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Comparative Analysis of Western Design Principles and Visual Structure in GCC Advertising Design

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Comparative Analysis of Western Design Principles and Visual Structure in GCC Advertising Design

Summary of the Doctoral Thesis for obtaining the scientific degree "Doctor of Science (*PhD*)"

Sector Group – Social Sciences

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Abbreviations used in the Thesis

GCC	–	Gulf Cooperation Council – Kingdom of Bahrain, Kuwait, Sultanate of Oman, Qatar, Kingdom of Saudi Arabia (KSA) & United Arab Emirates (UAE)
RDE	–	Residual, Dominant, Emergent
UAE	–	United Arab Emirates
UN	–	United Nations
UNESCO	–	United Nations Educational, Scientific and Cultural Organisation

Introduction

While reading the introduction to Peter Burke's book "Cultural Hybridity", the author were drawn to his writings about theorists who explore dual or mixed cultural identities. The author of the Thesis possesses a deep understanding of the coexistence, convergence, and interaction of principles of cultural identities. This understanding of cultural hybridisation has been shaped through years of living and working as a lecturer or assistant professor in various countries, including China, Vietnam, Mongolia, Bangladesh, Malaysia and, most recently, the United Arab Emirates. The initial confusion experienced during teaching visual communication lectures has been replaced by a profound knowledge and comprehension of the diversity and idiosyncrasies of perception, depending on the region or culture represented by the students.

The author's academic experience in the GCC region has shaped and enriched a unique vantage point for delving into the complexities of perception that prevail in this culturally diverse and dynamic part of the world. The author has dedicated a considerable portion of her professional activities to understanding visual communication, compositional solutions and changing trends, particularly because they differ from the traditional practices of Western culture.

Over many years, the author has observed the visual literacy of students in the United Arab Emirates, delving into their various ways of interpreting and creating visual information. These observations have been valuable in recognising the profound differences that exist between the visual practices of the GCC region and the norms of Western visual culture. The author's role in academic work at universities has enabled her to actively contribute to the transfer of knowledge and the education of Emirati students in Western visual culture. This pedagogical journey has left an indelible impression on the author, shaping her identity as a bearer of Western cultural principles in the Arab world.

The experience of introducing Western visual culture to the new generation of Emiratis has not only enriched her understanding of the local culture, but also contributed to her awareness of the importance of bridging cultural gaps in the field of education.

Inspired by this understanding of the intersection of Western and Arab cultures in visual communication education, the author has developed an ambitious Doctoral Thesis in design communication research. This research orientation is driven by a commitment to improving multicultural education in higher education institutions in the GCC region. By applying her knowledge and insights to design communication studies, the author aims to pave the way for a more inclusive and culturally sensitive approach to education, ultimately contributing to the cultivation of a harmonious and globally aware academic environment in the region.

Through this experience, the author has concluded that the study of the interface between graphic design and globalisation is a particularly important aspect of design communication. Tony Fry, in his book "Design Futuring: Sustainability, Ethics, and New Practice", mentions that design always serves as a carrier of socio-cultural principles, transmitting information that goes beyond the direct functionality of design artefacts (Fry, 2020, 100). Accordingly, the visual communication of design, in its comprehensive existence, plays a major role in cultural appropriation, which requires a careful analysis of its impact. According to Peter Burke, in the context of cultural appropriation, it is important to evaluate its direction and selection principles: "When delving into cultural appropriation, it is necessary to examine the direction of cultural appropriation, who will appropriate what, and for what purposes. In other words, it is necessary to reveal the logic of selection, the conscious or unconscious logic by which cultural attributes were chosen and which were rejected." (Burke, 2015, 54)

Visual artefacts, thus, emerge as potent agents in both disseminating and synthesising multifaceted cultural entities. This work delves into the complexity of how visual communication artefacts contribute to the dynamics of advertising visual structures in a globalised context. The research enhances our understanding of the appropriation of cultural communication through design in the advertisements of the GCC countries.

Moreover, the insights derived from this research can enhance multicultural education and promote cultural competence. Therefore, this doctoral work not only unveils the dynamic interaction between local cultural identities and global cultural flows but also serves as an essential guide for educators and corporations seeking to navigate the intricate landscape of global design and cultural communication.

The research material for this Thesis was collected during six years spent in the United Arab Emirates. The author's Doctoral Thesis is centred around the research question: What are the design principles and components customary in Western design culture, and how have they been incorporated into the visual structures of advertising design artefacts in the GCC countries in the 21st century?

In the Doctoral Thesis, the author uses the term "Western culture" to encompass North and South America, Europe, Australia, and New Zealand. This term is primarily employed to examine the contrast between Eastern and Western perceptions of visual communication and visual cultural expressions.

Accordingly, the object of the study is the design of visual advertising in the GCC countries, while the subject of the study is the principles of Western design in these Countries. Throughout the research, the political, social, and cultural context of graphic design and advertising design in the GCC is described. The historical development of visual communication and advertising design in Western culture is explored, alongside an analysis of the advertising

design principles that define Western culture. Additionally, the cultural context of the GCC region and the mutual interaction of advertising design principles are investigated, examining commonalities and differences in the application of Western, and GCC cultural advertising design principles. The influence of the cultural context of the GCC region on the visual communication strategies of Western culture is also described.

The research involves the analysis of advertising artefacts and the study of their effects on visual communication, employing Raymond Williams' Cultural theory and the method of structural analysis Residual, Dominant, Emergent (RDE) to study visual structures within compositional systems. Using various methods such as structural and compositional analysis of graphic design, the author investigates the influence of visual communication from Western culture on the advertising design artefacts of the GCC countries. This analysis examines the differences in advertisements between Western and GCC countries (see Figure 1).
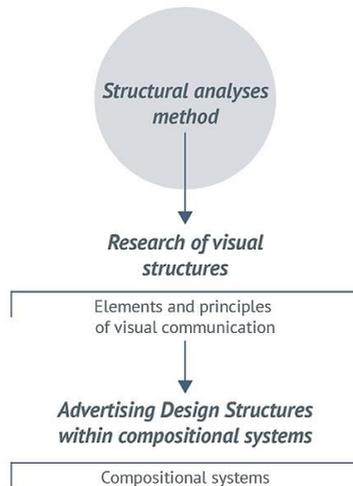
Figure 1 **Doctoral Thesis research scheme**
(Eklsa I., 2022)

The Thesis explores advertising design structures within compositional systems and information flow, as well as visual hierarchy in advertisements of Western and GCC countries. It aims to understand the underlying principles and analyse the differences based on the long-established visual cultures of these regions. Consequently, a substantial number of advertising design artefacts were collected to investigate the methods and principles. A total of 2,000 visual artefacts were gathered to uncover the influence of Western visual communication on the advertising design of GCC countries, following the principles of visual communication. Advertising design examples were sourced from printed magazines and internet websites, and the selection criteria are detailed in the research methodology section.

The theoretical part of the study provides definitions and explanations of the key terms used throughout the work, such as visual communication, advertising design, advertising design of Western culture, and advertising design of GCC countries. It extensively analyses the theoretical foundation upon which the empirical part of the study is based. The Thesis covers various topics including the practice of advertising visual communication, similarities and differences in advertising design between Western and GCC countries, and the principles of advertising ethics and their application in design.

The empirical part of the Thesis examines the influence of Western culture on visual communication in the GCC region, particularly in advertising design that incorporates cultural expressions and ethical norms specific to GCC countries. The study also explores the impact of visual communication principles inherent in Western culture on national advertising design within the GCC.

The author focuses on studying the influence of the visual structure of Western design in advertisements from GCC countries, specifically Bahrain, Kuwait, Oman, Qatar, Saudi Arabia, and the United Arab Emirates. These Countries were selected due to their economic alliance, which has positioned

them as influential and significant players in the global market. While the GCC countries share many common features, they also possess notable differences. One of the most significant shared characteristics among the GCC countries is their dominant religion, Islam. Additionally, Islamic serves as the official language across all GCC nations, and they share a similar culture with a strong emphasis on hospitality, family values, and traditions. Furthermore, the GCC countries are characterised by vast desert regions and a hot climate with low rainfall. However, each country differs greatly in terms of size, population, economic and political systems, and geography. For example, Saudi Arabia has access to the Red Sea, while others such as Qatar and Bahrain have access to the Gulf. These geographical distinctions significantly influence each country's economy and political relations with other regional nations.

Aim of the Thesis

Research the influence of Western advertising design principles on the advertising design of the GCC countries.

Tasks of the Thesis

In order to achieve the objectives of the Doctoral Thesis, the following tasks have been defined:

1. Use the method of structural analysis to collect visual structures, including elements and principles of visual communication, found in the advertising design of the GCC countries;
2. Conduct an analysis of the reciprocal interaction between the cultural context of the GCC region and the principles of advertising design;
3. Describe the historical development of visual communication and advertising design in Western culture;

4. Evaluate the fundamental advertising design principles that define Western culture and examine their influence on visual communication through the advertising design artefacts of the GCC countries.

