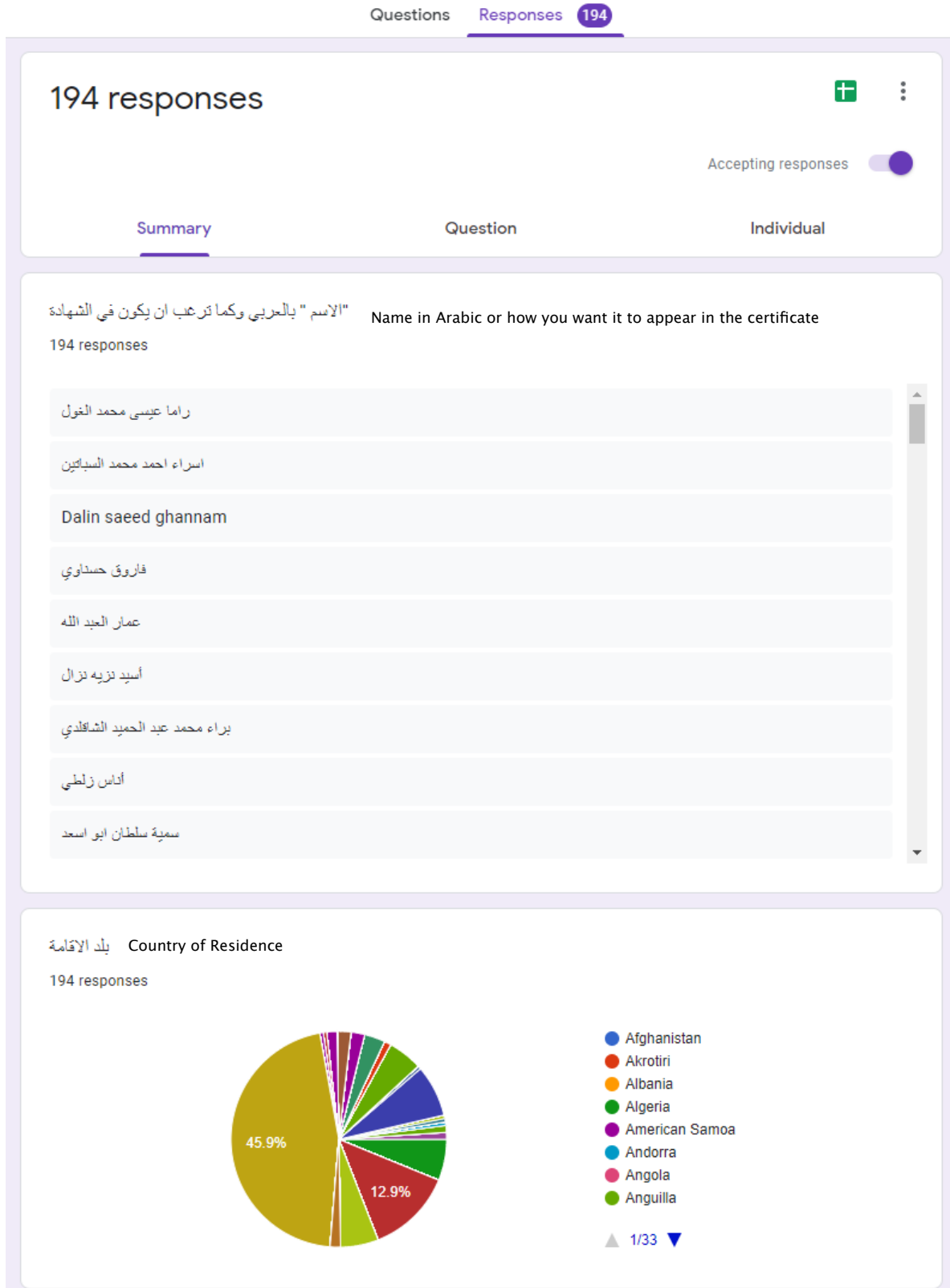
### “Will You Recommend the Programme for Students or Practitioners of Communication Design?”





