



المسيلة في: 20 جاني 2025

الرقم: 8/ك ع ا ج ن ت ب ع ع خ/2025

مستخرج من محضر اجتماع المجلس العلمي للكلية

لجلسة يوم: 11 نوفمبر 2024

بخصوص الموافقة على الكتاب

يشهد رئيس المجلس العلمي للكلية أن الكتاب البيداغوجي المقدمة للمجلس
العلمي للكلية في دورته العادية يوم: 2024/11/11

• للأستاذ(ة): فقيري ليلي

• عنوان الكتاب: تصميم الحملات الإعلامية باللغة الانجليزية

Designing Media campaigns

• الفئة المستهدفة: طلبة ماستر 1 اتصال وعلاقات عامة

تمت الموافقة عليها بعد ورود تقارير الخبرة الايجابية.
سلمت هذه الشهادة للمعني (ة) بطلب منه (ا) لاستعمالها في استخراج وثيقة الدروس على الخط.

الأستاذ: صالح ليش
رئيس المجلس العلمي
كلية العلوم الإنسانية والاجتماعية



دار المتنبي للطباعة والنشر شهادة لنشر

تشهد وتتشرف دار المتنبي للطباعة والنشر ب:
نشر وطباعة كتاب
الموسوم بـ:

Designing Media Campaigns

A PEDAGOGICAL BOOK FOR FIRST-YEAR MASTER'S STUDENTS
IN COMMUNICATION AND PUBLIC RELATIONS

تأليف

Dr. Leila Feguiri

المسجل إداريا برقم الإيداع القانوني

ردمك (ISBN): 978_9969_04_123_1

مدير دار النشر



بتاريخ: 08 جانفي 2025

دار المتنبي للطباعة والنشر



مقر دار النشر، حي تعاونية الشيخ المقراني
طريق اشبيليا مقابل جامعة محمد بوضياف - المسيلة
التواصل مع دار النشر، elmotanaby.dz@gmail.com
الهاتف: 0773.30.52.82 / 0668.14.49.75
فاكس: 035.35.31.03



Scan Our QR Code



الجمهورية الجزائرية الديمقراطية الشعبية
People's Democratic Republic of Algeria
وزارة التعليم العالي والبحث العلمي
Ministry of Higher Education and Scientific Research
جامعة محمد بوضياف بالمسيلة
University Mohamed Boudiaf of M'sila



المسيلة
University Mohamed Boudiaf - M'sila

Faculty of Humanities and Social Sciences
Deputy Dean in charge of Post-Graduation,
Scientific Research and External Relations

كلية العلوم الإنسانية والاجتماعية
نسابة العمادة المكلفة بما بعد التخرج
والبحث العلمي والعلاقات الخارجية

المسيلة في: 20 جمادي 2025

الرقم: 8/ك ع ا ج ن ت ب ع ع خ/2025

مستخرج من محضر اجتماع المجلس العلمي للكلية

لجلسة يوم: 11 نوفمبر 2024

بخصوص الموافقة على الكتاب

يشهد رئيس المجلس العلمي للكلية أن الكتاب البيداغوجي المقدمة للمجلس
العلمي للكلية في دورته العادية يوم: 2024/11/11

• للأستاذ(ة): فقيري ليلي

• عنوان الكتاب: تصميم الحملات الإعلامية باللغة الانجليزية

Designing Media campaigns

• الفئة المستهدفة: طلبة ماستر 1 اتصال وعلاقات عامة

تمت الموافقة عليها بعد ورود تقارير الخبرة الايجابية.
سلمت هذه الشهادة للمعني (ة) بطلب منه (ا) لاستعمالها في استخراج وثيقة الدروس على الخط.

الأستاذ: صالح ليش
رئيس المجلس العلمي
كلية العلوم الإنسانية والاجتماعية

A Pedagogical Book for First-year Master's Students
in Communication and Public Relations

DESIGNING MEDIA CAMPAIGNS

The significance of the book stems from the growing and important role of media and communication. The factors influencing it have prompted the researcher to study how to maximize its benefits, especially as communication tools are gradually becoming more closely linked to the dissemination and improvement of current global conditions. This applies to both personal and collective use of communication tools, with various factors affecting communication effectiveness, such as selective exposure and selective perception. The book's chapters focus on the study of advertising campaigns across all platforms that people engage with, whether printed (such as posters), radio, audiovisual, or digital media. These campaigns shape a specific perception of the advertised product or service in a positive and persuasive manner. Since audiences read newspapers, listen to the radio, and watch television, they are always searching for alternatives that convince them in their purchasing and transactional decisions. Through numerous real-world examples included in the book, the researcher enhances student engagement, deepens their understanding, and aids them in designing their research and advertisements

770.00 DA

ISBN
978_9969_04_123_1



9 789969 041231

جميع الحقوق محفوظة
الطبعة الأولى: 2025 م

مقر دار النشر: حي تعاونية الشيخ المقراني
طريق الشبيبا مقابل جامعة محمد بوشياف
المسيلة - الجزائر

التواصل مع دار النشر: elmetanaby.dz@gmail.com

الهاتف: 0773.30.52.82 / 0668.14.49.75

فاكس: 035.35.31.03



الرمز



Scan Our QR Code



2025 January

DESIGNING MEDIA CAMPAIGNS

A Pedagogical Book for First-year Master's Students
in Communication and Public Relations



Dr. Leila Feguir

Designing Media Campaigns

*An Academic Book for First-year Master's
Students in Communication and Public
Relations*

Dr. Leila Feguiri

- The title of the book:

Designing Media Campaigns

An Academic Book for First-year Master's

Students in Communication and Public

Relations

- **Authors:** Dr. Leila Feguir
- **Internal format of the book:** Dar Al-Mutanabi pour l'impression et l'édition
- **Book size:** 17/25
- **First edition**
- **Editor:** Dar Al-Mutanabi pour l'impression et l'édition
- **The specified international number**
- **ISBN:** :978 _ 9969 _ 04 _ 000 _ 0
- **Dépôt légal:** January/2025
- **Rights:** Tous droits réservés ©
- **Seat:** Quartier coopératif Sheikh Al-Moqrani/Route Ichbilya
En face de l'université de Mohammed Boudiaf /M'sila-Alger
- **To contact the house:**
- **Email address:** elmotanaby.dz@gmail.com
- **WebSite:** <https://elmotanaby.com>
- **Phone:** 0773.30.52.82/ 0668.14.49.75
- **Fax:** 035.35.31.03



Dr. Leila Feguri

Lecturer A in Media Institutions Management

Designing Media Campaigns

*An Academic Book for First-year Master's
Students in Communication and Public
Relations*

2025

TABLE OF CONTENTS

INTRODUCTION.....	7
CHAPTER ONE: DESIGNING MEDIA CAMPAIGNS: BASIC CONCEPTS AND IMPORTANCE.....	8
CHAPTER TWO: CONCEPTS SIMILAR TO ADVERTISING	18
CHAPTER THREE: A GENERAL INTRODUCTION TO TELEVISION ADVERTISING AND MEDIA CAMPAIGNS.....	28
CHAPTER FOUR: GENERAL CHARACTERISTICS OF TELEVISION AS A COMMUNICATION MEDIUM	33
CHAPTER FIVE: TYPES OF TV ADVERTISING	39
CHAPTER SIX: STAGES OF CARRYING OUT THE MEDIA CAMPAIGN 48	
CHAPTER SEVEN: ETHICS AND ADVERTISING CAMPAIGNS	63
CHAPTER EIGHT: WOMEN IN ADVERTISING CAMPAIGNS	74
CHAPTER NINE: LEGAL CONTROLS REGULATING ADVERTISING CAMPAIGNS	85
CHAPTER TEN: ADVERTISING CAMPAIGNS FOR MARKETING MIX ELEMENTS	88
CHAPTER ELEVEN: DIGITAL OR ELECTRONIC MEDIA CAMPAIGNS.....	91
CONCLUSION	95
REFERENCES LIST.....	97

Introduction

The increasing importance of media and communication, along with the factors influencing it, has led to a focus on maximizing its advantages. Communication methods are gradually becoming more intertwined with the dissemination and enhancement of conditions in countries today, whether through personal use or collective engagement. Factors such as selective exposure and selective perception significantly impact communication effectiveness.

People utilize communication channels because they fulfil specific needs. They listen to the radio, watch television, and read newspapers not merely because an external source aims to convey information but because they feel these media satisfy certain personal requirements.

Chapter one: Designing Media Campaigns: Basic Concepts and Importance

Communication and its five arts (Media, Advertising, Publicity, Propaganda, and Rumour)

A/ Communication:

Communication is the process of exchanging meanings¹, where the singular form refers to the act of conveying meaning, and the plural form refers to the messages themselves or communication institutions.²

- **Definition of Communication Linguistically:**

The term "communication" originates from the Arabic root "وصل," which means to reach or convey something. For example, we say (the news reached me), indicating that information has been conveyed.³

¹ Hadi Noman Al-Hiti: Language in the Mass Communication Process, The New Perspective, The Small Encyclopedia, General Cultural Affairs House, Baghdad, 1998, p. 8.

² Jihan Ahmed Rashti: Media and its Theories in the Modern Era, Arab Thought House, 1971, p. 43.

³ Kamel Hassoun Jaafar: Building Communication, and Problems of Communication Exposure in the Iraqi Countryside, Unpublished PhD Thesis, University of Baghdad, Department of Media, 2000, p. 33.

- **Definition of Communication Conceptually:**

Communication is defined as a process through which ideas and information are exchanged among people within a specific social context¹. This exchange occurs using a system of symbols² with the aim of participation. David Berlo describes it as a process that connects individuals to their social environment, allowing them to share experiences, express emotions, and convey thoughts³.

Communication can be verbal or non-verbal and is categorized based on various criteria, such as the general purpose (e.g., journalistic or television communication), the sensory channel (e.g., auditory or visual), or the context (e.g., interpersonal or mass communication).⁴

The term "communication" is derived from the Latin word "communis," meaning "common." When we communicate, we aim to create familiarity or a sense of agreement with another person, sharing information and ideas to establish a common understanding

The multitude of definitions has prompted experts and researchers to classify these definitions into groups, reflecting the concept's connections to various fields. Early definitions focused on the linguistic derivation of "communication," emphasizing its role in spreading information. However, these definitions often limited communication to simple information transfer between individuals⁵.

¹ Mahmoud Awda: Communication and Social Change, 2nd ed., That Al-Salasil, Cairo, 1989, p. 50.

² Saber Falhout and Muhammad Al-Najari: Globalization and International Exchange, 1st ed., Alaa Al-Din Publications, Damascus, 1999, p. 102.

³ Abdullah Al-Tuwairiqi: Mass Society Journalism, 1st ed., Al-Ubaidan Library, Riyadh, 1997, pp. 17-19.

⁴ Hadi Noman Al-Hiti: Language in the Mass Communication Process, The New Perspective, previous reference, p. 51.

⁵ Jihan Rashti: The Scientific Foundations of Media Theories, Dar Al-Fikr Al-Arabi, Cairo, 1975, p. 24.

Psychology has contributed significantly to understanding communication by exploring the relationship between stimuli and responses, highlighting purposeful communication. For instance, Carl Hovland defined communication as the process by which an individual sends a verbal stimulus to influence others' behaviour. Similarly, Berlo noted that communicative behaviour aims to elicit specific responses from others¹. Thus, psychology has shifted the focus from linear definitions of communication to more dynamic interactions between individuals.²

Social sciences, including sociology and social psychology, emphasize the importance of **social interaction** in communication processes and the impact of social context on these interactions. According to George Greens, communication is a form of social interaction. Dr. Mohamed Abdul Hamid highlights contributions from linguistics and psycholinguistics, focusing on the significance of meaning and the symbolism between sender and receiver. This perspective aligns with Wilbur Schramm and Neilson's view that communication involves an exchange of meanings among messages, individuals, cultures, and realities to understand and interpret these meanings.³

¹ Muhammad Abdul Hamid: Media Theories and Trends of Influence, 1st ed., Alam Al-Kutub, Cairo, 1997, p. 18.

² Badr Nasser Hussein: Communication and the Psychological and Social Dimension as a Model, Babel Magazine, Center for Civilizational and Historical Studies, Issue Two, Baba University, Iraq, 2001, p. 193.

³ The same source, p. 19.

B. Media

- **Definition of Media:**

Media refers to a collection of communication channels used to disseminate news, promotional advertisements, or information. It is recognized as the primary social means of communication with the public. Other definitions describe media as the information published through media outlets like journalism, radio, and television. Additionally, media encompasses various platforms that can significantly influence large audiences, such as the internet and magazines.¹

Among its basic means we mention the following:

- **Print Media (Newspapers):**

This is the dominant written medium, providing daily and direct communication with the audience. Its significance lies in its ability to convey news, opinions, analyses, and imagery to readers.

- **Audio Media (Radio):**

Primarily represented by radio, this medium has evolved through a long process of technological innovations.² Radio has been shaped by numerous conflicts over broadcasting rights and frequencies.³ It transcends literacy barriers, making it accessible in developing countries where illiteracy rates are high. Listeners can engage with radio content at their convenience without needing to exert much effort.

¹ Muhammad Abu Khalif: Definition of Media, for more information see the following link: <https://mawdoo3.com/%D>, accessed on: 9/21/2023, at: 3:30 pm.

² Melvin Doffler, Sandra Paul, Rokeach, Media Theories, International House for Publishing and Distribution, Cairo, (n.d.), p. 215.

³ Same reference, p. 216.

- **Audio-visual Media (Television):**

As one of the most recent forms of media, television plays a crucial role in influencing public opinion. It delivers visual messages directly to viewers in their homes, eliminating the need for them to travel to theatres or libraries. The importance of television has further increased in the era of satellite broadcasting.¹

C. Advertising:

- **Definition of Advertisement Linguistically:**

The term "advertising" in Arabic originates from the quadrilateral verb "أعلن," with its root being "عَلِنَ." This root conveys several closely related meanings, primarily related to public declaration or proclamation. The linguistic material of "عَلِنَ" signifies openness or vocal expression, as seen in the usage of terms like "عالمه" (to declare) and "معالنه" (to announce openly). According to the dictionary Lisan al-Arab the terms "الإعلان," "العلان," and "المعلانة" all refer to the act of making something known publicly.²

In the Quran, the concept of announcing is illustrated by the words of Prophet Noah (peace be upon him):

¹ Ahmed Mohamed Zabadi, Ibrahim Yassin Al-Khatib, Mohamed Abdullah Awda, The Impact of Media on Children, Al-Ahliya for Publishing and Distribution. 2nd ed., Cairo, 2000, p. 10.

² Ibn Mandhur, Abu al-Fadl Jamal al-Din Muhammad ibn Makram al-Ifriqi: Lisan al-Arab, 15 vols., Dar Sadir, Beirut, vol. 13, p. 288.

"ثُمَّ إِنِّي أَعْلَنْتُ لَهُمْ وَأَسْرَرْتُ لَهُمْ إِسْرَارًا" (Surah Noah: verse 9), which translates to "Then indeed, I announced to them and spoke to them in private." This indicates that he raised his voice to ensure they heard him.

Additionally, a saying of Prophet Muhammad (peace be upon him) reinforces this idea:

"فاغفر لي ما قدمت وما أخرت، وأسررت وأعلنت، أنت إلهي، لا إله إلا أنت." This translates to: "Forgive me for what I have done and what I have delayed, for what I have concealed and what I have proclaimed; you are my God; there is no deity except You."