The research assesses the similarities and differences between Western culture and the culture of the GCC region in the application of advertising design principles and their respective influences.

Main research question

How have Western design principles and components been incorporated into the visual structures of advertising artefacts in the GCC countries in the 21st century?

Novelty of the Thesis

The novelty of the work is based on design research, focusing on intercultural interaction resulting from globalisation processes and economic migration. Globalisation began as a cultural phenomenon, coinciding with the wide availability of information that facilitated worldwide advancements in economics and politics. It is important to promote awareness of globalisation and cultural change, because this information is of more than mere academic interest – it plays a crucial role in various areas of politics and society.

Globalisation processes have a profound impact on culture, and culture, in turn, shapes globalisation. This dynamic interaction involves some of the most complex and underestimated issues of our time. It has led to the transformation of homogeneous societies and accompanies a shift in the paradigm of identity, cultural expressions, including creative practices, and cultural life. Modern cultures can no longer be perceived as self-contained entities (Anheier & Isar, 2007, 3).

The study "Comparative Analysis of Western Design Principles and Visual Structure in GCC Advertising Design" brings to the fore the issue of

cross-cultural interaction, the mutual influence of design principles and their impact on advertising. Design, as a method of visual communication, not only disseminates messages and influences consumer behaviour, but also serves as a means of cultural appropriation. The study explores these influences in visual communication by examining how Western cultural advertising design principles influence the advertising design of the GCC countries.

1 Advertising design in the context of globalisation

1.1 Culture and intercultural communication in the context of globalisation

The rise of digital platforms has enabled businesses to reach their target audiences far beyond national borders, and advertising design plays a crucial role in overcoming language and cultural barriers. This presents unprecedented challenges for advertisers, as companies must grasp the ethos, culture, and perceptions of the people in the region to create a brand image that resonates with their specific target audience. Consequently, the globalisation of advertising design has spurred the development of new design approaches, with companies increasingly employing images that reflect the cultural values of their addressed target audience.

As a result of these processes, the author explores interconnected and vital concepts: identity, culture, and intercultural communication.

Definition of identity: In contemporary social sciences, the concept of identity is comprehensive, encompassing psychoanalysis, psychology, political science, sociology, and history. Despite the common use of the term "identity," there is considerable variation in its conceptual meaning and theoretical role (Burke, 1991, 837). At times, the term is used to refer to the culture of a people without distinguishing between identity and ethnicity (Stryker & Burke, 2000, 284). Others use the term "identity" to describe shared identification with a collective or social category in social identity theory (Tajfel, 2010) or to refer to social movements that promote a shared culture among their members (Snow & Oliver, 1995). Finally, the term is sometimes used to denote the meanings people attach to the various roles they assume in modern society (Stryker & Burke, 2000, 284).

Definition of culture: Culture is a central concept in our understanding of society, both past and present. The definition of culture is constantly evolving

and being refined. The renowned British cultural scholar Raymond Williams, considered the father of cultural studies, emphasises that since the 19th century, with the growth of nation-states and the romantic interest in folk art, there has been a need to "talk about culture in the plural" in order to distinguish individual cultures not only between different nations but also within "specific and changing social and economic group cultures within a nation" (Williams, 2017, 8).

Williams outlines the concept of culture as:

1) a general process of intellectual, spiritual, and aesthetic development;
2) a distinctive way of life, period, or group of people in general;
3) intellectual and, especially, artistic activities and practices (Williams, 1976, 90).

The United Nations Educational, Scientific and Cultural Organisation (UNESCO) declares in 2002 that culture should be understood as a set of spiritual, material, intellectual, and emotional characteristics of a certain society or its group, as well as the visual arts, literature, lifestyle, social customs, values, traditions, and beliefs of that society or group (UNESCO, 2002).

The author agrees with Williams' definition of culture; however, in order to more specifically mark the focus of the Thesis on the importance of advertising design artefacts in the field of culture, not only the general definition of culture but also the social aspect of culture is highlighted.

Social definition of culture: In the book "Long Revolution" (Long Revolution, 1961), Williams defines the social aspect of culture as a particular way of life, be it that of a person, a time period, or humanity as a whole (Williams, 1976, 90).

He believes that a social definition of culture describes a particular way of life that expresses meanings and values not only in art and education but also in institutions and everyday activities. Cultural analysis involves defining the meanings and values that are evident in a particular way of life or culture. This analysis includes a historical

assessment in which intellectual and artistic works are analysed in relation to specific traditions and societies. It also involves an analysis of lifestyle elements that may not be considered "culture" according to proponents of other definitions, such as family structure and the structure of institutions that express or regulate social relations (Williams, 1961, 57).

Intercultural communication is one of the areas that emerges from the concept of "culture" and relates to the specific and diverse ways of life among various national and ethnic groups (Piller, 2017). Intercultural communication can be categorised into three groups:

1. Cross-cultural communication involves comparing how the same communication message is perceived in different cultures (Croucher, 2017);
2. Interethnic communication is communication between individuals from different ethnic groups (Croucher, 2017);
3. International communication encompasses media communication and facilitates communication across international borders. While historically focused on international communication, it is now increasingly emphasising other forms of communication, such as political, economic, corporate, and social aspects (Boyd-Barrett, 2000).

Consequently, the study of visual communication practices is crucial. The creator of visual communications, often referred to as a "mediator of intercultural communication" (Julier, 2013), acts as a "glue" in the intricate realm of design communication (Kimbell, 2009), and plays a role in promoting unity (Manzini, 2009, 11).

1.2 Globalisation and cultural interaction in visual communication

The study of globalisation is a multifaceted endeavour encompassing analysis in political, economic, cultural, and social dimensions. In the context of the Doctoral Thesis, deliberate focus is placed on the processes of globalisation within the realm of culture, without delving into its political, economic, and social manifestations.

Modernity theorist Anthony Giddens describes globalisation as a process in which local events are caused by processes taking place very far away and vice versa (Giddens, 1990). This means that globalisation is the new stage in the development of social relations, in which politics, economics, culture, and environment become intertwined in a network of interdependence. A similar definition of globalisation is offered by United Nations (UN) experts, who point out that globalisation can be defined as a process that connects people, organisations, markets, technology, finance, information, and management in a general network of interactions across national borders. Globalisation means that individuals, private companies, governments, and non-governmental organisations can interact with partners in different parts of the world faster, further, and cheaper than before. This interaction makes it possible to create products and ideas that have a global reach. Globalisation is thus a new way in which people in an open world connect their skills and knowledge to capital, technology, markets, and politics through universal networks of engagement. It continues to increase the interlinkages of people and nations (United Nations Development Programme, 2000).

The term "global culture" refers to globalisation as the convergence of different cultures. Codes that were once specific to certain cultures now find recognition in diverse cultural environments in the 21st century, despite their lack of original connections to these practices and values. Through the processes

of globalisation, cultures gravitate towards mutual similarity, increasingly sharing consumer goods and ways of life. Technological advancements, such as the Internet, along with other globalisation-enhancing processes, facilitate cultures mutually influencing one another, resulting in shared consumer goods and economic interactions. However, it is essential to exercise caution when generalising the globalisation processes, as the symbolic meaning of the same products can vary significantly across different cultures (Boeijen & Zijlstra, 2020, p. 69).

In a globalised world, exposure to the "culturally different" is not confined to local media but, with the help of the Internet, extends to a global media scale encompassing the entire world (Hermans & DiMaggio, 2007). To normalise the individual's place in the process of globalisation, a 'globalisation theory for the individual' is examined, exploring the interplay between the social and economic self. Hermans and Kempen (1998) discuss how traditional psychological concepts rooted in cultural distinctions between the global and the local are becoming obsolete in societies and emphasise the need to develop a new understanding of identity (Hermans & Kempen, 1998).

1.3 The advertising market in the GCC region within the context of globalisation processes

The GCC was established in 1981 as a political and economic alliance and trading bloc to promote the development of the GCC countries and to encourage closer economic integration. The primary objective of the alliance is to promote integration and coordination among member Countries in various fields, including the economy, finance, trade, legislation, and administration.

The GCC countries represent a key region in the Middle East and include Bahrain, Kuwait, Oman, Qatar, Saudi Arabia, and the United Arab Emirates. These Countries are bound together by religious laws and shared values that permeate their culture, resulting in similar manifestations across the region.