## Appendix K: Application Results for the Participants of the Programme

All the title are translated and not in the original document,



## البريد الإلكتروني Email

194 responses

daleen.said.gj@gmail.com

ghadeeramer1996@gmail.com

ahmedaladin.maghraby@gmail.com

israaalsbatin@gmail.com

akh.ak14@gmail.com

des.mustafa.samir@gmail.com

ahmedmostafakabil@gmail.com

Ammarsk.aa@gmail.com

b.alshaqldy0504@gmail.com

## رقم الهاتف Phone Number

194 responses

0797319694

+962781779834

+97477208545

0795285052

0791464327

+972598765916

+905468200944

01067495339

0795853871

behance Portfolio رابط حافظة الاعمال على

194 responses

لا يوجد

.

.

لا يوجد

-

<https://www.behance.net/daleenghannam>

<https://www.behance.net/ghadeeramer2>


<https://www.behance.net/ahmedalaaDesigner>


<https://www.behance.net/israa011>


سيرتك الذاتية Resume


 View folder


89 responses


 a047dc90639437.5e1f7aa217c91 - mostafa samir.png


 Screenshot\_20210228\_151714\_com.facebook.orca - Des-abeer jawabreh.jpg


 Israa Ahmad\_cv\_2019\_without - israa alsbatin.pdf

 Dalin said yousef ghannam - Daleen Ghannam.pdf


 CV\_Mahera\_Hammoury2021 - Mahera Hammoury.pdf

 CV - mehmet designer.pdf

 ToqaRashed cv new (1) - MOHAMMAD Rashed.pdf

 Dalin said yousef ghannam - Daleen Ghannam.pdf

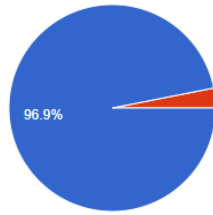
 inbound6564020111036840583 - Aya Mostafa.pdf

 CV Dua'a Hammo - Dua'a Hammo.png

[79 more files](#)

## Choose from the following حدد من التالي

194 responses



I would like to participate in the communication design course and the volunteer programme

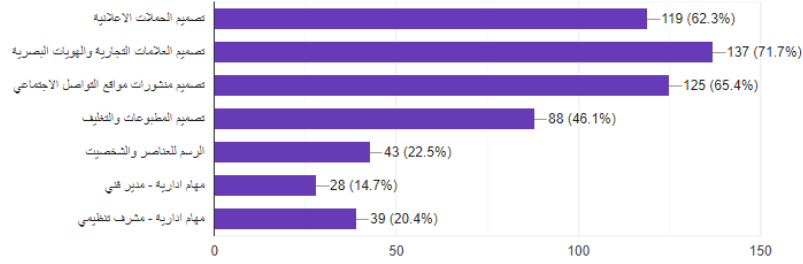
ارغب بالمشاركة في منحة تدريب التواصل الاعلاني و البرنامج التطوعي

ارغب في المشاركة في المشروع التطوعي فقط

I would like to participate in the volunteer programme only

## The role that you want to participate with in the volunteer programme الأدوار التي ترغب ان تشارك بها في المشروع التطوعي

191 responses



## Number of weekly hours you are willing to spare for volunteering عدد الساعات المخصصة للتطوع في الاسبوع

184 responses



## Why do you want to join the training programme or the volunteer programme لماذا تريد الانضمام الى المنحة التدريبية او البرنامج التطوعي

180 responses





## Appendix L: Interviewees Confirmation

Below are the confirmation responses of the interviewees on the information provided by them for the thesis. Their preferred contact details are also provided. These interviewees are Nour Muaz, Sara Barghouthi, Ali Izzat Kittaneh, Azmi Mansour, Mohammad Rushdi Al Nabulsi, Saeed Abu Jaber, and Wesam Mazhar Haddad.