• **Advertisement Historical Overview:**

Throughout various eras of human history, advertising has emerged in different forms and for diverse purposes. The earliest known advertisement dates back to 3000 BCE in Egypt, where a notice written on papyrus offered a monetary reward for the capture of an escaped slave. Similarly, in Mesopotamia, advertisements were used to communicate laws and military victories. Ancient Greek and Roman civilizations also utilized advertising to inform the public about military triumphs, treaties, and sporting events. In pre-Islamic Arab culture, poetry served as a medium for advertising through works like the pendants, which celebrated achievements and called for readiness in warfare and trade expeditions. After the rise of Islam and the expansion of the Islamic Caliphate, advertising continued to evolve, taking both verbal and written forms. Town criers would announce goods or services in various cities, a practice that persisted until relatively recently. During the middle Ages in Europe, advertising was often tied to religious and military events.¹

¹ Naim al-Rifai: The Declaration, for more information see the following link:

<https://arab-ency.com.sy/ency/details/1281/2>, accessed on 10/13/2023, at 20:00.

Notably, the first printed advertisement in Europe appeared in 1477, followed by the first illustrated advertisement in 1482. An advertisement for a medicinal product was published in England in 1665 amidst the plague outbreak. By 1715, illustrated advertisements began to be used for commercial purposes in France, leading to the establishment of the first French advertising agency in 1746.

During World War I and II, advertising served multiple purposes, primarily aimed at convincing citizens and soldiers of their rights, safety, and the significance of what they were defending. Additionally, it sought to undermine enemy morale, encouraging them to withdraw from combat and diminish their allegiance to the forces compelling them to fight.

The 20th century witnessed the introduction of two significant advertising mediums: **radio** and **television**. Radio advertising began in the United States in 1922, marking a pivotal moment for commercial broadcasts. Approximately a quarter-century later, television emerged as another vital platform for advertisements. Both mediums quickly spread across Europe and Asia, enhancing the reach and effectiveness of advertising campaigns. In the latter half of the 20th century, advertising expanded into various new purposes and styles. The artistic approaches in advertising diversified significantly in terms of color, form, and language, incorporating enticing elements tailored to different audiences. By this period, nearly every communication medium aimed to allocate substantial space for advertisements. The evolution of advertising techniques led to a surge in agencies specializing in this field globally, alongside advancements in methods and technologies utilized by these agencies. These developments fostered deeper connections between advertising firms and commercial or industrial entities, as well as media organizations.

- **Advertising in Marketing Thought:**

In traditional marketing literature, various definitions of commercial advertising have emerged, reflecting different scholarly perspectives on its role as a promotional tool, a communication process, or an economic and social activity. Among the most notable definitions are:

1. Art of Introduction: Commercial advertising is defined as "the art of introducing."¹ This definition emphasizes the artistic and informative aspects of advertising while neglecting its other dimensions.

2. Communication Process: Another definition describes commercial advertising as "a communication process aimed at influencing from seller to buyer on an impersonal basis, where the advertiser reveals their identity, and the communication occurs through public media"²

3. The commercial advertisement is defined as "a non-personal means of presenting ideas and promoting goods and services by a known entity in exchange for a paid fee."³

- **Types of Advertising:**

Commercial advertising can be categorized into various types based on multiple criteria and foundations. When classified by the medium used to convey information about the product, service, idea, or organization being advertised, it is divided into several main types:⁴

¹ Muhammad Safran: The Scientific Foundations of Commercial Advertising, Dar Al Majaliya for Publishing and Distribution, Cairo, 2008, p. 332.

² Al Salmi Ali: Advertising, Kamel Sedki Street Library in Fagala, Cairo, 2011, p. 10.

³ Muhammad Farid Al-Sahen: Advertising, Dar Al-Jamiah for Printing and Publishing, Alexandria, 1997, p. 13.

⁴ Obaidat Ibrahim: Principles of Marketing, Dar Al-Jamiah for Publishing, Jordan, 1992, p. 197.

- **Print Advertisements:** These include newspaper and magazine ads, billboards on roads, in markets, and public squares, as well as on shop and building facades and transportation. They also encompass ads in the form of letters, brochures, cards, and similar formats.
- **Audio Advertisements:** Ads broadcast via radio.
- **Visual Advertisements:** These include television, cinema, and online network ads.

Commercial advertising can also be classified according to the marketing function it aims to achieve into four types:¹

- **Educational Advertising:** Aims to inform consumers about the characteristics of new products, ways to use them, areas of application, and maintenance. It also informs consumers about new features of familiar products.
- **Informative Advertising:** Focuses on products that are already known to the public but about which individuals may lack specific information, such as when and where to find them and how they can fulfill their needs economically.
- **Reminder Advertising:** Pertains to products, services, or ideas that the public is familiar with, aiming to remind them of these items, often to overcome forgetfulness.²
- **Competitive Advertising:** Targets well-established products or services that face new competing products, as well as new products that aim to replace well-known market items.

¹ Khair Al-Din Mustafa: The Art of Marketing, Dar Madbouly for Publishing and Distribution, Egypt, 2006, p. 112.

² Kalthoum Madqan: The language of advertising, its functions, patterns and characteristics, Al-Athar Magazine, Issue 29, University of Kasdi Merbah, Ouargla, Algeria, 2017, p. 148.

Based on geographic scope, commercial advertising is divided into three types:¹

- **Global or International Advertising:** Covers multiple countries, such as automobile advertisements on satellite channels.
- **National Advertising:** Covers an entire country without being limited to a specific part, such as ads on national TV channels.
- **Local Advertising:** Focuses on a specific geographic area within a country, such as road and public transport ads within a single city, or local radio station ads that are limited to one city or closely related towns.

Additionally, based on the goal it seeks to achieve, commercial advertising is divided into three types:²

- **Primary (Generic) Advertising:** Aims to promote a general product concept regardless of specific brand names. For example, ads encouraging consumers to drink milk regardless of the brand.
- **Selective Advertising:** Aims to promote a particular brand name to attract demand toward it rather than competing brands, such as ads encouraging preference for specific milk brands (e.g., Soummam, Hodna) over others.
- **Institutional Advertising:** Promotes the name of an organization, company, or institution and its contributions to the community it serves, such as ads that discuss the role of banks in supporting the local community.

¹ Ahmed Al-Tahan: Souq and advertising in the establishment, University Library Publications, Cairo, 2005, p. 213.

² Mohamed Farid Al-Sahen: Advertising, previous reference, p. 33.

Chapter Tow: Concepts Similar to Advertising

A/ Publicity:

- Definition of Publicity:

The American Marketing Association defines publicity (advertising) as “an impersonal means aimed at presenting ideas, goods, or services by a known entity in exchange for a paid fee.” Publicity is one of the recognized promotional tools and serves as an impersonal communication method to convey information about a product or service, with the goal of persuading the consumer to purchase the product. Through publicity, an organization seeks to connect with the largest possible group of current and prospective consumers. Consumers' response to an advertising message is reflected in their behaviour toward the product or service, aligned with the message directed to them.

Publicity utilizes general advertising media, such as television, radio, newspapers, magazines, and other broad platforms not directed at a specific person or group but rather to a targeted market sector. Although the cost of publicity may seem high, it remains the most cost-effective way to reach consumers. Additionally, its low cost is not the only advantage; publicity is also attractive and eye-catching, as it often features creative, novel, and enjoyable elements.¹

¹ Muhammad Faraj Allah: Foundations of Advertising, Dar Al-Kitab Al-Jami'i, Egypt, 2007, p. 55.

Hass describes publicity simply as a communication technique aimed at spreading certain ideas or relationships of an economic nature among individuals who possess goods or services and propose them to others who may need to use them.¹

- **Publicity spread factors:**

- The Rise in Education Levels Globally
- Expansion of Markets and Increased Competition among Producers
- Growth and Broader Use of Publicity and Advertising Media

- **Publicity Goals:**

- Create awareness and positive interest in the company's products
- Shift consumer desires and drive continuous sales growth
- Remind users and consumers about the product or any changes in the marketing strategy, such as pricing adjustments
- Ultimately, the core objective of advertising remains achieving financial profit.

Some, however, categorize advertising goals into two main types:²

1. Marketing (Commercial) Goals: Within these goals, advertising serves two functions:

- **Expanding Consumption:** By distributing the brand across a wide geographic area.

¹ Hamel Al-Sheikh: On Advertising, Ru'ya Fikriya Magazine, Souk Ahras University, 2015, p. 33.

² Ahmed Al-Tahhan: Marketing and Advertising in the Establishment, previous reference, p. 335.

- **Establishing Consumer Habits:** Creating lasting consumption habits that maintain or increase sales by fostering preference and encouraging brand loyalty.

2. Persuasive (Communicational) Goals: These operate on three levels:

- **Product Awareness:** Communicating the message effectively

- **Product Reinforcement:** Reminding consumers of the product's attributes

- **Creating a Favourable Attitude toward the Product**

- **The Difference between Publicity (Advertising) and Marketing:**

Marketing is a collection of activities aimed at identifying consumer needs and sourcing goods and services to meet them, determining the appropriate place and time to offer them, setting a reasonable price, and finally, establishing a plan to promote these goods and services. As a communicative practice, marketing includes two types of communication: direct communication, known as personal marketing communication, and indirect communication, known as mass marketing communication, which includes publicity as a branch of marketing. Publicity is an essential part of the mass production and distribution system, presented as information and reminders about the goods and services available in the market. Therefore, Publicity is considered part of the overall marketing process.

- **The Difference between Publicity (Public Announcements) and Advertising:**

In our view, the distinction lies in the content and the financial aspect:

- **Content:** Announcements generally focus on content that involves reason and formality, such as announcements about marriage, divorce, guardianship, etc. In contrast, advertising leans toward content that is less rationally grounded, such as commercial ads for perfumes, cars, food, beverages, and so forth.
- **Financial Aspect:** Announcements typically serve the public interest and are often free of charge, while advertising involves a set financial agreement between the company and the advertiser.

A/ Propaganda:

- **Definition of Propaganda Linguistically:**

A modern source derived from the three-letter verb "دعا" (da‘ā), where "د" (d) and "ع" (‘) with a weak vowel form a root meaning, “To draw something towards you with sound and speech.”¹

- **Definition of Propaganda Conceptually:**

Propaganda is a communication process aimed at influencing public opinion and pressuring society to impose certain ideas and beliefs. In this regard, it resembles advertising in its goal, as both aim to alter the behavior of the targeted audience. While propaganda uses some advertising techniques, such as

¹ Khaled Al-Musleh: Commercial Incentives and Advertising, for more information, see the link: <https://www.almosleh.com/ar/63542>, dated: 10/11/2023, at 19:30.

repetition and suggestion, the two differ in purpose—propaganda is political, whereas advertising is commercial. Due to the term's negative connotations, often linked to authoritarian regimes and exaggeration tactics to push ideas, some researchers prefer the term “political marketing.” This new term draws on numerous political advertising techniques, with political campaigns now resembling commercial campaigns where political ideas are promoted.¹

Operational Definition of Propaganda: Propaganda is the influence on the behaviour and beliefs of others through the selective, deliberate use of symbols, whether verbal, auditory, visual, or perceptual, focusing on written, spoken, visual, or visible words.²

The American Encyclopaedia defines propaganda as intentional, organized efforts to influence others in line with a pre-planned strategy to convince them of an idea, product, or opinion with the aim of changing their behaviour. It involves deliberate efforts to shape opinions, attitudes, and beliefs on a wide scale through symbols, words, images, and gestures. This intentional influence has two sides: a positive side that aims to instil specific opinions and attitudes, and a negative side that seeks to weaken or alter opposing views and attitudes.³

¹ Fahda Tamim: *The Art of Advertising and Its Management*, Al-Warsum Foundation, Irbid, Jordan, 2009, p. 97.

² Aida Fadl Al-Shaarawy: *Advertising and Public Relations, a Comparative Study*, Beirut, University House, 2006, p. 327.

³ Fouad Abdel Moneim Bakri: *Public Relations in Tourist Establishments*, Alam Al-Kutub, 2004, p. 60.

- **Propaganda Goals:**

Some of the main goals include:¹

1. Propaganda is one of the promotional techniques aimed at influencing the opinions, attitudes, and stances of various consumer groups.
2. It serves as a form of communication presented as a news story about the company and its products, delivering a message to the public through the media without paid fees.
3. Propaganda is used to establish a positive relationship between the company and the public, consumers, business professionals, government officials, and the community at large, aiming to convey a positive image of the company.
4. It may also be used to inform the public about the company's products, remind them of the brand, and create an impression that the company is constantly working to improve and update its offerings to meet their needs.
5. Propaganda not only plays an important role in promoting sales but also serves broader strategic goals, supporting the company's competitive position by creating a favourable brand image. Although propaganda reaches the target audience through various media outlets like advertising, it differs from advertising in that it is unpaid, while advertisements incur costs.

¹ Qahtan Al-Abdali, Samir Al-Abdali: Promotion and Advertising, Zahran Publishing and Distribution, 1998, p. 114.

B. Rumour:

A rumour is a story passed from person to person without reference to a reliable source confirming its accuracy. It spreads through verbal communication and is considered one of the dangerous weapons of psychological warfare used in both peace and wartime. Rumours often employ disguise and concealment tactics and are inherently aggressive behaviour, reflecting psychological complexes, disturbances, and social issues buried in the subconscious, which can quickly escalate into retaliatory responses. Rumours are an ancient weapon, as old as human life itself. One of the greatest dangers of this weapon lies in those who spread rumours; they become tools of transmission, often without understanding the intent behind the rumour.

Rumours emerge for personal reasons or agendas and can start as news shared between individuals or groups, or disseminated through newspapers, radio, television, satellite channels, or via email, internet devices, mobile phones, or even through recorded messages. Rumours often arise in response to a specific social or situational context and become especially prevalent during social, political, economic crises, natural disasters, and wars. These crises include social issues (health, environmental concerns, housing, poverty, unemployment), political crises (social and political movements), armed conflicts (wars, terrorism, religious and ethnic extremism), economic crises (increases in fuel and food prices, real estate market fluctuations), and natural disasters (earthquakes, floods, volcanoes).

When people are in a state of anticipation or fear, if a rumour emerges, it spreads rapidly among individuals, fuelling hatred between one group and another. Rumours follow unknown and unclear paths; some grow while others diminish depending on the topic, its importance, and who shares it.

In summary, a rumour is a process of information transfer, with rumours often undergoing modification as they move between contexts. This alteration, known as “embellishment,” benefits rumourmongers by adding a tone of logic based on the environment in which it takes root. Limited-culture societies, or relatively closed communities, may quickly spread rumours, intentionally or unintentionally, as soon as they emerge. Additionally, the personal emptiness or lack of engagement experienced by individuals contributes to the spread of rumours.

2.1. Conditions for Effective Communication:

This section answers a crucial question: How can I communicate efficiently and effectively? To answer this, it is essential to understand the importance of communication in our lives and to comprehend the communication process, its types, and its characteristics.

Efficiency in communication has long intrigued researchers and scholars in the field. While there is no definitive answer, there is a wealth of information on this subject:

A/ Skilled communication enhances success and satisfaction for the communicator:

For instance, studies have shown that students' academic success is positively correlated with their communication skills, and an effective communicator leaves a positive impression on others.