Various common practices, such as traditional Islamic cuisine, clothing, music, and art, are prevalent in the GCC countries. The majority of Arabs residing in the GCC are ethnic Arabs whose ancestors have resided in the region for centuries, with family lineages stretching back several generations. The inhabitants of the peninsula predominantly speak Islamic, with differences primarily limited to dialects. Since the expansion of Islam in the mid-7th century, the majority of Arabs in the region have been following the Muslim faith. Islam serves as a unifying element, with common beliefs and traditions prevalent throughout the GCC.

In the GCC region, the labour market is highly segmented between the public and private sectors and between national and foreign workers. Additionally, the majority of the workforce consists of foreign nationals, with foreign labour accounting for over 80 % of the total workforce in Kuwait, Qatar, and the United Arab Emirates (Jadresic, 2002). Consequently, the significant influx of immigrants contributes to cultural appropriation, which refers to the adoption of cultural identity principles from subcultures or minority communities into the mainstream culture, often without conscious awareness, by individuals in relatively privileged positions (Dictionary.com, 2022). Peter Burke emphasises the importance of evaluating the direction and selection principles of cultural appropriation:

"When examining cultural appropriation, it is crucial to consider the directions of appropriation, who appropriates what, and for what purposes. In other words, it is necessary to uncover the logic behind the selection, the conscious or unconscious reasoning behind choosing certain cultural attributes while rejecting others" (Burke, 2015, 54).

According to the theory of French sociologist Pierre Bourdieu, individuals accumulate resources to strengthen their position within the social system, with these resources functioning as forms of capital in power relations. These resources become the objects of social struggle. Bourdieu identifies four types of capital: economic capital (money and property), cultural capital (cultural

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goods and services, including education), social capital (communication), and symbolic capital (legitimacy) (Navarro, 2006). Bourdieu also includes labour as a form of economic capital, which can potentially contribute to various material and immaterial benefits (Tittenbrun, 2018). Education is considered a component of cultural capital, and the GCC relies predominantly on the European Union, the United Kingdom, and the United States of America for its workforce in the field of education. Education plays a significant role in promoting cross-cultural interaction among indigenous peoples, particularly within the framework of symbolic power.

Bourdieu defines symbolic power as the ability of individuals to influence the beliefs and actions of others, thereby effecting societal change. However, symbolic power can only operate if the subjects willingly accept and recognise the legitimacy of those exerting influence. Intellectuals, who represent the field of education, derive their legitimacy from their symbolic and cultural capital – socially recognised competence, status, and professional authority, which bestow privileges upon them in comparison to other members of society (Procevska, 2015, 36–37).

2 Advertising design principles in visual communication

2.1 Development of advertising design artefacts in visual communication

Perception plays a crucial role in visual communication as it involves the process of interpreting and comprehending the visual information we receive. Factors such as past experiences and cultural background influence our perception, shaping how viewers interpret visual messages. Therefore, within the context of the Doctoral Thesis, it is important to explore and identify key concepts such as communication and visual communication.

Communication is a dynamic process through which we transmit messages to others using various forms of expression (Croucher, 2017). To gain a comprehensive understanding of communication, five definitions of communication are presented:

1. "All the ways through which one mind can influence another" (Weaver, 1949, 95).
2. "Verbal exchange of thoughts or ideas" (Hoben, 1954).
3. "The process by which we seek to understand individuals and help them understand us. It is a dynamic process that constantly adapts to the situation at hand" (Andersen, 1959).
4. "Conveying ideas, information, emotions, skills, etc. through symbols, words, pictures, etc." (Berelson & Steiner, 1964).
5. "The primary objective of communication is to send a message to the recipient with the conscious intention of influencing their behaviours" (Miller, 1966).

Visual communication, on the other hand, employs visual aids to convey ideas and information in a visual format (Magdi, 2016, 8). Swanson emphasises that visual communication design should focus on creating meaning and enabling

the expression and widespread dissemination of information (Swanson, 1998, 27). As technology evolves, visual communication design evolves with it, encompassing various forms of art and design, ranging from typography and illustration to motion graphics, web and social media design.

Perceiving visual communication through images is widely recognised as a fundamental aspect of human perception. Perception can be understood as the link between an individual and their environment, as it represents the brain's response to specific sensations. It is a cognitive process that allows us to identify and comprehend what we have sensed. Through perception, our sensory experiences gain meaning and contribute to the overall functioning of our senses. Perception also acts as a filter, helping us extract relevant information from the sensory overload of everyday life. The ability to recognise and interpret feelings within the context of culture is an essential component of perception. This capacity for recognition begins to develop shortly after birth, and as individuals progress into adulthood, they accumulate a vast "library" of recognised emotions and experiences (Holtzschue & Noriega, 1997).

2.2   Visual communication development

Visual communication is a form of communication that uses visual aids to convey ideas and information in a visual format (Magdi, 2016, 8). Swanson (1998) emphasised that visual communication design should focus on creating meaning and facilitating the widespread dissemination of information. In the 21st century, design is not merely a subject or an object; rather, it serves as a method for identifying the need for specific solutions or interventions, determining the beneficiaries, and devising sustainable, socially responsible, and innovative outcomes. Design permeates products, services, processes, and systems, becoming an integral part of everyday life. As a human-centred activity, design exerts influence over the results it produces, making it a crucial factor in fostering

happiness, satisfaction, and well-being through social interaction and emotional attachment to particular products and services (Freimane, 2020, 9).

In the field of visual communication, considerable attention is paid to the intertextual relationships between words and images. Whether examining specific connections between religious paintings and text, images and narratives, newspaper photographs and their captions, or embarking on more comprehensive investigations, the presence of images is closely intertwined with text. This interaction constitutes a widely studied discourse in scholarly and research circles. Exploring the intricate relationship between words and images reveals that the boundaries of visual communication studies seamlessly extend into other domains of textual and contextual analysis, including rhetoric, literature, scripture, ritual, ceremony, history, science, or news reporting. Consequently, philosophical and theoretical inquiries regarding the subject/spectator (gaze, observation, and visual pleasure (Mulvey, 1989) or the interpreter/reader (encoding, decoding, visual experience, visual literacy, or visual culture (Burnett, 1995) imply a structure of visual signification as a code formed within socio-cultural contexts.

2.3   Advertising design development

The main research focus of the Doctoral Thesis is directly related to graphic/advertising design within Western culture. The study examines the impact of Western advertising design principles on advertising design in the GCC. Within the Thesis framework, it is important to emphasise the development of advertising design, considering that graphic/advertising design originated in the region influenced by Western culture. The term "advertising design" typically encompasses print design, which includes magazine and newspaper advertisements, shop window displays, billboards, sales and advertising brochures, posters, flyers, and coupons. Advertising agencies employ designers to create advertisements for various media platforms,

including digital web marketing, websites, and radio and television advertising (Evans & Thomas, 2013, 251).

Unlike traditional art, the history of visual communication and graphic design is a relatively new academic discipline with a shorter history. Initially, it was part of a craft that involved individuals knowledgeable about the printing technologies of that time. The Industrial Revolution, or industrial upheaval, emerged in England in the mid-18th century and played a pivotal role in the mass development of production and graphic design. The printing of the first design catalogues in 1850 is considered the beginning of graphic design (Freimane & Zvaigzne, 2016). Factory owners distributed printed information about their manufactured products through flyers, newspaper advertisements, and posters, marking the inception of modern advertising design (Raizman, 2003).

At the end of the 19th century, advertising, interacting with the printing industry, had become an independent industry. Potential customers wanted to expand their markets across national borders by raising capital and building brand names.

At the beginning of the 20th century, pictorial modernism was born, which also influenced graphic design, promoting the interaction between design and industry. In 1907, Peter Behrens developed the German company "A.E.G." the first corporate identity (Landa, 2018, TL-6).

By the 1920s, some art schools had begun to offer courses in "commercial art" (Roberts, 2006). The Bauhaus school in Germany can be mentioned as one of the brightest and most influential in the development of the industry. It used the master-apprentice workshop method, which was revolutionary at the time. The design training technique had a great influence on design schools in Europe and the United States. In America, these activities are classified as advertising design or commercial art.

It was not until 1983 that the first book on graphic design, "A History of Graphic Design" by Philip Meggs, was published. In the same year, the first conference dedicated to the history of graphic design took place at the Rochester Institute of Technology (Heller, 2005, 8). In the 1980s and 1990s, the advertising industry shifted its focus to how consumers perceived the companies behind the products and services. In the 21st century, graphic design is no longer confined to commercial design alone; but has evolved into a professional discipline encompassing practice, education, and theory.

3 Artefacts of Western advertising

3.1 Western design principles and components

Western design visual communication practices are based on two main guidelines for the construction of a visual artefact, namely design components and design principles (Lauer & Pentak, 2007, Bevlin, 1994, Zelanski & Fisher, 1996, Davis & Hunt, 2020).