### Interview Consent

This is to confirm that I was interviewed by the PhD candidate at Evora University Moh'd Musa regarding his thesis on Communication Design, and the information provided in his thesis on my behalf was voluntarily provided by me upon his request.

 **mjmusa@hotmail.com** (not shared) [Switch account](#) 

Name and contact (email, phone..)

Your answer

Submit

Clear form

Name and contact (email, phone..)

7 responses

Nour.muaz@gmail.com

Sara Barghouti, ms-barghouti@outlook.com, 0798810220

Ali Izzat Kittaneh kittanehali@gmail.com

Azmi Mansour. Tel.0790588378

Mohammad Rushdi al Nabulsi Graphix.jo@gmail.com 00962775822278

Saeed.abujaber@gmail.com

Wesam Mazhar Haddad, haddadwesam@hotmail.com

## Attachments

### Attachment A: Participation in International Competition Jury

I was chosen as an Intercontinental jury member at the 1ST INTERCONTINENTAL POSTER COMPETITION, UNITED STATES 2021 amongst 17 jurors from around the world. The jurors include international award-winning designers such as Hajime Tsushima<sup>1</sup>, Erin Wright<sup>2</sup>, and Yong Huang<sup>3</sup>.

**INTERCON  
JURY**

POSTER STELLARS  
INTERCONTINENTAL  
POSTER COMPETITION  
UNITED STATES 2021

**MOH'D MUSA / M.A.**  
ACADEMIC LECTURER / THE AMERICAN UNIVERSITY  
IN MADABA - JORDAN

Moh'd Musa is a Multidisciplinary visual communicator in the fields of graphic design, traditional and digital fine art, and photography. He has a MA degree in Media Arts from Coventry University, England, and currently a Ph.D. candidate in Metamedia & Design at Evora University, Portugal. Moh'd is a full-time lecturer at the American University in Madaba, Jordan.

**OUR PARTNERS**

wgd  
A  
COW  
posterterritory

**LISTED ON**

CONTEST WATCHERS  
Mdesigners

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1) [www.tsushima-design.com/](http://www.tsushima-design.com/)

2) <https://erinwright.org/>

3) <https://competition.adesignaward.com/gooddesigner.php?profile=140994>



# INTERCON JURY

POSTER STELLARS  
INTERCONTINENTAL  
UNITED STATES 2022

> DISCOVER OUR INTERCONTINENTAL JURY STELLARS

**HELEN BARANOVSKA / FOUNDER**  
COW INTERNATIONAL DESIGN FESTIVAL /  
GRAPHIC DESIGNER / ILLUSTRATOR / ARTIST / CURATOR  
**UKRAINE**



**YONG HUANG / FOUNDER**  
NICE CREATIVE CO. LTD  
**CHINA**



**CHRISTOPHER SCOTT / M.D.s**  
MDES, MASTER OF DESIGN  
PRESIDENT / ECUADOR POSTER BIENAL  
PROF. OF GRAPHIC DESIGN / UNIVERSIDAD UTE  
**ECUADOR**



**IRWAN HARNOKO / S.Sn, M.D.s**  
FOUNDER OF WGD  
**INDONESIA**



**ANNA KŁOS / Ph.D.**  
FOUNDER OF RETROAVANGARDA  
ACADEMIC LECTURER / WARSAW SCHOOL OF  
INFORMATION TECHNOLOGY WIT  
**POLAND**



**MOH'D MUSA / M.A.**  
ACADEMIC LECTURER /  
THE AMERICAN UNIVERSITY /  
MADABA  
**JORDAN**



**ERIN WRIGHT / PROF.**  
DEPARTMENT OF ART & ART HISTORY  
UNIVERSITY OF ALABAMA / BIRMINGHAM  
**USA**



**HOON-DONG CHUNG / Ph.D.**  
PROFESSOR  
GRAPHIC DESIGNER  
**SOUTH KOREA**



**ARPITA PRADHAN / Ph.D.**  
GRAPHIC DESIGNER /  
ASSISTANT PROFESSOR  
**INDIA**



**IRINA GORYACHEVA /**  
CREATIVE DIRECTOR &  
CO-FOUNDER OF  
BAKLAZANAS DESIGN  
STUDIO  
**RUSSIA / LITHUANIA / EGYPT**