B/ There is no single ideal or effective style of communication:

In real-life experiences, we see that some successful communicators skillfully use humor, while others are distinctly serious. Some use many words and speak loudly, while others prefer a calm and concise approach. Some take a direct style, while others prefer a more diplomatic approach. Flexibility is needed in communication to choose the appropriate style for the situation and the target audience.

C/ Communication proficiency depends on the context each time:

Thus, the appropriate style varies from situation to situation. Good communication is not a fixed trait but rather an ability to adapt to the circumstances and use the appropriate style for each case. Some individuals may be highly proficient communicators in specific contexts but less so in others. Even a competent communicator in a particular field may vary their performance from one situation to another.

D/ Successful communication occurs when all parties are satisfied:

If you say what you want but leave the other person unhappy, this can reduce your success. For example, if you refuse a friend's request to borrow something, they may perceive it as a lack of respect or appreciation, even if the refusal is in your best interest. There is a dynamic social element in relationships that affects the effectiveness of communication, which improves when these relationships are taken into account.

Chapter Three: A general introduction to television advertising and media campaigns

3.1. Definition of Media Campaign:

Campaigns are organized efforts aimed at engaging the public to exert pressure on institutions and individuals to influence their actions ¹. There are two main types of campaigns: those aimed at driving change at the institutional and policy level and those focused on modifying or altering individual behaviours, social values, and customs.²

A media campaign also seeks to attract the attention of the target audience to a particular issue or phenomenon, through mobilization, awareness-raising, and education. These are essential elements in efforts to modify or change prevailing behaviours. A campaign's strength lies in being a collection of activities led by a team and conducted within a specific time frame (whether short, medium, or long-term) to address issues such as human rights, securing individuals' safety, protecting women from violence, safeguarding minors from abuse and labour exploitation, political campaigns (elections), and other campaigns primarily focused on individual behaviour. Such campaigns employ a variety of media (both traditional and modern) and multiple messages to engage a typically diverse and varied audience.³

¹ Coffman, 2003. Lessons in Evaluating Communications Campaigns. 1997, p274.

² Lamb, 1997. The Good Campaigns Guide. For more information, see the following link www.endvawnow.org/fr/articles/1145-definition.html.

³ Mekki Umm Al-Saad: The Role of Student Activities in Preventing the Scourge of Drugs, a paper presented at the Drugs and Algerian Society Conference, University of Guelma, 2018, p04.

Although the idea of advertising is as old as humanity itself, its widespread adoption and the form we see today are relatively recent. To outline this historical development, we aimed to avoid an extensive chronological account and instead used a precise, practical approach that highlights the key historical milestones marking critical turning points in the evolution of advertising.

The first form of advertising appeared hundreds of years ago through verbal communication between individuals, especially among religious and political leaders. Advertising developed slowly in ancient civilizations, such as Greece and Egypt. Historical studies indicate that advertising existed in ancient Egypt, where written or drawn announcements on papyrus were found, offering rewards from royalty for the return of escaped individuals.

Advertising began as a profession through public announcements in gathering places, where people would announce the arrival of goods. The prevalence of illiteracy among the general public contributed to the popularity of this type of advertising. In the late 14th century, specifically in 1436, printing was invented by Johannes Gutenberg.

This led to the production of printed materials and publications. In 1630, Theophrastus Renaudot established an office for addresses in Paris and soon after published a newspaper called *La Gazette de France*. The first commercial advertisement in English, termed "public advertising," was published in 1857 in a newspaper.

By the mid-17th to early 18th century, advertising reached a level of professionalism, evident in political advertising through posters displaying candidates' promises for parliamentary seats, and commercial advertising through signs showcasing products, especially in Rome. In the 19th century, press advertising advanced significantly due to the Industrial Revolution in England, which led to a considerable increase in the production of goods.

By the end of the 19th century, advertising extended to various economic activities, including the pharmaceutical industry, with the emergence of customized packaging (*l'emballage personnalisé*). Following World War I, advertising advanced due to scientific and technological discoveries, such as electricity, which introduced new advertising formats through audio mail. This prosperity continued until the start of the Great Depression, with the period from 1914 to 1929 often referred to as the "Golden Age of Press Advertising" in the United States due to the massive growth in advertisements and the significant profits generated.

During this time, radio emerged as a successful new advertising medium, thanks to the ease of designing audio-based messages and the effectiveness of voice engagement. This was further enhanced by the introduction of television, adding visual impact to advertising. On October 1, 1968, just seconds before the 8:00 PM news, French viewers witnessed the first-ever television commercial on France's first channel. This 15-second ad presented viewers with a novel experience.

Television advertising time in France grew from two minutes per day in 1968 to four minutes in 1969, reaching 17 minutes daily by 1971. Within a decade, television had become the leading advertising medium in the United Kingdom, Germany, and the United States, where advertising broadcast times soared. This era led to the scientific establishment of advertising as a form of communication. With the advent of internet advertising and globalization, international commerce transformed into a single, rapidly shrinking market, allowing consumers to connect directly with advertisers without intermediaries.¹

- **Definition of TV Publicity:**

Grew Walter defines Publicity as the act of persuading individuals to behave in a particular way.

He also describes it as a tool for selling ideas, products, or services to a group of people by using spaces on posters, magazines, radio or television airtime, or cinema screens for a certain fee.

One of the best modern definitions comes from the American Marketing Association, which states: Publicity encompasses the various activities involved in disseminating or broadcasting promotional messages to the public to encourage the purchase of goods or services, or to cultivate positive acceptance of ideas, people, or institutions being advertised². Alternatively, it can be seen as a non-personal means of presenting ideas and promoting products by a known entity in exchange for a paid fee.

¹ Ismahan Marbai: Reference previously mentioned, p. 26.

² Enas Muhammad Ghazal: Reference previously mentioned, 132.

- **The Privacy of Television Publicity:**

There are many communication mediums available for advertisers to reach their target audiences. Selecting the right advertising medium is one of the most critical decisions, as it can predetermine the success or failure of an advertising message. Crafting an ad is pointless if the medium used for its broadcast is inappropriate and fails to reach the audience. Therefore, advertisers must consider a range of unique features, benefits, and success opportunities that each medium offers individually. In this context, we will explore the general characteristics of television as a heavyweight medium in the field of Publicity, both as a media tool and an advertising platform.

Chapter Four: General Characteristics of Television as a Communication Medium

Television has captured the attention of viewers and researchers in various fields in our current era. Many studies and research have focused on its impact, stemming from its profound effects in social, economic, cultural, and political aspects of life. This has led many researchers to affirm that television has begun to mimic the role of family, school, and other effective institutions in society. Therefore, we can summarize the characteristics of television as follows:¹

- The inherent feature of television is its synthetic composite nature, which allows it to combine sound, image, motion, and effects, thereby controlling human senses by presenting information that is difficult to convey through written or spoken words or still images. It can also attract attention through the collective impact of words, images, motion, and sound effects.
- Television is distinguished by its ability to magnify objects in an extraordinary way and to focus on the most significant scenes in an unparalleled manner.
- Widespread geographical reach: With the invention of television, spatial distance has diminished, making it easy to view all aspects of visual life, including events, scenes, services, and educational lessons presented within homes or public places.

¹ Abdo Ibrahim Al-Dasouqi: Television and Development, 1st ed., Alexandria, Egypt: Dar Al-Wafa for the World of Printing and Publishing, 2004, p. 112.

- Immediate transmission of events and the abbreviation of time, as it possesses the ability to follow events and their rapid developments, broadcasting them live at the moment they occur, with sound, images, and motion together. Examples include visits by kings and presidents, scientific seminars, wars, conferences, and sports matches.

In the context of the multiple senses addressed by television, studies have confirmed that individuals acquire approximately 98% of their information and knowledge through the senses of hearing and sight.

Audio-visual tests have shown that an individual's comprehension of information increases by 35% when both visual and auditory stimuli are used simultaneously, and the duration of retention of this information extends by 55%. With this characteristic, television surpasses all other media; it combines the audible and the visible, utilizing both sound and image, thus outperforming radio. It resembles cinema in methodology, but differs in that what is presented reaches audiences in their locations without requiring them to exert effort to attend.¹

The television audience is very large and diverse in terms of cultural and educational levels, addressing both elite groups and the illiterate.² It reaches segments of the population that printed materials, such as books and newspapers, do not, due to its significant ability to unify ideas and emotions among people. It brings together their habits, behavioural patterns, and values, as thousands watch the same content at nearly the same time, thereby helping to achieve unity in thought, cultural standards, and aesthetic tastes.³

¹ Mahmoud Hussein Ismail, previously mentioned reference, p. 176.

² Abdul Rahman Azzi and others: *The World of Communication*, previously mentioned reference, p. 391.

³ Abu Riteski: *Television Journalism*, translated by Adeeb Khaddour, 1st ed., Damascus, Syria: Media Library, 1990, p. 112.

Television is distinguished by its extraordinary ability to persuade, influence, and dominate. It has become a symbol of authority and the age of communication. Today, revolutions and coups seek to seize television stations rather than presidential palaces. There is no political, economic, or religious authority that does not aspire to control television, as it can easily shape the imagination of individuals and communities and influence public opinion.

The researcher Faiza Yakhlef summarizes the main characteristics of television in the following points:

- **A Powerful Medium:** The strength of communication media is measured by the number of individuals who are in constant contact with it and who regularly follow it. Therefore, television is considered one of the most powerful communication means, as it spreads into every home and is watched by millions of people for many hours during daily broadcasts.¹
- **A Fast Medium:** In this context, speed refers to the medium's ability to cover the target audience and create a network of communications as quickly as possible.
- **A Complete Medium:** Television is regarded as a complete medium because it combines all the expressive capabilities that characterize other media (words, sound, still and moving images, music, and sound effects...). These qualities have made television a realistic and influential medium.²

¹ Faudel Delio: Introduction to Mass Communication, Constantine, Algeria, Research Laboratory of Sociology of Communication for Research and Translation, 2003, p. 101.

² Faiza Yakhlef: The specificity of television advertising in light of economic openness, previously mentioned reference, p. 92.

- **Characteristics of TV as an Advertising Medium:**

Television is one of the most powerful advertising media influencing consumers and is the most costly of all. Despite this, major economic institutions prioritize it at the top of their promotional plans and marketing strategies, given its significant effectiveness and infinite ability to enhance the performance of these institutions and increase their sales and profits. In this context, we sought to detail the uniqueness that television adds to advertising work and the overall advantages it guarantees, aside from the technical matters that are not relevant to our study.

- **General Characteristics of Television Advertising:**

Television advertising is distinguished by several characteristics that set it apart from other forms of communication. We can categorize these characteristics according to the following criteria:¹

4.1. Characteristics of Television Advertising in Terms of Features:

- **Creativity and Impact:** Television combines sound and moving images, making it an explanatory, persuasive, impactful, and attention-grabbing medium more than any other means that use only one sense. The interaction of moving images with sound allows for immense creative opportunities and flexibility in developing the advertising message. Additionally, the use of color and lighting, alongside sound, images, and motion, supports and reinforces the idea.²

¹ Mona Saeed Al-Hadidi: Salwa Imam Ali: Advertising, its foundations, means, and arts, 1st ed., Cairo, Egypt: The Egyptian-Lebanese House, 2005, p. 115.

² Saleh Khalil Abu Asba: Communication and Media in Contemporary Societies, 4th ed., Jordan: Majd Lawi Publishing and Distribution House, 2004, p. 251.

- **Coverage and Cost Efficiency:** Television can reach the largest number of audiences at the same time and with great speed. It can also connect with a wide audience with diverse characteristics, moods, and communication habits. Thus, television provides an opportunity for any advertiser aiming to target a broad audience at a good cost in terms of effectiveness. Despite the high costs of television advertising, they remain low compared to the size of the audience that the message reaches.

- **Selectivity and Flexibility:** Television offers the advantage of selecting viewers in various ways, such as choosing a specific day to broadcast the advertisement during the week and a precise time for airing it. Consequently, the advertiser finds the viewer segment that represents the targeted market sector concentrated at those times. Advertisers can also benefit from specific occasions.

- **Artistic Formats:** The artistic formats used in television advertisements vary from simple, cost-effective, and quick-to-produce forms to complex, high-cost ones.¹ Some visual tricks and techniques are employed to highlight certain parts of the product, for example:²

- **Realizing the Shape and Idea of the Advertisement:** This is achieved by using decorations and clothing and focusing on the visual details of goods and products, which clarifies the advertising idea.

- **Honesty:** Over time, television has gained the advantage of credibility due to its association with news and current events, which has imparted reliability to advertising and made it acceptable to the public.³

¹ Mona Saeed Al-Hadidi: Salwa Imam Ali, previously mentioned reference, 117.

² Essam El-Din Farag: Radio and Television Advertisements, 1st ed., Cairo, Egypt, Al-Mahrousa Center for Publishing, Press Services and Information, 2004, p. 32.

³ Muhammad Shamal Hassan: Image and Persuasion, 1st ed., Cairo, Egypt, Dar Al-Afaq Al-Arabiya, 2006, p. 180.

4.2. Characteristics of Television Advertising in Terms of Content:

- **The Opening:** This plays a significant and primary role in television advertising, conveying the advertising idea and specifying the product or service being advertised, or presenting the advertising theme. It serves to attract the audience's interest in the rest of the advertisement.
- **The Middle Part:** This represents the core of the advertising message, containing a series of arguments and evidence that support the idea or service introduced in the opening through images or music.
- **The Closing Part:** This contains the element of entitlement and the reasons that encourage the viewer to take a specific action or a repeated slogan.¹

4.3. Characteristics of Advertising in Terms of Function:

- **Marketing Function:** Advertising plays an active role in marketing products, being a key element in the promotional mix.
- **Economic Function:** Advertising has various effects on the economic status of individuals, society, and local and international markets.
- **Educational Function:** It provides consumers with new information about the product, its price, how to obtain it, its uses, and its advantages.
- **Social Function:** This is achieved by presenting types of goods and social lifestyles that contribute to the well-being of society and improve its conditions.²

¹ Enas Muhammad Ghazal: Television Advertisements and Children's Culture, a Psychological Study, 1st ed., Cairo, Egypt: Dar Al-Jamia Al-Jadida, 2001, p. 156.

² Saleh Khalil Abu Asba, previously mentioned reference, pp. 361, 362.

Chapter Five: Types of TV Advertising

Television advertising can be classified into several types according to various criteria, the most important of which is:

Criterion of Advertising Presentation Method:

- **Direct Advertising:** This type of advertising often employs a celebrity who conveys a direct message to viewers, encouraging them to use the product or service. For example, the global football player Zinedine Zidane advertising Star products.
- **Conversational Advertising:** This relies on having conversations between two or more people regarding the product, such as an individual presenting an idea or problem and asking how to solve it, with the other person proposing a solution by using that product.¹
- **Reminder Advertising:** This aims to remind viewers of a previously known product and does not take a long time; it may be limited to displaying the product name only in a series of sequences accompanied by light music.
- **Demonstrative Advertising:** This involves showing all the physical specifications of the product, such as its size, packaging, and brand name, highlighting the advantages of using it and the disadvantages of not using it.
- **Animated Advertising:** This relies on animated characters to convey a specific idea. This type is rarely used, and some do not consider it a category but rather a stylistic approach.