Design principles are not merely aesthetic tools; they play a central role in facilitating effective communication between the advertising artefact and its viewers by resonating with socio-cultural and psychological aspects. Conversely, successful visual communication through design components enables design professionals to establish a connection with consumers of visual material while simultaneously reflecting and influencing societal norms and values.

Furthermore, the strategic use of the principle of contrast goes beyond mere attention-grabbing; it also amplifies information retention, thereby enhancing the overall impact and effectiveness of advertising. Consequently, delving into the study of advertising design artefacts within the Western design context requires a deep understanding of how design principles and components collectively shape the realm of advertising design.

The relevant components and principles of advertising design form the visual structure and composition of the design:

- ***Design components*** constitute the visual vocabulary that empowers an image to communicate effectively with the viewer. Analysing these components in a formal and critical context helps to comprehend their role within a design composition. Tangible components include shape, spatial relationships between objects, line, and texture. Conversely, condition

components encompass elements such as colours, value, size, and volume (Evans & Thomas, 2013, p. 17).

- *Design principles* encompass various techniques and methods for structuring and organising design elements (Magdi, 2016, p. 10).

3.2   Western design principles and components

Western design uses *design elements* and *design principles* to create visual communication. (Lauer & Pentak, 2007, Bevlin, 1994, Zelanski & Fisher, 1996, Davis & Hunt, 2020) (see Figure 3.1).
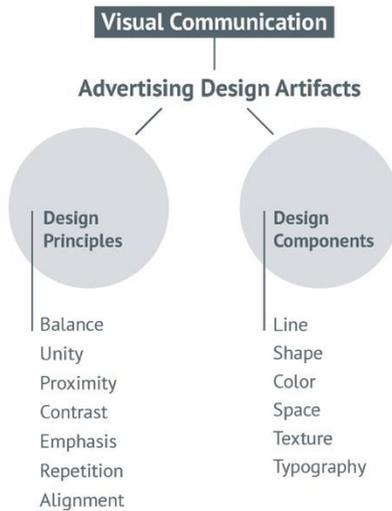

Figure 3.1 **Design components and design principles** (Eklsa, 2021)

The role of an advertising designer is to conceptualise, plan, and execute a design project that effectively communicates a specific message to a target audience. If we consider graphic design as a subset of visual communication, then advertising design can be seen as an extension of graphic design practices.

In the context of advertising design, we refer to visual and graphic materials as artefacts.

In Western design communication, the creation of these artefacts involves two primary stages:

1. The initial concept originates within the mind of the designer.
2. The designer uses various tools and techniques to bring this concept to life (Judge, Fernando, Paladino & Kashima, 2020, p. 197).

Artefacts can be categorised into several distinct groups:

1. Physical objects, including architectural structures, designs, logos, etc.
2. Verbal expressions, encompassing narratives, myths, legends, and the like.
3. Activities, which involve ceremonies, rituals, and other forms of social engagement (Miķelsone et al., 2008).

As a result, artefacts hold a crucial position within the realm of design research. When examining their design and functionality, researchers can uncover layers of socio-cultural significance, thereby bridging the gap between theoretical frameworks and tangible material culture. Artefacts inherently encapsulate the norms and philosophies of their respective societies, serving as reflective mirrors that offer introspective insights into the era in which they were created.

In the specific context of advertising design, these artefacts facilitate an indirect form of communication between designers and society. Designers absorb, interpret, and subsequently transform prevailing societal trends and values into tangible visual forms. In doing so, these artefacts serve as catalysts for reflecting the ongoing processes within society, offering a unique lens through which to understand the ever-evolving dynamics of our cultural landscape.

4 Principles of advertising artefacts of the GCC region

The concept of Western culture or Western civilisation typically refers to a cultural and social construct whose origins can be traced back to around 700 AD. Geographically, Western culture is predominantly associated with Europe and North America, and it serves as a repository of diverse cultures, philosophies, political systems, and technological advancements. While Europe is composed of numerous countries, each with its distinct cultural and historical identity, collectively they have had a significant influence on various facets of art, science, philosophy, and governance, often attributed to Western ideals. Similarly, North America, particularly the United States and Canada, has played a monumental role in shaping modern Western civilisation, making substantial contributions to technology, economics, and global politics. In the 21st century, the geographical scope of Western culture has expanded to encompass Europe, North America, and Australia.

Western culture is characterised by several key features, including individualism, personal autonomy, dynamism, freedom, and a propensity for reshaping the world through technocratic development. An essential aspect of Western culture, with profound political implications, is its emphasis on individualism and the broader conception of individual rights, encompassing human rights, civil rights, women's rights, and children's rights. Meyer posits that Western cultural values have played a pivotal role in forging the individual as an autonomous actor, detailing the processes through which individual personality attributes are refined and expanded (Meyer, 1994).

Religion has also played a fundamental role in shaping the Western "master paradigm", influencing not only the history of religions but also Western thought in general (Engler & Miller, 2006, p. 121). The belief that every human being possesses intrinsic worth is deeply ingrained in the broader perspective of

Western civilisation. For Christians, every individual is considered a part of the body of Christ, and Christ's sacrifice extends to every person, bestowing them with absolute divine value (Zubovs, 2008, p. 347). As a result, the sanctity of each person holds immense significance within Western civilisation, embodying the constant reminder to love one's neighbour as oneself, reflecting one of the most characteristic features of Christian civilisation (Bite, 2015, p. 14).

4.1   Features of the visual culture of the GCC region

Islamic design is distinguished by a visual language deeply rooted in cultural and religious philosophies. For instance, the extensive use of geometric patterns symbolises the infinite nature of God (Allah) and the boundless universe through the repetitive forms. Additionally, calligraphy plays a prominent role in this visual culture, serving not only as a medium for written communication but also as a symbol of aesthetics and spirituality. The avoidance of anthropomorphic representations in Islam results in a unique visual culture where abstract and non-figurative elements such as plant patterns, arabesques, and tessellations serve as the visual tools through which concepts of unity, infinity, and spirituality find expression.

While Western design's visual communication practices are primarily guided by the construction of visual artefacts through design components and design principles, Islamic design relies on the characteristics of its visual culture. In the thirteenth century, a significant trend emerged within Islamic dynasties, emphasising the creation and implementation of a unified visual style. This development in visual culture was marked by the widespread use of common motifs across various artistic media and forms. Consequently, the consistent recurrence of these motifs fostered a sense of visual cultural unity (Burckhardt, Nasr & Michon, 2009; Shehab & Nawar, 2020, p. 24) (see Figure 4.1).

Visual Communication

visual
cultures
features

Aniconism
Arabesques
Arab Arch
Architecture
Nature motifs
Calligraphy
Mihrab
Minarets
Veil (hijab)
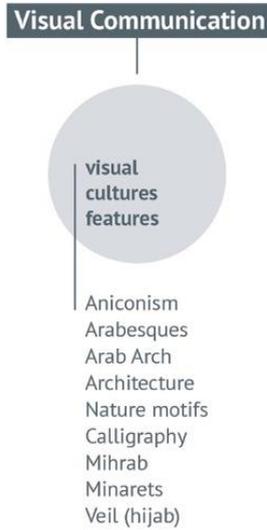
Figure 4.1 **Visual cultural features of Islamic design** (Eklsa, 2023)

4.2 Advertising design artefacts of the GCC countries

Islamic design is characterised by a visual language deeply rooted in cultural and religious philosophies. An illustrative example of this lies in the ubiquitous use of geometric patterns, which are more than mere decorative elements. These patterns hold profound symbolism, signifying the infinite nature of God (Allah) and the vast expanse of the universe. Such geometric repetitions serve as a visual representation of the divine's endless and boundless creation.

To truly grasp the essence of the visual culture in Islamic countries, one must acknowledge and comprehend the intricate interplay between religion and culture. Islam's values encompass a comprehensive set of beliefs concerning morality, social doctrine, and the pursuit of justice within a community (Asad, 2007). It serves as a self-contained and all-encompassing ideology addressing

every facet of existence – be it moral or physical, spiritual or intellectual, personal or social. In essence, Islamic values are an integral part of the indivisible whole that defines human life (Abbasi, Rehman & Bibi, 2010). This comprehensive worldview distinguishes between right and wrong, separates good from bad, and upholds justice over injustice, all of which serve to morally fortify the individual.

Islam also provides clear guidelines for designers, clients, advertising agencies, and the mass media industry. These guidelines ensure that all stakeholders fulfil their roles and responsibilities in a manner aligned with Islamic principles (Behravan, Jamalzadeh & Masoudi, 2012). In the realm of Islamic advertising, the fundamental concept does not differ from that of "advertising" itself; the distinction lies in the application of Islamic law to both form and content. The central tenet of Islamic advertising is to ensure that businesses do not harm consumers, as Islam vehemently opposes deception. This is encapsulated in the Quranic injunction: "Give full measure when you measure, and weigh with an even balance. That is the best [way] and best in result" (Zamin Abbas & Bari, 2011).