**ELHAM HEMMAT / M.A.**  
GRAPHIC DESIGNER / VISUAL ARTIST  
**NORTHERN IRELAND**



**EVJLA MOLNÁR / PROF.**  
MEMBER OF THE HUNGARIAN  
POSTER ASSOCIATION  
**HUNGARY**



**BYOUNG IL SUN / Ph.D.**  
PROFESSOR / NAMSEOL UNIVERSITY/  
PRESIDENT GALLERY BI  
**SOUTH KOREA**



**HAJIME TSUSHIMA /**  
ART DIRECTOR / GRAPHIC DESIGNER /  
ASSOCIATE PROFESSOR / OSAKA  
UNIVERSITY OF ARTS  
**JAPAN**



**NATALIA DELGADO / Ph.D.**  
DESIGN, STRATEGY & EDUCATION  
**MEXICO / CANADA**



**HODA YAZDANI /**  
GRAPHIC DESIGNER/  
BRANDING CONSULTANT  
**AUSTRALIA**



**CAROLYN COOPER /**  
PROFESSOR EMERITA  
LITERARY AND CULTURAL STUDIES  
THE UNIVERSITY OF THE WEST INDIES, MONA  
**JAMAICA**



OUR PARTNERS



LISTED ON



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## Attachment B: Partnership with the Private Sector Corporates

To expand the social interaction in the field of visual communication, a partnership was made with “Dot Media” –a private sector company that operates in the field of media production and design– to participate in a YouTube and social media program they hosted by the title of “Media Tips”, where participants share excerpts from their field of expertise with the public audience. After one month of publishing, three media tips videos registered 11000 organic views on the social media pages of Dot Media<sup>1</sup>.

Other seminars were organized online by the same company in the fields of advertising design, geometry of design and composition, brand identity design, design education, photography, digital and traditional art.



1) <https://web.facebook.com/page/1623961994523850/search/?q=Mohd20%Musa>

**مهتم/ة بتصميم الإعلانات؟**

سواء كنت طالب أو ممارس للتصميم، سجل معنا في جلسة حوارية تضمين نقاش وتحليل لتصميم إعلانات محلية وعالمية بهدف التعرف على آليات واسرار التحديا بتصميم الإعلان بطريقة منهجية وأكثر فاعلية.

**FREE WORKSHOP**

**EVENT SPEAKER**  
MOHD MUSA

**DOIT**

**ورشة مجانية\***  
يوم السبت 2-15 الساعة 6 مساء

للترسجيل: **0791200308** / [facebook.com/doitmediajo/](https://facebook.com/doitmediajo/)

**المنتدى الصيفي**

**محمد موسى**

من أهم مبادئ التصميم هو فهم طبيعة العمل والتكنولوجيا المستخدمة في التصميم، والتفكير في كيفية تطوير العمل في بيئة العمل والتكنولوجيا.

**دعوة مشاركة**

**DOIT**

**التحدي الفني الثاني**

**رسم شخصية بئيم المسحراتي**

تعال في التحدي في الشخصيات البيهاتية

يشارك في نقاش الأعمال

**أس عقيل** - **محمد موسى** - **هيا حايو** - **غادة الجرمي**

تقبل المشاركات بالتعليقات أو على كاس الصفحة سيتم نقاش ونقد الأعمال المشاركة في آيف فيسبوك يوم الجمعة القادم بالتوقيت التالي:

**20:00 الأربعاء - مسقط - ربح**  
**07:30 مصر**  
**06:30 الجزائر - المغرب - تونس**

[twitter](https://twitter.com/doitmediajo) [in](https://www.linkedin.com/company/doitmediajo) [f](https://www.facebook.com/doitmediajo) [doitmediajo](https://www.instagram.com/doitmediajo)