¹ Najm Abdul Shahib Nour El-Din El-Nadi: Advertising and Publicity in Cinema and Television, 1st ed., Amman, Jordan, Arab Community Library for Publishing and Distribution, pp. 102, 104.

- **Dramatic Advertising:** This employs dramatic storytelling to illustrate the advantages of using the product by showing the difference in an individual's condition before and after using it. It may rely on fear effects by highlighting the risks associated with not using the product, such as marketing issues arising from not using toothpaste.

Criterion of Time Purchase Method:

- **Individual Advertising:** In this method, the advertiser reserves a specific time slot for advertising their products and then distributes that time across various advertisements for their products.
- **Sponsorship of Integrated Television Programs:** This type falls under sponsorship, where advertisements coincide with the program's broadcast time (before or after the program, or during commercial breaks that interrupt the broadcast).
- **Participation:** This involves a group of advertisers sharing the purchase of a time slot to advertise their products, which helps reduce costs.¹

Geographic Scope:

- **Local Advertising:** This refers to advertising that is broadcast within very limited geographic boundaries. This type is prevalent in advanced areas where local and regional television channels are widespread.
- **National Advertising:** This type is broadcast within a larger geographic area, encompassing the entire country.
- **International Advertising:** This is advertising that reaches an even broader and more extensive geographic area than national advertising, and it is achieved through satellite television stations.

¹ Najm Abdul Shahib, Nour El-Din El-Nadi: The previously mentioned reference, pp. 102-104-105.

Elements of Television Advertising:

The elements of television advertising are as follows:

- **Visual Elements:** The visual component is the dominant aspect in perceiving the television message, to the extent that experts in the field tend to downplay words and heavily rely on visual presentation, which is a fertile ground for innovation and creativity. This includes focusing on elements such as decor, fashion, lighting, makeup, the appearance of the presenter, colors, symbolic imagery, and the pacing of the scene. Technological advancements through computer systems have provided numerous opportunities to radically change television imagery using high techniques, enabling the creation of vibrant and powerful colors and adding innovative touches to faces that can even alter age appearance and more.
- **Sound:** The three sound elements are: human voice, music, and sound effects. However, they are used in television differently than in radio, as they are primarily linked to the image, which is the advertising focal point that the other elements support.
- **Human Voice:** The use of the human voice in television advertising, as we have seen, can be through direct conversation with the audience, through dialogue between two people, or through the voice of a person who does not appear in the advertisement but describes the successive scenes. Some prefer to minimize dialogue significantly, allowing the viewer to fill in the gaps. To enhance their competitive advertising advantage, some companies resort to using the voices of famous personalities, as demonstrated by the Star company when it enlisted the help of international player Zinedine Zidane.¹

¹ Mr. Bahmasi: Innovation of Advertising Ideas, 1st ed., Cairo: Egypt, Alam Al-Kutub for Publishing, Distribution and Printing, 2007, pp. 268-273.

- **Music:** Music is used in advertising for various reasons, the most important of which is to intensify the emotional connection with the content or to create positive feelings that make consumers more receptive to the advertising message. For instance, music used in advertisements for perfumes enhances the impression of elegance and allure, which is a feeling reinforced by the music employed.
- **Sound Effects:** Sound effects play a special role in deepening the feeling of certain emotions towards visual elements, and this role is no less important than the visuals themselves.

Advantages and Disadvantages of Television Advertising:

Advantages: Many researchers in the field of advertising link the advantages of television as an advertising medium to a set of characteristics that distinguish it from other advertising means. The most significant advantages can be summarized in the following points:

- **Combination of Sound and Image:** This factor leads to a sense of participation for the viewer and brings the reality of the world closer to them. It is scientifically established that television, as an advertising medium, helps create the greatest possible amount of emotional engagement, with a significant and direct impact on the individual.
- **Mass Coverage:** This is due to the availability of this device to the entire community, in addition to the increased time allocated for advertising spots on one hand and their repetition on the other, which reinforces their content in the minds of viewers.
- **Ability to Capture Viewer Attention:** Audiences find great enjoyment in watching television, and their levels of concentration and attention rise significantly while viewing. This can generate interest in watching advertisements and understanding the content of their messages, especially if they are designed and edited in an engaging manner.¹

¹ Muhammad Mahmoud Mustafa: Reference previously mentioned, p. 105.

Disadvantages:

Despite the many advantages that television brings to any advertising effort, it is not without some drawbacks, particularly on economic and social levels, which can be summarized in the following points:

- **On the Social Level:** Some individuals criticize this medium and consider it a major cause of the spread of ideas that contradict religious values, arguing that it leads young people towards moral decay, such as the emphasis on the female body as if it were a commodity being advertised alongside products.
- **Cost:** Television is an expensive advertising medium. This cost arises from purchasing advertising airtime, in addition to the technical costs associated with producing the advertisement.
- **Limited Selectivity:** Television does not target a specific demographic and geographic audience. While it is possible to establish clear boundaries between specific programs aimed at certain audiences, this is insufficient to restrict engagement with a specific market segment. This means that the message may not necessarily reach the intended audience.
- **Clutter:** The increased competition among economic players has led to the proliferation of many similar advertisements, which causes fragmentation of the target audience and consequently reduces effectiveness¹. The sheer volume of advertisements may also lead viewers to lose interest in any of them². Regarding the effectiveness of television

¹ Mona Saeed Al-Hadidi, Imam Salwa Ali: Foundations of Documentary Film, its Trends and Uses in Cinema and Television, 1st ed., Egypt, Dar Al-Fikr Al-Arabi 2006, p. 118.

² Muhammad Mahmoud Mustafa, previously mentioned reference, p. 106.

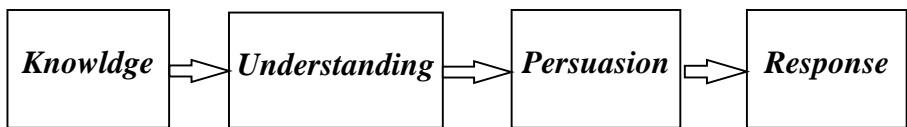
advertising, one of the world's leading marketing experts, Philip Kotler, sparked a heated debate at a conference held in London in 2003 when he stated: "Most television ads are a waste of money." Kotler remarked during the opening session of the British Marketing Forum that he "does not believe that television advertisements serve their intended purpose, and most of them are mediocre and a waste of money."

- **Goals and Techniques for Successful Television Advertising**

Goals of Television Advertising:

Defining the goals of advertisements, especially those presented on television, is a key step in planning effective persuasive communication programs. Accurately determining these goals allows for measuring their impact and assessing their effectiveness.

A group of researchers argues that the primary goal of television advertisements for the audience in general is to change their mental state regarding the idea or service being advertised. This group has categorized the goals into four composite objectives:¹



¹ Samir Muhammad Hussein: Advertising, the Basic Stages, 3rd ed.: Cairo, Alam Al-Kitab, 1984, p. 158.

Diagram Highlighting the Goals of Television Advertising:

From an overview of the various goals of television advertisements, it is evident that they are largely confined to commercial promotion, focusing on the consumer aspect of the research while neglecting the interconnected comprehensive goals, including social, cultural, and political objectives.

It can also be concluded that television advertising aims to achieve persuasion regarding the advertising message, which necessitates changing certain attitudes, behaviours, values of the viewers, and other cultural components that align with the purposes of advertising. These goals must be supported by factors to create the intended impact, which we will address in this section.

- **Techniques for Successful Television Advertising**

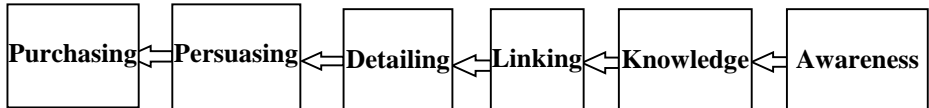
Attracting Attention:

Attention is the focus of awareness on a particular object or idea. There are two main types of attention: voluntary and involuntary.

Voluntary attention arises from stimuli or triggers within the individual, while **involuntary attention** comes from external sources, meaning from the surrounding environment. Attention is not fixed; therefore, there must be mechanical factors that help capture attention, such as the size and motion of the advertisements, the use of moving objects, contrasts (like black and white), as well as strategic placement and repetition, so that the advertising message reaches the consumer and remains in their mind for a sufficient period.

Stimulating Interest:

This is the second stage, where the focus is on how the advertisement can satisfy the needs and desires stemming from the viewer's innate motivations. This is achieved by using words, phrases, images, and music that evoke emotions and feelings.



Model of Moving Towards Purchase

Additionally, there are four methods of influence:

- **Logical Appeal:** This appeals to the intellect and is directed at the idea, relying on reasoning.
- **Emotional Appeal:** This appeals to the emotional side of humans and affects feelings more than intellect.
- **Selective Appeal:** This encourages the individual or group to select a specific item.
- **Priority Appeal:** This prompts the individual to purchase a specific type of product.¹

¹ Saleh Khalil Abu Asba: Communication and Media in Contemporary Societies, 4th ed., Jordan, Majd Lawi Publishing and Distribution House, 2004.

There is no doubt that these models offer only a logical possibility for a series of cognitive and behavioural processes influenced by advertising, leading an individual to make a decision based on the advertisement. Television advertising cannot be detached from the patterns of visual relationship building, as it is impossible to construct an advertising image without considering the aesthetic and cultural themes produced by human practice. Today, advertising discourse forms a powerful influence that shapes our values, tastes, and choices, especially as language, music, color, rhythm, and imagery work together to engage the imagination of the audience and persuade them to purchase the product.

Chapter Six: Stages of Carrying out the Media Campaign¹

- **Planning Phase of the Media Campaign**

This is the logical starting point for any task that requires execution with a high level of efficiency and effectiveness.

Identifying the Problem and Gathering Information:

This phase involves the following:

A/ Defining the Problem:

- What are the manifestations of the problem in reality?
- What is its nature?
- What is its history?
- How has it evolved?
- What are its causes?
- What is its relationship to other problems?
- How do the target audiences (both primary and secondary) perceive it?

¹ Abdul Rahman Al-Tabiq, previous reference, p. 137.

B/ Conducting Survey Research to Understand the Size of the Problem and Needs:

The communicator involved in media campaigns should not limit their understanding of the problem but extend it to uncovering, through research and studies, the size of this issue or the needs and prevalent practices regarding it in the community. The communicator may be surprised by these studies and research, finding that the intended audience is well aware of the problem or recognizes their rights as consumers, yet does not take a positive stance to resolve it or exercise those rights, possibly due to fear of taking action. Here, the campaign's objective shifts from raising awareness of the problem to persuading consumers to take necessary measures regarding it. Studies also help in understanding the extent of the problem within the community.

C/ Collecting Preliminary Information:

This phase involves gathering information about everything related to the campaign, such as collecting data on the financial and human resources needed to execute the campaign and gathering information about the actual resources available for this purpose. It also includes collecting information about the target audience of the campaign and all available means and methods to reach them.

• Defining and Formulating the Campaign Objectives

Every campaign begins with a specific goal, such as highlighting a human rights issue, raising media awareness about a neglected matter or city, among many other general objectives that form the foundation of the campaign.

The objective refers to the desired situation or achievement by the end of the campaign. Once the problem is clarified and the needs of both the communicator and the audience are identified, it becomes easier to define the media campaign objectives, which can be outlined as follows:

- What do we want to achieve?
- Are we aiming for short-term goals?
- Is the problem ongoing and requires a continuous media campaign that demands follow-up?

However, the primary and ultimate objective for the communicator in the media campaign remains to create a significant impact on a larger audience, although this strategic goal must be divided into tactical objectives.

- **Identifying the Target Audience:¹**

One of the biggest mistakes that lead to the failure of many media campaigns, regardless of their type, is planning a campaign for an audience that differs from the intended one. Charles Wright emphasizes this by saying, "How many newsletters go unread, broadcasts unheard, and films unseen despite their abundance and the considerable artistic effort put into them?"

Understanding the characteristics of the audience for whom the campaign is intended-its needs, desires, habits, values, and exposure to media-is crucial in any media campaign. This can be achieved through two steps:

¹ Walida Haddadi: Previous reference, p. 145.

A/ Audience Study: This involves understanding the social groups affected by the problem in terms of their needs, desires, opinions, attitudes, issues, educational and cultural levels, ethics, habits, as well as their socio-demographic and psycho-social characteristics.

B/ Audience Classification: This is an attempt to segment the audience into groups, ensuring that all groups are homogeneous.

The audience can be divided into two main types:

A/ Primary Audience: This is the main audience that the media campaign aims to influence.

B/ Secondary Audience: This is the audience that can help the campaign's success due to its direct or indirect connection with the primary audience.

Thus, the targeted segments in each campaign can vary, whether it is a single segment or multiple segments. Typically, segments are divided into age groups regardless of gender; however, some campaigns may specifically target males or females. Additionally, segments can also be classified based on educational levels or community affiliation, as this classification aids in determining the communication style and tools used for each segment individually.

After this initial classification, some may further divide the audience into the following main categories:¹

A/ The segment that is already aware of the campaign's objectives and the campaign aims to reinforce its opinion.

B/ The segment with an undefined opinion on the campaign or one that is not directly concerned with the issue, yet some may still show interest in following campaigns.

C/ The segment that constitutes an opposing audience to the campaign's message.

There is also another type of target audience in campaigns, such as media entities, independent journalists, or activists, who may not be directly engaged with the campaign but will have an interest in it.

Additionally, several elements must not be overlooked when attracting the target audiences, including:

- **Interests of the Target Audience:**

This involves identifying the main general points of interest among the audiences, resembling a needs assessment plan for the groups targeted by the campaign. For instance, when addressing a scientific topic, most people focus on facts rather than fiction. Additionally, when directing a media message for the campaign, the interests may vary between Arab and European audiences. The diversity of interests helps in formulating different plans for the working mechanism in each part of the campaign, along with the communication methods and tools that will be used.

¹ Abdul Rahman Al-Tabiq, previous reference, p. 140.

- **Appropriate Communication Methods and Strategies for the Target Audience:**

We can outline the main methods for delivering sub-campaigns to the target audience, which consists primarily of two sections: a field section, applicable when there are field activities for the campaign, and an electronic section, which is our main focus here as we discuss electronic advocacy campaigns specifically. The methods here vary, including:

A/ Facebook: This platform has the highest reach compared to others in the Arab world and offers broader options for participation and interaction with campaigns through comments on public pages, groups, or personal accounts.

B/ Twitter: Twitter is often relied upon for disseminating news and information more than Facebook. The Twitter audience tends to focus on summarized information rather than lengthy discussions, and it is frequently used for campaigns in English or those associated with hashtags or trends.

C/ Instagram: Here, campaign creators specifically target the youth audience, and the use of the "Story" feature has become common even among global news networks. Snapchat is also known for its "Story" feature.

D/ Mailing Lists: Media messages for the campaigns are delivered to media entities and interested parties through newsletters related to the campaign. Google provides many features for this purpose through its Gmail service, and newsletters are often sent in both Arabic and English or in English and the language of the target audience.

Other methods and numerous programs can be relied upon, with the most prominent mentioned here being campaign partners. This section includes two main items:¹

A. Entities and Individuals Collaborating Directly with the Campaign: These are those who are part of the preparation and launch of the campaign, such as organizations or institutions partnering in the campaign or networks proposed by the funding entities—if a funding body is involved—and they help formulate a plan for cooperation.