Islamic business ethics place a significant emphasis on honesty as a cornerstone of business conduct. Ethics, as defined, are rooted in values and represent the basis for our actions – reflecting what matters beyond the fulfilment of basic needs and what we acquire throughout our lives (Seligman, 2011, p. 229). Scholars like Gillian Rice delve into Islamic perspectives on business ethics, offering insights into Islamic philosophy and helping business leaders navigate regions where Islam holds a predominant influence. Unlike free-market capitalist economies, Islamic economics is guided by ethical principles, making them the governing force rather than being secondary to market dynamics (Rice, 1999).

Moreover, the religion of Islam significantly shapes perceptions of gender roles, which differ from Western cultural norms. In Islamic countries, both men and women are required to cover their torsos and legs at all times, with women allowed to reveal only their faces in public (Deng, Jivan & Hassan, 1994). According to the Quranic teachings, Muslims, irrespective of gender, are admonished not to look with lust or sexual desire at the bodies of others, whether male or female. Such behaviour is considered forbidden (haram) as it seeks to prevent individuals from falling into sinful acts. Consequently, the Muslim attitude towards sexual allure in advertisements aligns with Islamic teachings and is deeply influenced by the culture rooted in Islamic values.

In contrast to Western design culture, where the display of a female model's body and sensuality in advertisements may elicit positive reactions from consumers, the Islamic target audience typically holds a more conservative view. Muslim consumers do not readily accept sensuality as a prevailing visual communication trend, which can result in negative attitudes towards products, brands, or services advertised in a manner inconsistent with their cultural norms (Ismail & Melewar, 2014). This cultural dichotomy underscores the significance of understanding the nuanced dynamics between Islamic values and design communication within Islamic countries.

5 The influence of western advertising design to visual communication systems in the GCC countries

The fifth chapter empirically studies the changing paradigms of advertising design communication paradigms in the GCC countries, the structures of advertising design, the different and the common in design communication in the 21st century, analysing visual communication systems in the GCC countries.

In the 21st century, with the influence of the Internet, television, and migration, the strict norms of visual communication observed for centuries in the GCC countries are beginning to change.

Throughout Islamic society, advertising and commerce are permeated by modernisation, but at the same time there is a growing resistance from the conservative part of society, which perceives it as a confirmation of the threat to the idealised Islamic society, and the most ambiguous is the image of the Arab woman, whose identity is visible in the new visual communication artefacts of consumption and advertising design (Gökarıksel & McLarney, 2010). There is no single, universally accepted Islamic approach to advertising design communication. The multifaceted nature of advertising, together with the rich diversity existing in the Islamic world, highlights the fact that there is no single system for developing advertising strategies (Al-Makaty et al., 1996), a diverse approach to advertising design communication.

5.1 Changing paradigms of advertising design communication in GCC countries

The research conducted in this subsection is based in the theoretical insights of Raymond Williams and is situated in the context of the dynamic cultural development theory, which categorises cultures as *residual, dominant,* and *emergent.* Raymond Williams' theoretical concepts form the intellectual

underpinning of this study, offering profound insights into cultural studies. Emphasising the dynamic nature of cultures and their evolution over time, Williams' ideas provide a solid foundation for comprehending the interaction of visual elements within Islamic visual culture in the realm of advertising design.

In this work, the author has introduced an innovative and previously unused method within design research to explore the shifting paradigms of advertising design communication in the GCC countries. This methodological innovation facilitates a systematic and structured analysis, offering a fresh perspective on the convergence of cultural dynamics and advertising design. The integration of Islamic visual culture features into Raymond Williams' cultural theory represents a distinctive contribution to the field of study and underscores the interdisciplinary nature of this dissertation.

The uniqueness of this approach lies in the synthesis of Williams' theory of cultural dynamics with the theoretical foundations of Islamic visual culture features. Consequently, this chapter constitutes a significant advance in design research, with the potential to reshape our understanding and practices within advertising design communication, particularly in multicultural contexts found in the GCC countries.

In addition to contributing to the field of design research, this study also contributes to the improvement of multicultural education within higher education institutions, particularly in design and graphic design courses. Furthermore, the collaboration with the Embassy of Latvia in the United Arab Emirates, the Kingdom of Saudi Arabia, and the Kingdom of Kuwait is poised to facilitate the dissemination of the knowledge gained in this study. This, in turn, paves the way for a more inclusive and culturally sensitive approach to design, thereby promoting better visual communication within the region.

This chapter outlines the methodological intricacies of the quantitative approach employed in this study, showcasing the convergence of theoretical

frameworks and the application of cultural categories in the analysis of advertising design artefacts. The research employed the quantitative research method, with data collection spanning the years 2017 and 2018. The data was gathered by collecting advertising design artefacts from lifestyle, fashion, well-being, and entertainment magazines.

In designing the methodology for this study, a meticulous approach was undertaken to select print media that authentically reflected and represented the prevailing consumer culture within the GCC countries. The choice of magazines was based on the selection of dominant lifestyle publications and their availability. Consequently, the magazines were procured from the Majid Al Futtaim Retail LLC group of stores, specifically "Carrefour," which is the largest chain of stores in the United Arab Emirates, constituting approximately 38 % of the market share. Majid Al Futtaim introduced the Carrefour store chain in 1995 and now operates stores across more than 30 countries in the Middle East, Africa, and Asia (Statista, 2022).

The initial selection encompassed a wide range of magazines, including those focused on sports, health, travel, and various other activities. Subsequently, a comprehensive analysis of the print media followed, involving an exhaustive examination of content, themes, and prevailing trends within each category. This meticulous scrutiny led to a refined selection process, ensuring that the chosen print media authentically represented the dominant consumer culture in the GCC countries, with content that appealed to the broader public. Consequently, magazines such as *Mens Health* (a fitness and nutrition magazine), *Womens Health* (focused on fitness and health), *Nomad* (covering sustainability and quality of life), and *National Geographic* (a magazine covering geography, history, and world culture) were excluded from data collection.

This strategic selection process guarantees that the research utilises the most influential and widely consumed print media, enabling a more focused and insightful analysis. In accordance with the aforementioned criteria, a total of 15 magazines were chosen for inclusion in the study. These magazines include *Harper Bazaar Arabia, Cosmopolitan Middle East, Emirates Woman, Jamalouki, Time Out Dubai, Vogue Arabia, What's On Dubai, Layalina, Masala, Good, Ahlan, Hello! Middle East, Sayidaty, Zahrat Al Khaleej, and Aljamila.*

A wide array of products and services are advertised within the compiled advertising design artefacts. The largest share of advertisements falls within the catering sector, accounting for 21 % of all advertisements. This is followed closely by the fashion industry, constituting 17 % of the aggregated ads. Approximately 14 % of advertisements serve to disseminate information about upcoming events, conferences, sports games, and concerts in the GCC countries.

Luxury goods represent 9 % of the advertisements, with jewelry and wristwatch advertisements making up 7 % of the total. Hotel advertisements encompass 6 % of all the advertisements. Approximately 3 % of ads provide information about medical services, while an equivalent percentage advertises beauty products. A minimal 2 % of the aggregated ads promote interior items, beauty services/spas, perfumes, tourism services, and food products each.

Further, 1 % of all ads include social advertisements, car advertisements, book advertisements, sports club (golf, polo, etc.) advertisements, movie theater advertisements, children's product advertisements, amusement park advertisements, and stationery advertisements. The remaining ads, constituting less than 1 %, span various categories, such as electronics, home appliances, museums, food brands, educational services, music discs, phone applications, services, magazines, and lottery tickets.

The data of the quantitative method was obtained using the theoretical ideas of Raymond Williams, based on the residual, dominant and emergent (RDE) theory of dynamic cultural development. Advertising design artefacts are researched and classified using residual, dominant and emergent categories through the application of Islamic visual cultural features in advertising artefacts. These features of Islamic visual culture reflect the common way of life and traditional values of Islamic society that were formed in the thirteenth century (Shehab & Nawar, 2020, 24). The visual cultural features of the advertising designs of the GCC countries are characterised by widespread Islamic art motifs. Accordingly, the features of visual culture in the visual communication of the GCC countries, the use of these features or deviation from the generally accepted use of visual culture features in advertising design artefacts were analysed and studied. The features of visual culture are described in detail in chapter 4.1. Features of the visual culture of the GCC countries.

The study involved analysing artefacts of advertising design and examining the characteristics of Islamic visual culture. The investigation revealed the repetition of these visual culture features within the residual, dominant, and emergent categories (RDE). Conversely, some of these features were found to be absent from advertising design artefacts (see Table 5.1).