**تحديات دورت**

**DOIT**

**فتح باب المشاركة في التحدي الفني الأول بعنوان ( ظلال )**

**محور التصوير الفوتوغرافي**

يشارك في نقاش الأعمال

**محمد موسى** - **مؤمن ملاوي** - **هيثم المغربي**

التفكير والتطوير في العمل والتكنولوجيا

النقد والتطوير سيكون في آيف مخصص يوم الجمعة القادمة

[twitter](https://twitter.com/doitmediajo) [in](https://www.linkedin.com/company/doitmediajo) [f](https://www.facebook.com/doitmediajo) [doitmediajo](https://www.instagram.com/doitmediajo)

**LIVE**

**الأردن - سوريا - فلسطين - لبنان**  
**08:30**  
**مصر**  
**07:30**  
**الجزائر - المغرب - تونس**  
**06:30**

**DOIT**

**أمانى خمومي** - **محمد موسى** - **فرانس الترك**

**ندوة تكنولوجية**

**نقاش ونقد الأعمال المشاركة**

في تحدي دورت الثالث "تعميم توعوي حول فيروس كورونا"

[twitter](https://twitter.com/doitmediajo) [in](https://www.linkedin.com/company/doitmediajo) [f](https://www.facebook.com/doitmediajo) [doitmediajo](https://www.instagram.com/doitmediajo)

**LIVE**

**مساء الثلاثاء**  
**الأردن - سوريا - فلسطين - مكة**  
**08:30**  
**مصر**  
**07:30**  
**الجزائر - المغرب**  
**06:30**

**DOIT**

**محمد موسى**

**هندسة التكوين**

**يجيب المحاضر على أسئلتكم ومشاركاتكم في الموضوع**

Examples of seminars done with Dot Media:

- Top left: Announcing an advertising communication workshop
- Top right: Announcing a seminar on visual composition
- Middle left: Announcing a character illustration competition
- Middle right: Announcing a photography competition
- Bottom left: Analysis of awareness campaign poster competition
- Bottom right: Announcing a geometry of design seminar



## Attachment C: Participation in Academic Communication Design Graduation Projects Juries in Jordanian Universities



Jury at Philadelphia University, February 2019



Jury at Petra University, May 2019

## Attachment D: Communication Design Awareness through Public Events Creation

Many public seminars, talks, and workshops were organized to spread awareness towards the practice of visual communication in various fields. These activities were either done individually or with partnership with other speakers, in order to expand the boundaries of knowledge from various sources.



Photographs from *Let's Talk Visuals Series*

[https://web.facebook.com/watch/live/?v=1529562137103259&ref=watch\\_permalink](https://web.facebook.com/watch/live/?v=1529562137103259&ref=watch_permalink)





**7**

SATURDAY, 7 JULY 2018 FROM 09:00 UTC+03-14:00 UTC+03

**How to Win an International Design Competition!**

Zain Innovation Campus (ZINC)

Insights




**22**

WEDNESDAY, 22 JANUARY 2020 FROM 18:30 UTC+02-20:30 UTC+02

**Visual sustainable design**

Zain Innovation Campus - ZINC

Insights



**20**

WEDNESDAY, 20 JUNE 2018 FROM 18:00 UTC+03-21:00 UTC+03

**Design Senses: the 6th sense behind the award winning design**

Insights

Events hosting Wesam Haddad, an international award-winning Jordanian designer

<https://web.facebook.com/events/2050872501604306/?ref=newsfeed>

<https://cutt.ly/2QZM7Ff>

<https://cutt.ly/hQZ1qll>



## Attachment E: Participation in Visual Communication Conferences



Participation in Phi's Research and Innovation Summit – PRIS conference, August 2019. <https://cutt.ly/BQZ2ick>



Participation as a speaker at TedX Jordan University, September 2019  
<https://cutt.ly/AQZ2WqP>



Participation as a speaker at Adobe Inspire Me, September 2017

<https://cutt.ly/IQZ28ww>