B. Entities and Individuals Collaborating with Sub-Campaigns: This includes media entities interested in covering the campaign after its launch, as well as activists and celebrities who volunteer to participate in the campaign, like many football players and artists participating in humanitarian campaigns.

- **Preparing the Media Message:**

The steps to conceptualize, design, and implement the message depend on the objectives of the communication plan, the characteristics of the audience, and the media tools specific to the campaign. The message should be specific, concise, expressive, and in a format acceptable to the audience. It must also be unique and novel. Among the general features and conditions for preparing the message, we can list the following:

A. Designing the Media Message: To design a media message, a framework must be chosen, which necessitates distinguishing between social and political issues and other types of issues.

¹ Walida Haddadi: Previous reference, p. 150.

B. Style of the Media Message: Here, the sender asks, "Is it advisory or commanding?" Experiences in this field have proven that messages delivered in a cheerful, pleasant, and positive style are the most accepted and effective among recipients.

C. Content of the Media Message: The content involves identifying suitable symbols for the campaign used in the media message. Therefore, the choice of words, symbols, graphics, and signs must align with the campaign's objectives.

D. Presentation of the Media Message: How will the message be presented? Does it take the form of content, shape, or both? Will we use real images or illustrations? Or a combination of data and figures? The message should be presented in its best form.

E. Signature of the Media Message: This refers to the mark indicating the service being offered, reflecting the true nature of the organization conducting the campaign.

F. Sound Effects: These are musical pieces chosen by the sender to accompany the broadcast of the message from start to finish. The auditory cue attracts attention and supports visual perception to reinforce the message in the audience's mind.

• Determining Communication Methods, Channels, and Forms

To choose the appropriate communication methods for the campaign, the following steps should be taken:

A. Identify the Campaign Goals and What the Audience and Target Groups Want: It is essential to understand the objectives of the campaign and the expectations of the audience.

B. Eliminate Advertising Methods That Are Not Suitable for the Campaign: Some methods may be impractical due to high costs, as is the case with certain media.

C. Choose Media That Are Appropriate for the Campaign Topic: The selected media should align with the subject matter of the campaign.

D. Compare the Available Combinations of Core Media with Other Options: Ultimately, the final combination to be used should be critically evaluated.

E. Suitability of Media for the Intended Objective: It is crucial that the selected methods align with the intended goals of the campaign.

F. Suitability of Media for the Media Messages: Some media are specialized for specific campaign topics (e.g., political, social, health, etc.).

G. Suitability of Media for the Target Audience: It is essential that the chosen media match the characteristics of the target audience.

• Determining the Administrative and Organizational Plan:

The organizational approach in designing media campaigns varies from one campaign to another, depending on the goals, activities, and audiences that the campaign seeks to win over. Therefore, we can pre-emptively say that one approach is better than another, or that combining both approaches is the best way to achieve the campaign's functions. There are no absolute details in this field, nor are there ready-made models applicable to specific cases.

A. The First Method:

This involves establishing an integrated management structure that has its own status and entity within the organizational framework. It includes specialists practicing in the fields of advertising, media, and public relations, and it has a responsible individual and ongoing activities that are carried out according to the nature of the functions and responsibilities assigned to it and the objectives it seeks to achieve by establishing this function.

B. The Second Method:

This involves hiring an external consultant for the campaigns. This person dedicates part or all of their time to a specific organization and can be an individual or an organization, as well as a department from communication, media, or public relations agencies.

C. The Third Method:

This method combines the first two approaches. Many organizations adopt this method to try to minimize the disadvantages and gain the advantages of the previous two methods.

- **Determining Available Resources and Budget:¹**

The management of campaigns requires financial and human resources, and it is essential to identify what is available and what is feasible. A campaign expert cannot determine their needs unless they have a rough estimate of the scale of activities. Thus, it is evident that the design or planning of campaigns goes hand in hand with budget determination. There

¹ Ibid., p. 145.

should be a degree of flexibility in action to enable the campaign management to respond to unforeseen events, which requires allocating financial resources to address this item of expenses.

- **Establishing a Timeline for the Media Campaign:**

The timeline for the campaign consists of the following timeframes:

A. Optimistic Time: This is the least amount of time possible to implement the campaign if things proceed normally.

B. Most Likely Time: This is estimated based on normal conditions and experiences derived from similar past cases.

C. Pessimistic Time: This is the maximum time the campaign would take, assuming unfavorable working conditions, but this timing does not account for disasters.

It has been found that the three estimated times for campaign implementation follow a probabilistic distribution, where the likelihood of completing the campaign is lower in both the optimistic and pessimistic timeframes, while it is heightened in the most likely timeframe. Therefore, the expected duration for which the campaign will last is as follows:

$$\text{Expected time} = ((a) + 4(b) + (c)) / 6$$

- **Implementation Phase of Media Campaigns:**

This phase is divided into important sub-phases:

A. Presentation Phase:

This phase involves analyzing the audience's attitudes before starting the implementation of the campaign, which means trying to understand how the campaign topic is perceived by the target audience.

B. Dissemination Phase:

In this phase, the campaign team begins to employ various available communication methods and channels suitable for each segment of the audience, using all expressive and impactful messages.

C. Focus Phase:

This phase relies on careful observation and opinion surveys to evaluate the previous stages, attempting to build a new strategy to reach the target audience.

D. Decisive Phase:

This is the stage of attacking the competing product and trying to influence the attitudes of opponents, converting them into supporters. This phase is characterized by surprises.

6.1. Monitoring Phase of Media Campaigns:

This phase is divided into the following sub-phases:

A. Monitoring the Media Campaign:

The monitoring and oversight phase begins from the very first day of the campaign's implementation. Monitoring is one of the most important tasks, as it helps identify successes, failures, challenges, and understand the needs required for practical work during the implementation stages. Oversight is a comprehensive process that covers all activities related to the campaign, with a focus on key elements such as the personnel involved, promotional materials, operational methods, and financial expenditures.

Previously, the role of the monitor or supervisor was largely corrective, akin to that of a fire-fighter who waits for a mistake to occur before fixing it. However, it has now evolved into a proactive function that aims to predict errors before they happen and work to prevent them as much as possible.

B. Importance of Monitoring the Media Campaign:

Monitoring is a crucial process to ensure that work is progressing smoothly and that achievements align with what has been planned in the strategy, as it relates to every element of the management process, especially planning. Thus, monitoring is an essential function that accompanies planning, as it relies entirely on planning and is closely connected—almost organically. It is a preceding and succeeding process, meaning that there can be no effective oversight without a plan. In this case, planners can benefit from feedback resulting from the monitoring process to adjust their plans according to the situations revealed by continuous monitoring and oversight.

- **Achieving Balance Between Units and Departments Involved in Implementation:**

6.2. Evaluation Phase: (Pre-evaluation, Mid-evaluation, and Comprehensive Final Evaluation)

Evaluation is the final stage in the design of media campaigns, and it refers to assessing the value of the service or communication activities accomplished during the media campaign and understanding the various impacts of these activities on the audience.

The most important methods of evaluation are:¹

A. Pre-evaluation.

B. Mid-evaluation.

C. Comprehensive evaluation.

¹ Austin Erica et al: **Influences of Family communication on children's Television – Interpretation processus**, communication Research, Vol17, N4, 1990, P 215 et 216.

Elements of Advertising Design		
1	Title	The title should be intriguing and appealing to attract the attention of the target audience of the advertising campaign (using the fewest words with the most meaning and implication).
2	Logo	Each organization has its own logo, which carries a specific meaning related to the organization and its history.
3	Text	Many design experts tend to use quantitative language and specific statistics that resonate universally with the audience.
4	Logo (Institutional Symbol)	The logo and brand identity should be part of the advertising design to enhance brand identity and distinguish it from other brands.
5	Colors and Their Significance (Brand Colors)	Design experts usually prefer to use the organization's colors in the design to reflect the organization's standing in the consumer's or recipient's mind.
6	Characters Involved in the Advertisement	The use of characters is very important for advertisers to lend credibility to the advertisement, and it can have a significant impact on increasing sales due to the status of the characters (as influencers) in people's minds.

Chapter Seven: Ethics and Advertising Campaigns

Ethical Standards in Advertising Campaigns:

We believe that the term ethics refers to those principles that revolve around four main axes: engaging in purposeful actions, avoiding harm to others, refraining from deception in any dealings, and not being biased in favor of one party over another. If any activity in society is characterized by these traits, one can then assess the ethics of that activity.

Advertising is often subject to criticism from the perspective of ethical principles, especially regarding the content of the advertisement and its impact on the recipient. There is no doubt that advertising plays a significant role in disseminating information, introducing various services and activities, and promoting different goods and means of production. It contributes to the development of artistic taste, serves the consumer, meets their needs, facilitates their affairs, and allows them to enjoy the benefits of contemporary civilization.

On the other hand, advertising can cause considerable ethical harm to the recipient and consumer due to its use of obfuscation, exaggeration, and stimulation of the imagination, often leading to the formation of incorrect beliefs. Furthermore, advertising does not fully reveal the truth about the subject it promotes; instead, it expresses only the appealing side while omitting the less favourable aspects¹.

¹ Naim Al-Rifai: Advertisement, for more information see the following link: <https://arab-ency.com.sy/ency/details/1281/2>, access date: 10/19/2023, at 3:00 PM.

7.1 Unethical Issues and Practices in Advertising Campaigns:

•Advertising Targeted at Children in Advertising Campaigns:

It is widely known how challenging and sensitive childhood is, being one essential stage in the series of human life stages. Each stage is indispensable, with each playing a critical role in overall human development. This importance extends beyond individual lives to the lives of communities as a whole, as building a society requires preparing future generations according to the values specific to each community.¹

The family's environment and dynamics form the general context in which consumer behaviour develops. This context also shapes children's consumption behaviour and their viewing habits. Studying the impact of advertising on children cannot be separated from the family setting. Therefore, such studies align with the fifth and sixth dimensions outlined by Raid and Frazer after extensive research on the influence of television advertising on children.

Their research on this topic identifies six (6) dimensions:

- Study of children's television advertisement viewing behaviour
- Habits, values, personality, and social development
- Learning
- Attention, perception, and interest
- Desire, preference, and actual consumer behaviour
- "Alternative Approach" or "Symbolic Interaction": This approach focuses on the social personality of the child viewer, highlighting the influence of family communication patterns on the child's responses to television advertising.

¹ Satotah Samira: Advertising and the Child, PhD Thesis in Media and Communication, University of Annaba, Algeria, 2010, p. 2.

Some advertisements go so far as to depict the contemporary child as an independent being, disrupting traditional power dynamics and portraying the child as rejecting parental authority. This transformation might not be overt but often appears subtly and humorously. Jean-Noel Kapferer identifies certain representations that convey the relationship between children and parents as follows:¹

- **The Adventurous Child:** A child engaging in incredible feats, which the viewer-child cannot attempt due to parental authority.
- **The Skillful Child:** More skilled and competent than their parents, capable of performing tasks that would be challenging for the parents.
- **The Genius Child:** A child who explains the usage or benefits of a product to their parents, who appear confused, surprised, or, at times, even portrayed humorously as clueless.

First - Studies on Communication Patterns and Their Relationship with Children's Understanding of Advertising Content:

A. Study by Erika Austin and Colleagues (1990):

This study aimed to explore the effects of family communication environments and parental mediation on children's perception of the realism of advertising content and its resemblance to real life. The field study was conducted on a sample of 627 children and 487 parents. The researchers found that:

¹ Kapferer j.n: "The child and advertising", Dunad, Paris, 1985, p67.

- Active family communication plays an influential role in both direct and indirect ways. It has a direct impact on the child's perception of the similarity between what is presented in advertisements and the world close to home.
- Parents' influence on children's perception of the outside world is indirect, as parents are not the only source of information about this broader world.
- Advertising content serves as the primary source of information for children about unknown products and goods, followed by parents, then stores, and finally friends.¹

B. Study by Marina Kramer (1996):

This study examined the impact of family communication patterns and parental communication styles on children's psychological adjustment. It was conducted on a sample of 36 children aged five to seven years old and 34 children aged nine to eleven years old, along with their parents. The researcher used an interview form, and the results showed:

- Differences exist between parents and children in understanding and interpreting family norms, as well as in the examples each group provided to define family communication patterns.²

1. Orientation toward Control among parents was linked to verbal control techniques, while children associated control with a generally negative influence.

¹ Samira Satoutah: Previous reference, p. 56

² Kramar Marina: **Family communication Patterns, disconrse Behavoir and child Tlevision viiewing**, Human communication Recherche, Vol 23, N2, 1996, P 251 – 277.

2. Orientation toward Communication and Participation was associated with open discussions and information exchange among parents, whereas children saw it as a reduction in parental commands.

C. Study by Timothy Littweiler (1997):

This study introduced a new tool to measure family communication: picture books with audio. It was conducted on a sample of 175 primary school children aged seven to nine years in Wisconsin. The study validated its hypothesis, which stated that:¹

- Family relationships characterized by friendliness and harmony are positively linked to higher television viewing rates.
- There is a positive correlation between this harmonious (authoritative) communication style within families and higher viewing rates of television programs based on fantasy, compared to those inspired by real-life events.

Negative Impacts of Advertising Campaigns on Children (Mentally and Behaviourally):

• Impact of Advertising on Children: Food Content:

Advertisers invest significant amounts in food advertisements, especially those targeting children. According to experts, the top four products marketed to children are: fast foods, sugary drinks of all types, sugar-coated cereals, and sweets.

¹ Leutwiller, Timothy: **Family Communication Patterns television Viewing and Daydream, Imagination**, Dissertation Abstracts International, Vol 59, 1997, P 996.

It is evident that these foods pose health risks, whether due to additives or harmful ingredients. However, it is challenging to resist the allure of colorful candies, “superhero” juices that claim to boost growth and energy, or irresistible potato chips!

Example:

British MPs have called for regulation of low-nutrition food ads on social networks and the internet to prevent manufacturers from targeting children. The Environmental Audit Committee in the House of Commons has advocated for restrictions on advertisements for high-fat, high-salt, and high-sugar foods aimed at children as part of a strategy to combat rising obesity levels in the UK and promote healthier eating choices.

For further reading, see:

<https://www.aljazeera.net/misc/2012/>

I understand this issue is challenging and is closely linked to parental awareness and vigilance. Parents should monitor their children’s consumption and encourage healthy eating. Occasionally allowing treats in moderation can help prevent dependency.¹

¹ Sabreen Mohamed: Advertising and Children, for more information see: <https://raisingchildren.net.au/toddlers/play-learning/screen-time-media>, accessed on: 9/21/2023, at: 21.30.

- **Impact of Advertising on Children: Sexual Content:**

Advertisers often rely on visual appeal and imagery, often featuring attractive young women to promote products. This has a negative impact on children's thinking, particularly on young girls. Such advertisements reinforce the image of an attractive, slim girl, implying that society values this appearance above all. This can lead to a focus on looks over other qualities as girls grow. It's essential for parents to recognize this risk, spend time with their children, and guide them through these influences.

Example 1:

Save The Children launched a campaign in early 2023 on social media with a unique approach, directed by Michael Amaditz of Big Block Live. The campaign used sexually suggestive cues from famous figures to capture the audience's attention to the association's message.