All advertising examples from the collected magazines were utilised for the analysis of advertising design artefacts, totaling 562 advertisements. These advertising design artefacts were categorised using the residual, dominant and emergent method based on the presence or absence of features of Islamic visual culture in the advertising design artefacts.

Table 5.1

Residual, Dominant and Emergent

Residual	Dominant	Emergent
Features of visual culture that emerged and evolved during the 13th century.	Features of visual culture that originated and developed during the 13th century, and their adaptation in the 21st century in the context of visual culture's applicability.	Visual cultural features that have become integrated into the advertising design of the GCC countries in the 21st century.
An ad uses at least 3–6 of the following symbols: • Aniconism • Arabesque • Arab Arch • Architecture • Nature motifs - Moon • Calligraphy • Mihrab • Minarets • Veil (hijab)	• Absence of aniconism • Arabesque • Arab Arch • Architecture in ancient and modern (Burj Khalifa, Burj Al Arab, etc.) • Nature motifs- the moon • Palms • Calligraphy • Arabic • English • Kufi or Kufic • Mihrab • Minarets • Veil - Shayla, hijab (headscarf that covers the head and neck) • Abaya (traditional women's dress) • Tobe, bišt (men's clothes) • Gutra (men's headgear) • Arabic lamp • Visualisation of foods of GCC countries, Tea/Coffee • Dates, etc. • Four-leaf ornament (quatrefoils)Dark red colour	• Advertising design adaptations • Representation of people – their proximity (expressions of feelings) • Absence of aniconism • Architecture belonging to Western culture • Hotel interior • Landscapes of Western countries • English • Clothing, jewellery belonging to other cultures • Visualisation of food belonging to other cultures (cheese, wine, etc.) • Reference to alcoholic beverages • A picture of a woman from Western culture • A picture of a man from Western culture • References to the culture of other countries: Asian countries, European countries, Africa, Russia, Mexico • Characters from Walt Disney, Marvel Studios and Warner Bros

The analysis of advertising artefacts revealed that 49 % of the advertisements were classified as dominant, wherein the oldest visual cultural features coexist with their adaptation in 21st-century advertising design practices. Additionally, 43 % of the advertising design examples signify new practices and beliefs in the visual cultural features of the GCC countries. These practices are borrowed from Western design culture, encompassing advertising design strategies. Furthermore, 8 % of advertising communication examples are deeply rooted in the ancient Arab traditions of visual design communication practices, drawing inspiration from the principles of the oldest society (refer to Figure 5.1).


■ Residual 8%   ■ Dominant 49%   ■ Emergent 43%
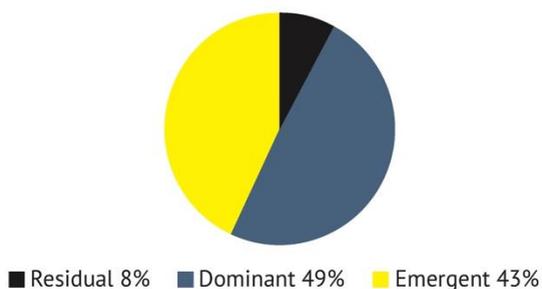
Figure 5.1 **Analysis of Visual Communication by Features of the Residual, Dominant and Emergent Categories** (Eklsa, 2019)

The following analysis is based on the features of the visual culture of the GCC countries, as outlined in Table 5.1, and their application in advertising design artefacts.

The *residual* visual communication practices in advertising design draw upon the oldest concepts of Arab visual culture and the features of Islamic visual culture. Advertisements falling into this category account for only 8 % of all advertising design artefacts.

One of the most significant features of Islamic design, calligraphy, is utilised in the visual cultural features of the GCC countries within residual advertising design artefacts. The decline in the relevance of this category can be attributed, in part, to changes in the region's target audience. In the United Arab Emirates, where 88 % of the population consists of residents from various countries, English has become the common language of communication. This stands in contrast to the residual category of advertising design artefacts, which predominantly employs Arabic. The contemporary trend of not using the Arabic language in communication has raised concerns among researchers regarding shifts in identity perspectives. Akbar Ahmed emphasises that the Arabic language serves as both a means of communication and a marker of Arab community identity. Consequently, any alteration to the Arabic language poses a challenge, and neglecting this fact may contribute to the erosion of traditional culture and its values (Ahmed, 2010).

Residual advertising design communicates visually in a concise manner, prioritising information over visual embellishments. The compositions tend to be simplified and static, often built on horizontal or vertical lines, creating a balanced and serene visual message for the consumer of the advertising design artefact. Minimal visual dynamics prevail, with visual solutions typically avoiding strong colour contrasts and diagonal lines.

This category is characterised by aniconism, meaning that it avoids the use of images of people. If a photograph is employed, it usually features a product image. The compositions within the visual structure place emphasis on graphic illustrations, arabesques (geometric patterns), calligraphy, as well as natural motifs and architectural motifs, including Arabic arch designs. These symbols are also widely used in the dominant category. However, the key distinction lies in the visual intensity with which these visual cultural features are presented. In the residual category, they hold a significant place in

compositional solutions, often serving as the primary visual embellishments or being used both in the foreground and background, accentuating graphic means of expression (refer to Table 5.2).

Examples of the Residual Category of Advertisements
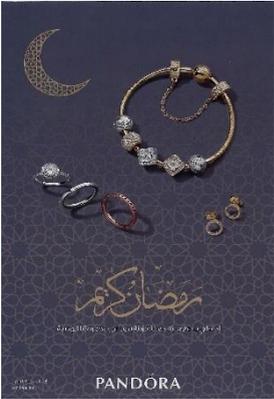
Pandora ad (Pandora, 2018)	**Ritz-Carlton Dubai ad** (Ritz-Carlton, 2018)

The *dominant* mode of visual communication in advertising has evolved based on the features of the residual category of visual culture, which have been adapted to the 21st century. These adaptations have become essential practices in the advertising market trends of the GCC countries. Dominant advertising practices reflect the features of the visual culture of the GCC countries from a contemporary perspective.

One significant paradigm shift in visual communication practice is evident through the departure from a crucial feature of Islamic visual culture: the principle of aniconism. In promotional artefacts of the GCC countries, representations of people, both in illustrated form and photographs, are now commonplace. Arab women are depicted as models dressed in traditional Arab attire, such as the shaila (head and shoulder scarf) and abaya (traditional women's

dress), while male models wear tobe (men's clothing) and gutra (men's headscarf). The Arab men and women portrayed in these ads adhere to the characteristic dress code of the GCC countries, which emphasises modesty. Although both women and men are depicted, there is a level of proximity between them that is not observed in the design artefacts of the emergent advertising category and in Western advertising design. Furthermore, respect for Islamic norms of visual communication is evident in the absence of romantic visual language or expressions of feelings in advertising images.

The dominant category of visual communication in advertising does not exclude the representation of individuals of Western origin. Quite frequently, both Arab and Western-looking individuals are depicted together in the same advertisement. This reflects a broad target audience when creating advertising visuals, which can be attributed to the significant immigrant population in the region. Advertisements produced within the dominant visual communication practice are intended for a diverse target audience, including individuals from Europe, the United States of America, Arab countries, and other regions across the globe. This trend is also mirrored in the use of language, as both English and Arabic are commonly employed in advertisements.

Contemporary architecture and natural motifs specific to the GCC countries are widely featured in dominant visual communication. Similarly, there is a notable emphasis on symbolic food products, dishes, and beverages consumed in this region. These are presented in a manner that resonates with Arab culture, thereby accentuating the local context within the visual communication of advertising (refer to Table 5.3).

Table 5.3

Examples of Advertising in the Dominant Category

The One & Only Royal Mirage, Dubai, ad (One & Only Royal Mirage, 2018)	**Abu Dhabi HSBC Championship ad** (Abu Dhabi Championship, 2018)

To represent the design artefacts of the ***emergent*** advertising category in the GCC region, visual solutions based on Western design culture advertising communication techniques are used, and a departure from the features of Islamic visual culture is observed.

The visuals include images of Western-looking women, men, and children, the English language, Western food images, references to alcoholic beverages, Western clothing, jewelry design, and references to other cultures such as Asian, European, African, Russian, Mexican, as well as characters from Disney, Marvel Studios, and Warner Bros. There is also a slight proximity between male and female characters, along with expressions of feelings and love. Ads in this category have lost the ethnic Arab graphic design features. They are advertisements that could easily be depicted in Western media. The emerging advertising category features human bodies and exposed skin on both female and male models. In this category, the influence of Western advertising design is clearly evident in the visual hierarchy, where the representation of a person

becomes the focal point in the compositional solution, and the importance of the product image in the advertising composition decreases.

There is also a stylistic influence of Western culture, with the flow of visual and textual information from left to right, which mirrors the use of the English language in advertisements (refer to Table 5.4).