Ad Storyline: The ad begins with actors entering to film a global brand advertisement. During rehearsals, actors are given signs to read in a suggestive tone. After several of these signs, statistics about global child suffering appear, leaving the actors unsettled. For example, "Around 800 mothers and 18,000 children die daily from preventable causes," and "In 2012, about 6.6 million children under five died, half of whom lived in poverty-stricken, conflict-ridden areas, often from preventable causes." The ad concludes with, "We can't tell you this message seductively, but it deserves your attention."

For more, see the video on YouTube:
www.youtube.com/watch?v=bOXMKEnra8w&t=70s

Example 2:

Balenciaga's Advertising Blunder – Children in Suggestive Ads: The French fashion house Balenciaga issued an apology in December 2022 for ads deemed "inappropriate for children" after receiving significant backlash for two ads containing sexualized imagery of children.

For further details, see:

<https://www.youtube.com/watch?v=5JzTgIVUqFo>

Advertising, like anything else, has both positives and negatives. However, when it comes to our children and their development, advertising can potentially harm them and their families in the following ways:¹

- Advertisements can create an extraordinary motivational pull in children, making them fixate on that amazing product and pressuring their parents to buy it, regardless of whether it is beneficial or truly needed.
- Children tend to admire products with well-known brands, leading them to believe that there is nothing better than those brand-name products.
- Many advertisements include dangerous stunts or materials, which children may try to imitate or experiment with, without understanding the legal warnings that accompany them.

¹ Taher Morsi Attia: The impact of television commercials directed at children, an experimental study, Administrative Research Journal, Volume 3, Issue 03, Sadat Academy for Administrative Sciences, Cairo, 1990, p. 55.

- With an abundance of attractive commercials, junk food, and unhealthy drinks, children's health may be adversely affected. These advertisements encourage unhealthy eating habits, leading to diseases we never imagined for our children, such as diabetes, heart issues, and obesity.
- Advertising can lead to various psychological issues for children. For example, a child who sees peers with an expensive toy that they themselves lack may develop feelings of inferiority and lack of self-worth.
- Provocative advertisements affect children's mentalities, especially for girls, who gradually adopt ideas of superficial beauty and attractive bodies, potentially leading to issues in the future.
- Excessive exposure to advertisements causes confusion in children's perceptions, making it difficult for them to distinguish between fantasy and reality.

Reinforcing Stereotypes in Advertising Campaigns:

By stereotypes or stereotypical thinking, we mean a preconceived judgment or widely held belief about a particular group, applying a generalized or preconceived idea to all individuals within a class or group. Stereotypical thinking refers to adopting views based on ready-made ideas, often rooted in cultural, religious, or traditional beliefs.

The question we can pose here is: How do stereotypes contribute to advertising campaigns?

The answer, in brief, is that stereotypes perpetuate persistent negativity and discrimination within advertising institutions, regardless of their type, specialty, or field. Stereotypes affect relationships between the institutions itself and the audience (or customer) by fostering isolation and distancing. Social stereotypes shape perceptions of phenomena and behaviours that frequently recur and are formed during personal development. They reflect the socialization level, collective influences, traditions, and personal experiences of an individual and are often collectively agreed upon within society regarding a certain subject.¹

From our perspective as researchers, we refer to stereotypes in public communication campaigns as the stereotyped or generalized portrayal in the advertisement of different products and services. These portrayals represent an over-generalization of advertising messages without distinguishing between one product and another.

The Difference Between Stereotypes and Mental Images in Advertising:

A mental image is a “cognitive” process with cultural origins based on an individual's "perception" of a subject's characteristics and attributes (such as an individual, group, or community), and the emotional attitudes formed (whether positive or negative), which result in visible or hidden behavioural tendencies within a given society.²

¹ Al-Saffar, Zeina Abdul Sattar. The theory of mental image and the problem of the relationship with stereotyping. Global Researcher Magazine. Issue 9, 2006, p. 132.

² Abdul Hamid Shaker. The Age of the Image: Negatives and Positives. Egypt: The World of Knowledge, 2005, p. 24.

The study of stereotypes and social meaning in advertising influences the formation of a mental image of the advertised product. Changing the stereotype in advertising can help build a positive mental image of the product. From this standpoint, we support the “meaning theory” in advertising, which relies on creating a mental image in the receiver’s mind through language (adding new meaning to the brand) to persuade the receiver to make a purchase decision. Furthermore, it establishes a pattern of repeated behavior (the receiver's behavior) by appealing to the mind, influencing their thinking and purchase decision regarding a particular product.¹

Advertisements offer endless depictions of reality within their content and provide experiences that individuals use to form meanings of words. Meaning-building theory explains that individuals learn or at least alter some meanings associated with words through exposure to images they receive from various communication media.²

¹ Ahmed Mohie Khalaf. *Social Responsibility in the Arab and International World: A Comparative Analytical Study between Islamic and Positivist Thought, with a Presentation of Global Experiences of Some Countries and Companies*, Al-Taalim university house, Cairo, 2019, p. 25.

² Tamer Abdel Latif Abdel Razzaq and others: *Stereotype and Social Meaning in Television Advertisement*, *Journal of Architecture, Arts and Humanities*, Volume 7, Issue 23, March 2022, p. 306.

Chapter Eight: Women in Advertising Campaigns

- **The Image of Women in Advertising Campaigns:**

Advertising has presented women through several portrayals, including:¹

1. The Traditional Woman: Depicted as responsible for providing the family's consumer needs (such as groceries), often using a media platform suited to her, primarily television.

2. The Woman as a Body: Associating women with sexuality and allure, with an increase in advertisements from major companies that use women as a body model in an eye-catching manner in the media.

3. The Woman as an Object: Linking women to products or services, with advertisements focusing on women as objects, stripped not only of their humanity by highlighting them as females but also by depriving them of any substantial authority. In this way, women are presented as commodities used to promote products.

4. The Shallow Woman: Portrayed as primarily concerned with fashion, clothing, beauty products, and perfumes, lacking intellectual and cognitive capacities necessary for meaningful participation in public life.

¹ Wilson Brian Key: *The Secrets of Sexual Exploitation of Women in the Media, Investigation and Translation*: Muhammad Al-Waqed, 1st ed., Damascus, Syria, 2005, p. 118.

In most cases, the image of women in advertising is used as a tool to attract the audience and encourage consumption. Women are frequently shown as naive beings whose main concerns are eating, drinking, and beautifying themselves. Women are often used in advertisements to attract men; thus, advertisements suggest to women that they should adopt the role of the woman who fulfills her greatest desire by purchasing a product—the man. Meanwhile, the advertisement tempts men with the idea of acquiring a beautiful woman as a reward for buying the product.¹

Main Negative Impacts of Advertising Campaigns that Utilize Women:

1. Instilling and Reinforcing Consumerism:

Advertising campaigns have a significant negative impact on the economic aspect of women and families, as they promote consumerism over productivity and divert attention from cultural, social, and scientific development. This threatens the overall standing of the nation, pushing it toward being classified as a consumer state rather than a productive one. Continuous advertising of festivals, millionaire contests, and the latest trends in fashion and beauty products establishes patterns of consumerist thinking and behaviour. This develops attitudes that are distant from real-life issues and reduces women's capacity to effect change in their surroundings. Their priorities become linked to consumer behaviours that foster individualism, selfishness, and self-centeredness as paths to desired happiness.²

¹ Lamis Alaa El-Din Al-Wazzan. The Image of Women in Arab Satellite Channels Advertisements and Their Role in Shaping the Attitudes of Egyptian Youth Towards Them. Master's Thesis, Cairo: Cairo University. Faculty of Media, 2013, p. 50.

² Nahar Nadji: The image of women in the Arab media - an analytical study of the image of women on MBC 1 as a model, Master's thesis in media and communication, Faculty of Arts and Education, Arab Open Academy in Denmark, 2008, p. 60.

From a researcher's perspective, we believe that adopting the concept of minimalism can provide a solution to these tendencies.

Example: In her book, *The Life-Changing Magic of Tidying Up: The Japanese Art of Decluttering and Organizing*, Marie Kondo states, "I couldn't apply all the rules from the book regarding organization, cleaning, and storage. I adopted the principles based on my needs and comfort. Later, I joined a Facebook group focused on minimalism and simple living. Over time, I learned to adapt minimalism to my lifestyle, independent of the habits of other minimalists, which can sometimes be strict or idealistic." For example, some minimalists get rid of most furniture, keep only a few tables, or opt for eco-friendly, chemical-free cleaning tools. Although I respect these methods, they do not suit my lifestyle. This does not exclude me from being a minimalist.

For more information, see the link: <https://www.youtube.com/watch?v=I0yVzJeSIV8&t=81s>

2. Creating a Negative Role Model for Teenage Girls:

When media presents women as objects of sexual allure—through advertising, photography, the internet, television hosts, or TV series—it contributes to instilling concepts and behaviours among young girls that reinforce an unhealthy self-perception. A girl who grows up seeing herself solely as a means to attract attention and seduce others becomes a potential agent of destruction rather than one of building and progress in society. This issue is even more crucial when we realize that media has become one of the most influential social institutions, often competing with the family and other social and cultural institutions in capturing the hearts and minds of youth.¹

¹ Ahmed Essam El-Din: *Television Advertising and Women*, Al-Mahrousa Center for Publishing and Distribution, Cairo, 2012, p. 113.

Generally, advertisements that use women usually involve products directly related to a female audience, and in such cases, we see no harm in using women in advertising as it is relevant to the product.

Example: According to Agence France-Presse, femininity is an intrinsic part of a woman's identity, as echoed by some opinions. However, there is a notable focus on this specific aspect of women, limiting their image to allure and sexual suggestion. Nidal Bchrawi, the owner of "Nidal's Agency" for models in Lebanon, explains, "It's the viewer's eye that perceives, and they need to see a beautiful image." She adds, "What's wrong if a woman uses her beauty in the right place? For the right target audience? Beauty is fundamental in this profession."

For more information, see the link:
<https://www.youtube.com/watch?v=zWZwFqzMVEE>

3. Obscuring Meaningful Content and Focusing on Superficiality:

Advertising has become an easy means of diverting public thought from fundamental societal values to trivial, superficial topics, often numbing their critical engagement. The risks here lie in advertising's ability to divert women—and others—from their real responsibilities, which include:

- **Towards Herself:** Adhering to values and ethics, avoiding excessive display, pursuing both religious and secular education, and choosing a life partner with integrity and values.

- **Towards Her Family:** Protecting faith and honour, nurturing a respectful relationship with her spouse, raising her children well, managing the household responsibly, and maintaining good neighbourly relations.
- **Towards Her Community:** Seeking religious knowledge, encouraging the community, and raising a generation that contributes to a moderate, value-driven society.

Example: Many advertisements trivialize women and strip them of their intrinsic value, which has been analysed in various studies on this subject.

For more information, see the following:
https://www.youtube.com/watch?v=l-DZcu_RK3A.

4. Creating Family and Social Problems:

Encouraging consumerism among women through advertisements can lead to the depletion of family resources by directing finances towards nonessential spending. This strains family finances and often results in debt. Numerous researchers have found that many family problems stem from inadequate financial resources, as families often feel pressured by advertisements to take on debt.¹

¹ The website of the Strategy Forum for Scientific Research, Scientific Research, Journalism and Media, for more information, see the following link: Access date: 10/22/2023 AD, at 21:30 <http://stst.yoo7.com/month-f9/topic-t860.htm>.

Using Ethnicity and Racism in Advertising Campaigns:

Racism is a global concern, manifesting in various forms and affecting people and communities worldwide. We can all be agents of change to promote racial justice and equality by advocating for the ratification and implementation of the International Convention on the Elimination of All Forms of Racial Discrimination. Racism can occur based on gender (gender-based discrimination between males and females), residency (urban vs. rural discrimination), skin color (discrimination against whites and Blacks), socioeconomic status (wealthy vs. poor discrimination), ethnicity (racial or religious discrimination), and more.

Advertising campaigns provide fertile ground for using racism in many of its forms. At the 2001 World Conference Against Racism, Racial Discrimination, Xenophobia, and Related Intolerance in Durban, South Africa, concrete measures were proposed to combat these issues. The conference emphasized that no country could claim to be free from racism, which is a global concern requiring worldwide effort. The declaration adopted at that time was reaffirmed in 2011 with a new political declaration marking the 10th anniversary.

Examples: Here are links to five infamous advertisements banned due to systematic racism:

- **Language-Based Racism:** In a campaign by Pop Chips, a white actor (Ashton Kutcher) portrays multiple characters, including an Indian character named "Raj," in a way that mocks Indian accents and stereotypes Indians as foolish and useless.

- **Race-Based Racism:** Coca-Cola created an ad set in an Arab desert, depicting an Arab man with his camel, who watches as others on bikes and buses race to grab a Coca-Cola bottle. The Arab man is portrayed as incapable of competing, reinforcing a stereotypical image.
- **Racism on the Basis of Liberation:** Volkswagen created an ad about its Polo car, depicting a man wearing a Palestinian keffiyeh intending to detonate himself in the car. The explosion stays confined to the car, highlighting the car's strength while reinforcing negative stereotypes about Arabs.
- **Toothpaste Advertisement in Thailand:** This ad features a Black man helping a child retrieve a balloon caught on a pole. As he retrieves it, the child's mother pulls the child away, frightened of the Black man. He takes the balloon home, adding it to many others, and then sleeps on a bed shaped like a toothbrush, symbolizing racial discrimination.
- **Skin Color Advertisement:** A Chinese ad for a laundry detergent features a Black man pursuing a white woman, who then throws him into a washing machine, turning him "white-skinned" as he exits. The message implies a link between unwanted behavior and people of darker skin tones.

For more information, see the following link:
<https://www.youtube.com/watch?v=5sk7tF9xbfU>.

Disrespecting Societal Values with Ethnic, Religious, and General Taste Dimensions

Social values encompass a broad field, making it challenging to analyze and recognize their importance as abstract ideas manifested through the behaviour of individuals who believe in and adopt them, either through inheritance or acquisition. Advertising conveys these various ideas based on

a set of variables, attempting to adapt them to fit the society in which it operates. Understanding the meanings of colors and shapes in advertising discourse, as well as recognizing the dimensions and meanings of women's clothing in these advertisements, is crucial in the environments where these advertisements are promoted. Many researchers argue that the analysed advertising flashes, from a semiotic perspective, carry aesthetic and artistic dimensions of the space through a series of spatial determinants employed within them.¹

A. The Value of the Arabic Language in Advertising Discourse:

The vocabulary of the Arabic language is more precise and clear than that of all foreign languages, including dialects, when expressing the idea intended to be conveyed about a product, service, or establishment to the targeted Arabic audience. The essence of the advertising process is to address the target audience in a language they understand. Since the advertisements broadcast by Arab media aim at the Arab viewer, listener, or reader, the advertising text must be composed in Arabic to achieve the desired advertising goals. Some of its conditions include:²

- The advertising text should be written and spoken in Modern Standard Arabic, not in local dialects, because the beauty of the Arabic language—with its imagery, symbols, and connotations that local dialects cannot attain—cannot be matched by any local dialect, regardless of its popularity.

¹ Boulmed Farouk and Hajar Bouklie: Social Values in Algerian Advertising Flashes, Master's Thesis in Advertising, University of Mohamed Seddik Ben Yahia, Jijel, Algeria, p. 3.