Table 5.4

Examples of advertising in the Change-Orientated Category

The Social Garden Brunch ad (Chival Laville, 2018)	**Ocean Brunch ad** (Sofitel the Palm, 2018)

The next chapter of the Doctoral Thesis will apply the method of structural analysis, focusing on the study of visual structures within the framework of compositional systems and created schemes to represent the results obtained.

5.2 Advertising design principles from the perspective of GCC region and Western cultures

Chapter 5.2 is based on a set of data – advertising design artefacts, which are collected and described in Chapter 5.1, along with their equivalents/adaptations in Western design visual communication. The following examples were selected from the print media of the GCC countries during the period 2017–2018. Equivalents of these examples of global brand advertising campaigns targeted at Western cultural audiences were searched using Internet search tools. Accordingly, the keywords in the search engine include the brand names: *Louvre Museum, Longines, Miss Dior, Guerlain, LG TWIN, Concord, Dermalogica, Hermessence, Pandora, etc.*

Adaptation in the context of advertising refers to the process of adapting an advertisement to different audiences, platforms, or markets in order to increase its effectiveness. The Thesis analyses the adaptation of language and advertising design culture through advertising design structures. When advertising goods in different regions or countries, it is important to consider the nuances of language and visual culture. The selection criterion takes into account the year which the advertisement was created.

38 % of advertising artefacts are trademarks from GCC countries or advertisements intended only for GCC countries. Equivalents of 2 % of ad artefacts were not found in Western countries. Accordingly, 60 % of trademarks are advertised in countries represented by both the GCC and Western culture.

These advertising artefacts are studied using the design research method of A/B testing, where two different advertising versions (version A and version B) are compared, and the structural analysis method, where visual communication – advertising design – artefacts are studied using design principles and design components in the compositional hierarchy.

A/B testing is a valuable method for advertising design research as it allows you to compare two different versions of an ad (version A and version B) to determine which one is better at achieving specific goals. In the Doctoral Thesis, this method is used without the question of "which advertisement is better." Instead, the principle of A versus B analysis is employed, which is based on the study of design structures - design principles and design components. This method is also useful for the author because the author focuses on advertising design structures in her dissertation, without delving into the wishes and attitudes of customers.

The author will not study the advertising and image message but rather the advertising design artefacts – structure and compositional solutions using design principles and design components in the compositional hierarchy. Graphic designers use visual hierarchy to organise visual elements according to their importance in the design. Each design element helps convey information – words convey a message, and images explain or add meaning. Without a visible hierarchy in the message, visual information becomes relative, leading to ambiguity and potential unreadability (Resnick, 2003, 121; Evans & Thomas, 2013, 5). Visual hierarchy is established by emphasising the size, visual meaning, or colour of an object (Resnick, 2003, 159). An integral part of compositional hierarchy is visual emphasis and dominance. The terms "emphasis" and "dominance" refer to the hierarchy of elements in a compositional structure; primary and secondary compositional elements determine visual meaning (Wallschlaeger, 1998, 409). Emphasis is the use of a focal point to draw particular attention to an element. In a design composition without emphasis, the viewer's eyes wander aimlessly. Emphasis can be achieved in various ways, such as changing size, colour, visual weight, density, or shape and placement (Evans & Thomas, 2013, 11).

When creating advertising materials for broad segments of society, the principle of eye fixation pattern or focal point perception is taken into account. Most often, the focal point or focus in the visual hierarchy is placed on foreground objects (goods) and elements of images (representation of people). However, there is a different approach to visual structures and compositional hierarchy in the GCC countries compared to the visual culture of Western design.

In the Western world, viewers perceive and read text as well as visual images from left to right. In the GCC countries, textual and, accordingly, visual information is read and perceived from right to left: "Arabic writing runs horizontally, starting from the right side, which is the field of action, and moving to the left side, which is the area of the heart; symbolically, it represents the development from the outer world to the inner being" (Burckhardt, Nasr & Michon, 2009, 52).

So, in essence, the compositional solutions for the flow of visual and textual information in Western and Eastern cultural environments are diametrically opposite (see Figure 5.2).
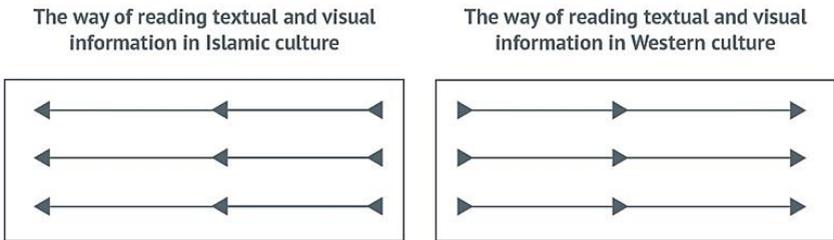

Figure 5.2 **Compositional Solution of the flow of information in Western and Islamic cultures** (Eklsa, 2021)

The compositional solution for the flow of information in Islamic and Western design cultural advertising artefacts is reflected in posters from the Louvre Museum in Abu Dhabi and the Louvre Museum in Paris. These examples clearly demonstrate the compositional approach to the textual part, considering the information perception mechanism from right to left in the United Arab Emirates and from left to right in France (see Table 5.5).

Table 5.5

**Ways of reading textual and visual information
in Islamic and Western cultures**

The way of reading textual and visual information in Islamic culture.	The way of reading textual and visual information in Western culture
Advertisement for Louvre Abu Dhabi (What's On Dubai, 2018)	**A brief history of the future** (Louvre Museum, 2015)

The flow of visual information – contrast (focal point) and emphasis from right to left in the compositional hierarchy can be observed in 21 % of the advertising design artefacts in the residual category, 7 % in the dominant category, and 4 % in the emergent category.

Customising advertising is crucial for global brands and companies operating in different markets. This ensures that the marketing message is not

only understood but also positively perceived by the target audience, thereby increasing the effectiveness of the advertising campaign. Achieving this requires a deep understanding of local culture, market dynamics, and consumer behaviour in each specific target region.

Among the global brands that have placed advertisements in print media for the GCC countries, 10 % of the advertising artefacts maintain the representation of Western advertising design with minimal visual changes. Additionally, 8 % of the vintage category ad design artefacts, 7 % of the dominant category ad design artefacts, and 13 % of the emergent category ad design artefacts do so (see Table 5.6).

Table 5.6

Advertising adaptation

Target audience of GCC countries	**Western cultures target audience**
Longines **advertisement** (Layalina, 2018)	*Longines* **advertisement** *Harpers Bazaar UK* (images5.fanpop.com, 2011)

The images show advertisements for international brands aimed at the Western consumer and advertisements for the same product aimed at the GCC countries. Culturally based visual differences can be read in the ad designs

depicted, with the ad design artefact adapted to include visual elements based on local traditions and changes in the models' clothing. The advertising design artefacts are examples of advertisements from the emerging category, which has already adopted the cultural principles of Western graphic design (see Chapter 5.1. Changing paradigms of advertising design communication in the GCC countries). The solutions of the compositional structures of advertising artefacts are similar to those of all advertisements, where a common balance and use of emphasis appear in the design principles, as well as the use of space, typeface, and form in the design components. In all advertising design artefacts, the human image is given the greatest visual weight in the compositional hierarchy. Less visual importance is given to the advertised product itself, accordingly, the principle widely used in the visual culture of Western design is applied, where the product is sold with the help of a visually attractive person, where the visual emphasis in the compositional solution is placed on the image of the model. The appearance of this principle in the advertising artefacts of the GCC countries can be explained by the change in the communication paradigm of advertising design.

In the advertisements intended for the Western target audience, the product is clearly depicted, but left as a secondary quantity. These same features are also depicted in the following examples of advertising – Concord watch advertisements (see Table 5.7).

Table 5.7

An analysis of Concord watch adverts
(Layalina Lifestyle Magazine, February 2018)

Target audience in GCC countries	Western target audience	Western target audience
Concord **advertisement** (Layalina, 2018)	*Concord* **advertisement** (www.coloribus.com, 2001)	*Concord* **advertisement** (assets.website-files.com, 2001)
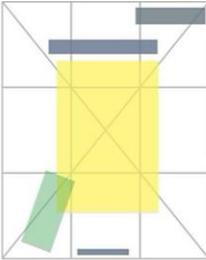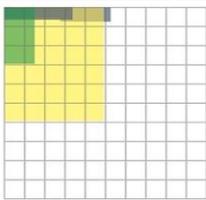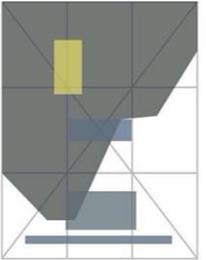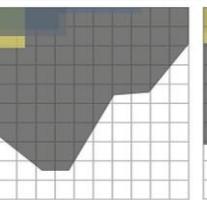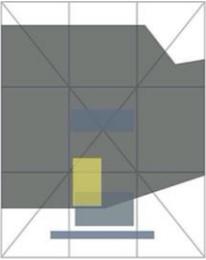
In the promotional designs of Concord watches, the aforementioned features are even more evident in the hierarchical analysis. In advertisements targeting the GCC countries, the product takes on a dominant role, whereas in advertisements aimed at a Western audience, the product is depicted but occupies a relatively small area in the compositional hierarchy. What these ads have in common is that the product is clearly legible and serves as the focal point of the advertisement.