² Abdel Razzaq Al Mahdi: The Secret of Arabic in Advertising, Dar Ihya Al Turath Al Arabi, Beirut, 2002, p. 55.

- It must be free from grammatical, morphological, and rhetorical errors. This is because commercial advertising, in addition to promoting goods and services, also promotes values and cultures, and including such errors would make the advertisement less appealing and acceptable to the Arab audience.
- The language used should be simple, selecting easy words that are close to people and avoiding linguistic pretentiousness and complex grammar. The goal of commercial advertising is to reach the widest possible segment of the target audience, and using obscure linguistic structures contradicts this aim.
- The advertising text should contain rich meanings within few words, as the nature of the advertising message relies on linguistic condensation. The space required to disseminate the advertisement's content in the media is limited, sometimes not exceeding a few seconds, making it one of the most costly elements in the advertising budget. The Arabic language is the best for saving time, effort, and cost for the advertiser due to its structural and expressive cohesion.¹

B. The Value of Socialization for the Audience:

Socialization represents cultural constructions reflected in the rules and standards that the adult generation practices on the younger generation. This means that individuals learn to acquire a set of values and norms. Socialization is the social process that enables an individual to form their identity and become a member of society; thus, it is the result of an individual's interactions within their family and social environment.

¹ Muhammad Tahan, *An Economic Study of Commercial Advertising in Islamic Economics*, Unpublished Master's Thesis, Umm Al-Qura University, Makkah Al-Mukarramah, Kingdom of Saudi Arabia, 1995, p. 125.

In another definition by Anthony Giddens, he states: "The socialization process involves active factors that assume roles and responsibilities typically fulfilled by the family. Among these factors are schools, peer groups, institutions, and media. In all these contexts, these social interactions contribute to teaching the individual a system of values, norms, and beliefs that shape the fundamental patterns and elements of culture."¹ This means that individuals' socialization is influenced by factors outside the family institution, including what individuals learn during their education within educational institutions, as well as through media and communication.

C. The Values of Customs, Traditions, and Rituals:

Advertising significantly influences individuals, as it contributes to shaping ideas, attitudes, values, and behaviours. This influence arises because individuals interact emotionally and unconsciously. Advertisers draw on social realities and the values prevalent among people; thus, to produce a specific advertisement, one must consider the customs, traditions, and social rituals that underpin lifestyles, as well as the socio-cultural awareness. This means that advertisers must address the audience in terms of their culture, lifestyle, and need for the product, without infringing on their customs and rituals, even if the audience may choose to forgo the product. Advertising constructs consumer tastes and leads individuals to make purchases.

¹ Anthony Giddens, *Sociology*, translated by Dr. Fayez Al-Sayegh, 4th ed., Unity Studies Center, Arab Organization for Translation, Beirut, 2011. p. 88.

This notion is reflected in another statement by Bernard Cattola: "Beyond these simplifications, there exists a particular problem concerning economic development, which is central to advertising's interests. This involves accusations against advertising for misleading consumers by focusing on unnecessary products and persuading individuals to buy luxuries when they lack the need for essentials, hindering the consumer's adaptation to their circumstances."¹

Additionally, advertising discourse employs language as a means of influence, often utilizing seductive language that entices consumers to admire and purchase the product. In this context, Bernard Cattola states, "As a comprehensive language, the new embodiment of popular culture gives advertising a form and meaning within all social communicative forms."²

¹ Bernard Cattola, *Advertising and Society*, translated by Saeed Benkrad, Dar Al-Hiwar for Publishing and Distribution, 2012, p. 49.

² Asmaa Khishi: The impact of advertising on the socialization of individuals in the era of mass communication, for more information see the following link: <https://www.almayadeen.net/articles/blog/1476679/>, accessed on: 11/1/2023, at: 13.30.

Chapter Nine: Legal Controls Regulating Advertising Campaigns

1. Deception and Its Forms in Advertising Campaigns:

Manipulation and deception in advertisements are considered one of the crimes committed by advertisers. This is done by exaggerating information to the point of lying, misleading, and deceiving the consumer. As a result, the consumer later discovers that they have been duped into purchasing a product that does not meet the advertised standards. This advertising manipulation is among the modern means of defrauding consumers. In linguistic terms, deception refers to "presenting something contrary to what is concealed."¹ Marketing deception is considered an unethical practice that has negative effects on human behaviour.

- **False Advertising Campaigns:**

1. Definition of Deception in Advertising:

A. Deception, in its linguistic sense, refers to: informing about something contrary to its reality, whether intentionally or accidentally²; it is the opposite of truth.³

¹ Ibn Mandhour : Lisan al-Arab, Vol. 5, Dar al-Maaref Press, Cairo, n.d., p. 77.

² Mr. Muhammad Al-Sayyid Imran: Consumer Protection During Contract Formation, Al-Maaref Establishment for Publishing and Distribution, Alexandria, 1986, p. 245.

³ Antoine Al-Nashef: Advertisements and Trademarks, Al-Halabi Legal Publications, Beirut, Lebanon, 1999, p. 19.

B. In its conventional sense, it refers to claiming or stating something that contradicts the truth deliberately with the intent to deceive.¹ This means it encompasses anything that can be considered a change of the complete truth or part of it. It may come in a general term to include all types of deception and methods; however, it can also be described with specific characteristics depending on the angle from which it is viewed. Depending on the consequences that arise from it, whether these consequences result in a specific crime such as fraud or false reporting, or whether they are merely acts that do not rise to this level but are sufficient to be considered deceitful against the other party. Some legal scholars have described deception in the first case as criminal deception and in the second as civil deception.²

• The Difference Between Deception and Misleading in Advertising:

From our perspective, we believe that the primary function of advertising is to inform consumers about the existence of a particular product from the producing institution, which may use several methods in its design to achieve this. While the predominant approach is to praise the product in question, focusing on its features and advantages, this praise may include a certain degree of exaggeration regarding these benefits, transforming them into apparent deception, that is, in the literal sense of the phrase without undermining the actual

¹ Jacques Gustan, *The Long History of Civil Law: Formation of the Contract*, translated by Mansour Al-Qadi, University Foundation for Studies, Publishing and Distribution, Lebanon, 2000, p. 33.

² Dhikra Muhammad Hussein Al-Yassin: *Legitimate Lying in Commercial Advertisements*, *Al-Muhaqqiq Al-Hilli Journal for Legal and Political Sciences*, Issue 1, 2004, University of Babylon, Iraq, p. 211.

advantage itself. Although deception is essentially an unapproved and prohibited act, using these phrases in advertising, as long as it does not harm the interests of competitors of the advertiser or diminish the quality of their production, or belittle its value on one hand, and does not mislead the consumer into making a mistake or confusion regarding acquiring this product on the other, is considered normal and not harmful, as long as it only creates a type of excitement and anticipation for the latter. Otherwise, it would be deemed unlawful deception if it does not meet these conditions. Thus, advertisements containing such deception are classified as false advertisements, which represent one type of advertising harmful to the consumer. The second type includes misleading advertisements, which can lead to (deceiving) the consumer or may do so. This requires the use of deceptive phrases, words, and even descriptions, which naturally include false statements. Therefore, it has become essential to distinguish deception from misleading, which means presenting incorrect information, or neglecting the truth, or any practice that can lead to consumer deception, which is achieved through a tangible positive activity; mere concealment is not enough, although straightforward deception suffices.

Consequently, misleading is represented by any action that leads to deceiving the counterpart and causing them to err by presenting something contrary to its reality. Thus, it can occur through various means, with deception being one of them.

Chapter Ten: Advertising Campaigns for Marketing Mix Elements

- **Misleading Advertising Campaigns for Marketing Mix Elements: Product, Price, Place, Promotion**

The elements of the marketing mix are encompassed in the 4Ps: Product, Price, Place, and Promotion.



Figure 1: Shows the Elements of the Marketing Mix

The question here is: How is deception utilized within the elements of the marketing mix in advertising campaigns?

The answer lies in the following:

First: Deception in the Product or Service Offered: This involves presenting a poor-quality product or offering inadequate services that do not meet the agreed-upon expectations with customers by failing to disclose the service's drawbacks and potential shortcomings. For example, changing the level of services provided in hospitals contrary to the required service grades, as well as in hotels and transportation services. In telecommunications, services may continue without the customer's knowledge, and after a period, charges may be imposed for that service.¹

Second: Price Deception: This is represented by unfair pricing, where services of the same type are sold to customers at inflated prices that suggest high quality, while the reality is otherwise. Prices may be raised to an unreasonable level, then discounts are offered to bring them back to the normal service price. Sometimes, fake or illusory discounts are provided, and companies do not disclose the actual taxes imposed on the service, or these may be printed in small, hard-to-read fonts.

Third: Promotional Deception: Promotion is one of the most important elements of the marketing mix to convey an idea to the customer about the services offered, contributing to building a specific mental image about those services. Promotional deception occurs through false advertisements, which produce a mental image that contradicts the truth, damaging customers due to distorted information. Some advertisements used by companies fail to provide accurate information about the service or contain contradictions that provoke negative feelings in customers.²

¹ Saber Al-Arafi: Marketing Deception: For more information, see the link: <https://www.starshams.com/2021/06/marketing-deception.html>, accessed on: 11/1/2013, at: 15.30.

² Marjan Samir Naghi: Marketing Mix and Advertising Industry, 3rd ed., Media Production Library Press, Cairo, 2018, p. 321.

In personal selling, the marketer may hide certain information related to the service from the customer and praise the service without mentioning its flaws while exaggerating its description. The seller may also provide information about competitions and prizes that the customer can win by subscribing to the service, which ultimately turn out to be fictitious and untrue competitions. For example, some telecommunications and tourism companies run fake competitions through intermediaries that promote misleading information to customers, with exaggerated descriptions of competition results, leaving customers surprised when the promised outcomes are not fulfilled as described.¹

Fourth: Deception in the Physical Environment: Service companies pay attention to the physical environment to create a certain image among customers. Ideally, this environment should reflect the truth. The physical environment includes the organization's external design, such as colors, display methods, lighting, heating, and air conditioning, all of which suggest the quality of the service. In reality, what reflects the organization's character contributes to building a positive mental image. Physical evidence plays a crucial role in distinguishing the service from others.²

¹ Saber Al-Arafi: Marketing Deception: For more information, see the link: <https://www.starshams.com/2021/06/marketing-deception.html>, accessed on: 11/1/2013, at: 15.30.

² Marjan Samir Naghi: Previous reference, p. 325.

Chapter Eleven: Digital or Electronic Media Campaigns

- **Concept of Electronic Media Campaigns:**

Media campaigns have evolved through new media; they are no longer traditional campaigns via conventional media but have become electronic media campaigns with different technological features. They rely on applications and techniques from the Internet. The tools of new media that can present the campaign include direct newsletters, emails, postal messages, mobile messages, discussions, forums, electronic marketing, websites, and social networks.¹

- **Objectives of Electronic Media Campaigns:**

Electronic campaigns aim to express an opinion or stance that cannot be articulated in reality, influence public opinion, and shape people's ideas and views on a specific issue. They also seek to mobilize and exploit popular energies and capabilities on the Internet for specific goals and convey opinions or positions to neutral (or even hostile) parties that cannot be reached through conventional means.

The electronic campaign operates on a foundation consisting of the work of teams and officials, along with points of communication and consultation among them to implement the campaign's tasks, in addition to creating a network of supporters for the campaign, whether among Internet users or through interaction with other audiences. The campaign particularly targets youth, considering them the demographic most engaged with information and communication technology and the most capable of activism and movement, especially among university students.²

¹ Hanan Ahmed Salim, *Media Campaigns through New Media*, 2nd ed., King Saud University, Kingdom of Saudi Arabia, 2016, p. 18.

² Adel Abdel Sadek, *Electronic Campaigns “The Concept and Mechanisms of Change”*, Arab Center for Cyberspace Research, Cairo, 2013, p. 223.

Electronic campaigns aim to achieve the following:

- Express an opinion or stance that cannot be articulated in reality and influence public opinion and people's thoughts and views on a particular issue.
- Mobilize and exploit popular energies on the Internet for specific goals.
- Convey opinions or positions to distant parties that cannot be reached through conventional means.

- **Interactivity in Media Campaigns Through New Media:**

Interactivity refers to the planned efforts in designing the websites of new media and their programs and content, allowing the audience to participate as much as possible in communication processes and freely choose from the available content and services on the Internet according to their needs and interests. There are several conditions that must be met for a campaign to be characterized by interactivity, as follows:

- There must be interaction with the campaign audience by listening to their feedback and communicating with them to comment on their suggestions and express gratitude for their engagement with the campaign.
- A dedicated webpage for campaign supporters should be prepared, and it is also possible to gather supportive content from the Internet, such as videos, articles, and events that highlight the importance of the campaign.
- It is essential to monitor the level of audience engagement with the campaign, and a specific measurement scale can be established to assess the interaction among the audience regarding the media campaign topic, such as using a post rank measure.

- There should be communication with traditional media, such as newspapers, to act as an intermediary between the campaigns and the audience. This involves spreading information that supports the campaign and engaging with the target audience, whether they are owners of satellite channels, company leaders, writers, or directors.¹

Among the challenges that a media campaign may face due to interactive communication are the following:

- **Content Density and the Challenge of Capturing Audience Attention:** The increasing volume of electronic content and the vast capabilities provided by new media tools, along with the ease and near-free access, have led to a surge in the number of campaigns launched for users across various specialties and for different purposes. The most critical factor in the popularity of these campaigns is their ability to attract user attention. In light of this content overload, users are exposed to distractions that diminish their focus and interest, posing a significant challenge for campaign managers and organizers due to intense competition and the sheer volume of content itself. Therefore, campaign organizers must continuously update the content and ensure it is engaging and not boring. This is challenging because the ever-evolving nature of online explanatory content makes it difficult to define what constitutes engaging or dull content. As a result, ongoing exploratory studies or brainstorming sessions are needed to determine the most suitable and appealing designs and contents.

¹ Hanan Ahmed Salim: Previous reference, p. 25.

Additionally, it is advisable to minimize distracting elements, such as ads accompanying uploaded videos on YouTube, or enlarging the logo of the sponsoring company, to focus audience attention on the campaign's subject. Generally, there are strategies to capture audience attention that rely on awakening specific and pre-planned points of awareness. Unless campaign organizers are aware of these strategies, the challenge of attracting audience attention will remain a reality.

• **Ease of Negative Feedback and Damage to the Campaign's Reputation:** Despite all the advantages that new media offer to campaign organizers, the risk of receiving negative feedback remains one of the most prominent dangers facilitated by new media for the audience. Angelita Williams identifies several patterns of negative feedback, including:

1. Feedback that instills fear regarding the campaign and its goals based on cultural contexts, such as concerns about the campaign's impact on the environment, ethics, or societal norms.
2. Negative feedback that attacks the campaign without any real objectives (cyberbullying).
3. Competitive negative feedback coming from rival companies that seek to undermine the campaign.
4. Attacks aimed at damaging the electronic content available to the campaign, often carried out by viruses rather than real individuals.

Conclusion

All these risks, among others, are forms of negative feedback that can be addressed and dealt with, except for those that may not be easily managed. Therefore, Williams outlines ways to respond to negative feedback, including:

- **Not Ignoring Any Feedback:** Particularly feedback that relies on a frightening intellectual or cultural component, which can be countered either through refutation, building a positive image, or engaging in discussions and debates with the audience about the points raised to scare them away from the campaign.
- **Understanding Competitors' Mindsets:** This involves containing competitive attacks.
- **Regarding Spam and Viral Attacks:** These can be dealt with programmatically through protective software or by building a large supporter base that prevents spam from penetrating the platforms owned by the campaign organizers.
- **Negative Campaigns:** These can find popularity in interactive content because they are free and unmonitored.

This might be one of the most significant drawbacks of interactive content; due to its free nature and lack of gatekeeping by media guardians, controlling promotional campaigns becomes difficult or impossible. Consequently, campaigns that promote racism, sexism, terrorism, arms manufacturing, drug trafficking, or regional or sectarian hostilities become prevalent.

In this context, Dietmeier suggests in her article about the existence of sympathizers with the Islamic State organization worldwide that what occurred was due to the high accessibility provided by new media and multimedia. Images of sympathizers with the Islamic State were broadcasted from around the world in front of major global landmarks, such as the London Eye, Big Ben, the Eiffel Tower, and Times Square. This has amplified the emotional and popular expansion of this organization, drawing its existence solely from virtual space, along with the imaging and video techniques provided by interactive media. This has contributed to awakening criminal and curious inclinations among younger demographics, thereby increasing the popularity of this organization.

Despite efforts by media outlets to address this problem by launching reporting services for racist, sectarian, or abusive accounts, their role remains insignificant in light of the expansion and power of destructive accounts, which can have millions of followers. This makes it difficult to determine whether they are indeed destructive or not.

References List

- **References in Arabic Language:**

- **Sources:**

- Ibn Mandhour, Abu al-Fadl Jamal al-Din Muhammad ibn Makram al-Ifriqi: Lisan al-Arab, 15 vols. Dar Sadir, Beirut, vol. 13.
- Ibn Mandhour: Lisan al-Arab, vol. 5, Dar al-Maaref Press, Cairo, d.s.t.

- **Books:**

- Abdul Hamid Shaker. The Age of the Image, Negatives and Positives. Egypt: The World of Knowledge, 2005.
- Abdullah Al-Khuraiji, Religious Sociology, First Edition, Ramatan Press, Jeddah, Kingdom of Saudi Arabia, 1982.
- Abdullah Al-Tuwairiqi: Journalism of the Mass Society, 1st Edition, Al-Ubaidan Library, Riyadh, 1997
- Adeeb Khaddour: Sports Media (A Scientific Study of Sports Editing in the Press, Radio and Television), Media Library, Damascus, 1994.
- Adel Abdul Sadiq, Electronic Campaigns "The Concept and Mechanisms of Change", Arab Center for Cyberspace Research, Cairo, 2013
- Ahmed El-Khashab: Religious Gathering, Modern Cairo Library, Third Edition, 1970.
- Ahmed El-Tahan: Market and Advertising in the Establishment, University Library Publications, Cairo, 2005.
- Ahmed Essam El-Din: Television Advertising and Women, Al-Mahrousa Center for Publishing and Distribution, 2012, Cairo.

- Ahmed Mohamed Zabady, Ibrahim Yassin Al-Khatib, Mohamed Abdullah Awda, The Impact of Media on Children, Al-Ahliya for Publishing and Distribution. Second ed., Cairo, 2000.
- Ahmed Mohie Khalaf. Social Responsibility in the Arab and International World, An Analytical Comparative Study between Islamic and Positive Thought with a Presentation of Global Experiences of Some Countries and Companies, Al-Taalim university house, Cairo, 2019.
- Aida Fadl Al-Shaarawi: Advertising and Public Relations, A Comparative Study, Beirut, University House, 2006.
- Al-Salmi Ali: Advertising, Kamel Sedki Street Library in Fadjala, Cairo, 2011.
- Anthony Giddens, Sociology, translated by Dr. Fayeze Al-Sayyagh, 4th ed., Unity Studies Center, Arab Organization for Translation, Beirut, 2011.
- Antoine Al-Nashef: Advertisements and Trademarks, Al-Halabi Legal Publications, Beirut, Lebanon, 1999.
- Bernard Catulla, Advertising and Society, translated by Saeed Benkrad, Dar Al-Hiwar for Publishing and Distribution, 2012.
- Dhamia Hussein Al-Rubaie: Political Communication, Faculty of Media, Al-Mustansiriyah University, Iraq, 2019.
- Fahda Tamim: The Art of Advertising and Its Management, Al-Warsum Foundation, Irbid, Jordan, 2009.
- Fouad Abdul Moneim Bakri: Public Relations in Tourist Establishments, The World of Books, 2004.
- Hadi Noman Al-Hiti: Language in the Mass Communication Process, New Perspective, Small Encyclopedia, General Cultural Affairs House, Baghdad, 1998.
- Hanan Ahmed Salim, Media Campaigns through New Media, 2nd ed., King Saud University, Kingdom of Saudi Arabia.

- Jacques Gustan, The Long History of Civil Law: Formation of the Contract, translated by Mansour Al-Qadi, University Foundation for Studies, Publishing and Distribution, Lebanon, 2000.
- Jararda Fathallah: Social Responsibility from the Institution's Perspective, Dar Al-Maysar for Publishing and Distribution, Egypt, 2016.
- Jihan Ahmed Rashti: Media and its Theories in the Modern Era, Dar Al-Fikr Al-Arabi, 1971.
- Jihan Rashti: Scientific Foundations of Media Theories, Dar Al-Fikr Al-Arabi, Cairo, 1975
- Khair El-Din and others: Sports Media, Book Center for Publishing, Cairo, 2003.
- Khair El-Din Mustafa: The Art of Marketing, Dar Madbouly for Publishing and Distribution, Egypt, 2006.
- Mahmoud Awda: Communication and Social Change, 2nd ed., That Al-Salasil, Cairo, 1989.
- Mansour Al-Ghalbi: Social Responsibility and Business Administration, 2nd ed., Wael House, Amman, 2012.
- Marjan Samir Naghi: Marketing Mix and Advertising Industry, 3rd ed., Media Production Library Press, Cairo, 2018.
- Melvin Dufler, Sandra Paul, Rokeach, Media Theories, International House for Publishing and Distribution, Cairo, (n.d.).
- Mohamed Farid Al-Sahen: Advertising, University House for Printing and Publishing, Alexandria, 1997.
- Mr. Muhammad Al-Sayyid Imran: Consumer Protection During Contract Formation, Maaref Establishment for Publishing and Distribution, Alexandria, 1986.
- Muhammad Abdul Hamid: Media Theories and Trends of Influence, 1st ed., Alam Al-Kutub, Cairo, 1997.

- Muhammad Ayesh and others: Government Communication Theory and Application, Publications of the International Center for Government Communication, United Arab Emirates, 2020.
- Muhammad Faraj Allah: Foundations of Advertising, Al-Kutub University house, Egypt, 2007.
- Muhammad Jawhari and others, Sociology and Media and Communication Studies, Al-Ma'rifah university house, Alexandria, 1992.
- Muhammad Safran: Scientific Foundations of Commercial Advertising, Dar Al-Majaliah for Publishing and Distribution, Cairo, 2008.
- Nasser Al-Hassan: Marketing Management, Arab Company for Publishing and Distribution. Egypt, 2006.
- Obaidat Ibrahim: Principles of Marketing, university house for Publishing, Jordan, 1992.
- Qahtan Al-Abdali, Samir Al-Abdali: Promotion and Advertising, Zahran Publishing and Distribution, 1998.
- Saber Falhout and Muhammad Al-Najari: Globalization and International Exchange, 1st ed., Alaa El-Din Publications, Damascus, 1999.
- Wilson Brian K: The Secrets of Sexual Exploitation of Women in the Media, Investigation and Translation: Muhammad Al-Wakid, 1st ed., Damascus, Syria, 2005.
- Zidan Abdel-Baqi: Means and Methods of Communication in the Social, Educational and Media Fields, Dar Al-Funun Al-Idariya, Cairo, 1979.

• Scientific Journals and Publications:

- Abdel Rahman Al-Tabiq, the communicator and his effectiveness in the profession, Journal of Social Sciences, Issue 8, Scientific Foundation for Human Development, April 2014, Cairo University.
- Abdul Razzaq Al-Mahdi: The Secret of Arabic in Advertising, Dar Ihya Al-Turath Al-Arabi, Beirut, 2002.
- Al-Ouanas Eid Allah: Lectures in Sports Media and Communication, a pedagogical publication directed to students of the Department of Sports Media and Management, University of Mohand Oulhadj, Bouira, Algeria, 2015.
- Al-Saffar Zeina Abdul Sattar. Theory of Mental Image and the Problematic Relationship with Stereotyping. Global Researcher Magazine. Issue 9, 2006.
- Badr Nasser Hussein: Communication and the Psychological and Social Dimension as a Model, Babel Magazine, Center for Civilizational and Historical Studies, Issue Two, Baba Iraq University, 2001.
- Dhikra Muhammad Hussein Al-Yassin: Legitimate Lying in Commercial Advertisements, Al-Muhaqqiq Al-Hilli Journal of Legal and Political Sciences, Issue 1, 2004, University of Babylon, Iraq.
- Hamdeen Jaed Mohsen: Media Campaign Management, Media Researcher Magazine, College of Media, Baghdad, Issue 4, March 2008.
- Hamel Al-Sheikh: In Advertising, Ru'ya Fikriya Journal, Souk Ahras University, 2015.
- Hamoush Dalila: Campaign Design, Academic Publication for Master 1 Students, University of Oran, 2019.
- Kalthoum Madqan: The language of advertising, its functions, patterns and characteristics, Al-Athar Magazine, Issue 29, University of Kasdi Merbah, Ouargla, Algeria, 2017.

- Nabila Boukhabza: Political communication and models of political communication, Journal of Humanities and Social Sciences, Issue 15, June, University of Kasdi Merbah, 2015.
- Taher Morsi Attia: The Impact of Television Commercials Directed at Children, Experimental Research, Administrative Research Journal, Volume 3, Issue 03, Sadat Academy for Administrative Sciences, Cairo, 1990.
- Tamer Abdel Latif Abdel Razzaq and others: Stereotype and social meaning in television advertising, Journal of Architecture, Arts and Humanities, Volume 7, Issue 23, March 2022.
- Walida Haddadi: Traffic Media Campaigns in Light of Public Service Requirements in Algeria, Journal of Human and Social Studies, Issue 10, June 2019.

- **Scientific dissertations**

- Boulmed Farouk and Hajar Boukli: Social values in Algerian advertising flashes, Master's thesis in advertising, University of Mohamed Seddik Ben Yahia, Jijel, Algeria.
- Kamel Hassoun Jaafar: Building communication, and problems of communication exposure in rural Iraq, unpublished PhD thesis, University of Baghdad, Department of Media, 2000.
- Lamis Alaa El-Din Al-Wazzan. The image of women in advertisements of Arab satellite channels and their role in shaping the attitudes of Egyptian youth towards them. Master's thesis, Cairo: Cairo University. Faculty of Media, 2013
- Muhammad Atef: The Reality of Organizations Adopting Social Responsibility (Applied Study), Unpublished Master's Thesis, Middle East University for Studies, Jordan.

- Muhammad Tahan, An Economic Study of Commercial Advertising in Islamic Economy, Unpublished Master's Thesis, Umm Al-Qura University, Makkah Al-Mukarramah, Kingdom of Saudi Arabia, 1995.
- Nahar Naji: The Image of Women in the Arab Media - An Analytical Study of the Image of Women on MBC 1 Channel as a Model, Master's Thesis in Media and Communication, Faculty of Arts and Education, Arab Open Academy in Denmark, 2008.
- Satoutah Samira: Advertising and the child, PhD thesis in media and communication, University of Annaba, Algeria, 2010.

• **Conferences and Forums:**

- Mahmoud Mohi El-Din and Sahar Nasr: The Economic Dimension of Consumer Protection, a paper presented to the Women and Consumer Protection Forum, Cairo, National Council for Women, 2005.
- Mekki Umm Al-Saad: The Role of Student Activities in Preventing the Scourge of Drugs, a paper presented at the Drugs and Algerian Society Conference, University of Guelma, 2018.
- Mustafa Sallali: Consumer Protection According to Law 18/05 on E-Commerce, an intervention at the (Consumer) Conference, University of Guelma, 2018.

- **References in foreign languages:**

- **References in French:**

- Austin Erica et al: Influences of Family communication on children's Television Interpretation processus, communication Research, Vol17, N4, 1990.
- Jean DUMAS, Séduire Par Les mots pour des communications publique efficaces, Montréal, Les Presses de l'Université de Montréal, 2001.
- Kapferer j.n : « L'enfant et la publicité », Dunad, Paris, 1985

- **References in English:**

- Bethami, A. Dobkin and Roger C. Pace. Communication in a Changing World. USA: Mc Graw Hill Higher Education, 2006 Edition.
- Coffman, 2003. Lessons in Evaluating Communications Campaigns. 1997.
- Kramar Marina: Family communication Patterns, disconrse Behavoir and child Tlevision viiewing, Human communication Recherche, Vol 23, N2, 1996.
- Leutwiller, Timothy: Family Communication Patterns television Viewing and Daydream, Imagination, Dissertation Abstracts International, Vol 59, 1997.

- **Wabiography:**

- Abdel Latif Baroudi: Consumer Protection (Concepts and Reality), for more information see the link: <https://www.mafhoum.com/syr/articles/baroudi/baroudi.htm>, accessed on: 10/12/2023, at: 15:30.

- Asma Khaishi: The impact of advertising on the socialization of individuals in the era of mass communication, for more information see the following link:
<https://www.almayadeen.net/articles/blog/1476679/>, accessed on: 11/1/2023, at: 13:30.
- Khaled Al-Musleh: Commercial incentives and advertising, for more information see the link:
<https://www.almosleh.com/ar/63542>, on: 10/11/2023, at 19:30.
- Lamb, 1997. The Good Campaigns Guide. For more information, see the following link:
www.endvawnow.org/fr/articles/1145-definition.html.
- Mohamed Doss: The person in charge of communication in public communication campaigns, for more information see the link: https://www.edu-dz.com/2021/11/blog-post_22.html, accessed on: 10/12/2023, at 15:30.
- Muhammad Abu Khalaf: Definition of media, for more information see the following link: <https://mawdoo3.com/%D>, accessed on: 9/21/2023, at: 15:30.
- Naim Al-Rifai: Advertising, for more information see the following link: <https://arab-ency.com.sy/ency/details/1281/2>, accessed on: 10/13/2023, at 20:00.
- Nisreen Al-Hajj Ahmed: How does the media team work in campaigns? For more information, see the following link: <https://ahel.org/>, accessed on: 10/12/2023, at 21.00.
- Saber Al-Arafi: Marketing Deception: For more information, see the link:
<https://www.starshams.com/2021/06/marketing-deception.html>, accessed on: 11/1/2013, at: 15.30
- Sabreen Mohamed: Advertising and Children, for more information, see: <https://raisingchildren.net.au/toddlers/play-learning/screen-time-media>, accessed on: 9/21/2023, at: 21.30.
- The website of the Strategy Forum for Scientific Research, Scientific Research, Journalism and Media, for more information, see the following link: Access date: 10/22/2023 AD, at 21:30 <http://stst.yoo7.com/month-f9/topic-t860.htm>