Specifically, 57 % of ads in the old-school category place the advertised product in the foreground, while in the dominant category, 34 % of ads use the advertised product as a focal point. In the emerging category, only 6 % of ads in the compositional hierarchy emphasise the product as a focal point. Overall, 23 % of advertising artefacts targeting the GCC countries use the advertised product as a visual emphasis, considering factors like size and contrast.

In advertisements intended for a Western target audience, the compositional hierarchy of 12 % of advertising artefacts assigns the advertised product the main role in the hierarchical advertising structure. In total, these artefacts account for 58 % of advertising materials in which the representation of a person in the visual hierarchy occupies the largest part of the compositional structure.

5.3 Principles of advertising design in the cultures of the GCC and the West: common and differentiating traits

The visual communication of the GCC region is built on conservative values, where advertising artefacts are adapted to suit cultural sensitivities. A significant departure from Western advertising practices is the limitation of advertised goods and content that is incompatible with cultural norms, promoting unique features of visual communication deeply connected to society's values. Visual communication prioritises harmony over individualism, aligning it with

cultural values deeply rooted in the structures of Gulf societies, including Islamic principles that emphasise modesty, humility, and respect for tradition. The cultural sensitivities observed in the portrayal of persons and product restrictions reflect the organic convergence of religious teachings with contemporary advertising practice and illuminate the dynamic relationship between religion, culture, and advertising design, emphasising the diversity of global communication (see Figure 5.3).
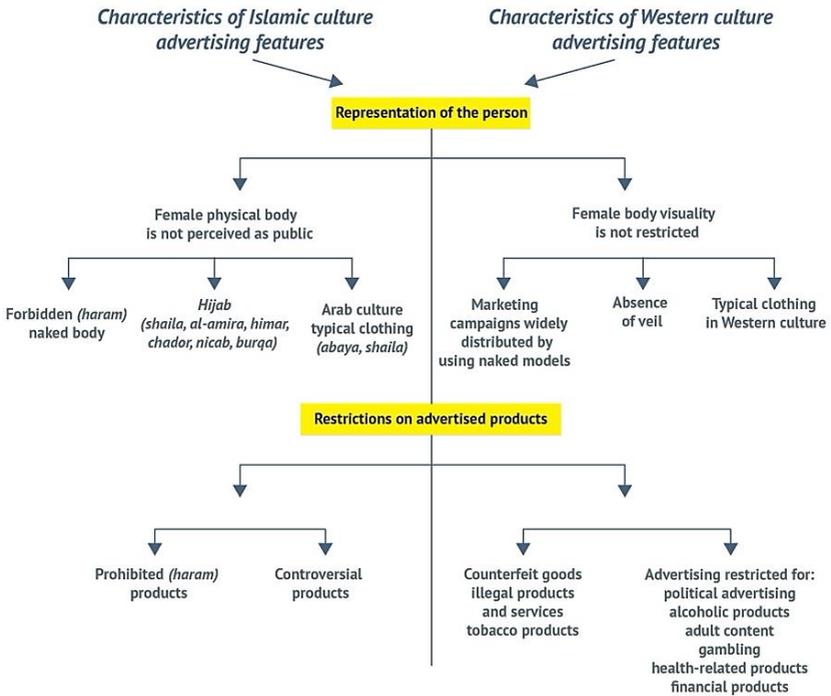
Figure 5.3 **Differences in approaches to advertising between GCC and Western cultures** (Eklsa, 2019)

The main differences are evident in the representation of individuals in advertising design and the limitations imposed on advertised products. These aspects of visual communication in the GCC countries are deeply rooted in the

culture and stem from their affiliation with Islam, much like Western culture has been shaped by Christianity.

Today, traditional art forms have been replaced by commercial art, which serves the purpose of reflecting society's values through various media, marketing systems, and other forms and platforms of visual communication. These mediums not only reflect the motives behind societal actions but also shape expressions of the culture. Advertising has evolved into a global phenomenon, exerting a significant influence not only on commercial communication but also on political and intercultural communication. Globalisation and multiculturalism have laid the foundation for the establishment of international organisations with marketing systems that operate on a global scale. In the communication of such organisations, ethical considerations related to Western and Eastern advertising values often appear to be in conflict.

5.3.1 Haram and controversial products

This chapter discusses the products that are forbidden (haram) in the GCC and those that are controversial from an Islamic cultural perspective. The term "halal" refers to everything that is considered permissible and lawful in Islam, while "haram" describes what is forbidden and punishable according to Islamic law. "Haram" signifies the prohibition of certain actions or items that Islam strictly and unequivocally forbids its followers to engage in.

One of the most commonly discussed aspects is the prohibition of impure, immoral, or irreverent foods. The term "haram" also extends to activities that involve sinful acts, such as usury and theft. These illicit activities are regarded as unholy, and are therefore completely forbidden for all Muslims (Al-Zuhayli, 1998, 117).

By analysing a large number of academic publications, the author has created a table summarising prohibited food products, beverages, and services that are forbidden to consume and advertise (see Appendices 1 and 2).

There are also controversial products in Islamic culture that are permitted under Sharia law but could potentially be considered offensive in society. The term "offensive" is primarily associated with contextual nuances in relationships and situations. Whether a word or image is perceived as offensive depends on the relationship between the parties involved and the specific situation in which it was uttered or seen. Examples of products considered sensitive in GCC culture include feminine hygiene products and contraceptives (although not banned, family planning is permissible in Islam).

The author has compiled a figure summarising controversial products and culturally sensitive topics (see Figure 5.3 and Figure 5.4).

Figure 5.4 **Controversial, Culturally Sensitive Products**
(Eklsa, 2020)

Careful planning and market research are required before embarking on a marketing campaign for these products. Advertising that disregards Islamic values and cultural principles can result in financial losses or even damage to the company's reputation.

5.3.2 Misconceptions in visual communication strategies and their consequences

Images in visual communication acquire meaning in relation to personal and social assumptions and norms. Barthes emphasised that a photograph always has two aspects: the "specified message", which is the intended reflection of the

visual image, and the "additional message", which concerns how the photograph is interpreted and how it fits into the existing practices of knowledge and communication. This interpretation is influenced by both the values of the interpreter and the content of the image itself. Some refer to this process as "secondary imaging" (Barthes & Heath, 1977). Consequently, the meaning of visual communication can be interpreted differently depending on the background of the receiver. When viewers look at a photograph, they do not simply see the photograph alone; rather, they engage in a complex relationship between the photograph and themselves (Berger et al., 1973).

A prominent example of the failure of intercultural communication is the Danish cartoon controversy, which vividly illustrates the contrasting perceptions between Europe and the Islamic world. In the autumn of 2005, the Danish newspaper "Jyllands-Posten" published 12 drawings of the Prophet Muhammad titled "The Face of Muhammad" (Klausen, 2009; Sløk, 2009). The publication sparked global uproar and widespread discontent, leading to protests across the Islamic world. While the cartoons were seen in Western culture as an expression of freedom of speech, they were met with great resentment in the Muslim world for violating Islamic law. The prohibition extends to content restrictions described in Figure 5.3 in terms of advertising and other visual artefacts. The ban is defined as "a prohibition on offending the views of God and Islam."

Furthermore, in September 2012, the French satirical magazine Charlie Hebdo published several cartoons of Muhammad. In 2015, its editorial offices were attacked, killing 12 staff and injuring 11 others. This attack highlighted the increasing importance of visual artefacts in shaping intercultural communication.

Migration processes in the 21st century have created a heterogeneous society and conditions that offer numerous opportunities for communication

misunderstandings, as well as a unique chance for positive intercultural knowledge exchange.

5.4   Role of the oriental as foreign in European visual communication strategies

This Chapter of the Doctoral Thesis explores the hijab as an Oriental expression in Western visual communication. The term "Oriental" is used in conjunction with a geographical location or ethnicity that roughly corresponds to the Middle East. In the 21st century, this term has been associated in Europe with another term, "other". During this time, women's face coverings in Western culture have become artefacts of visual culture as well as symbols of identity that signify belonging to a religious community. The hijab has become an artefact of cultural sovereignty, representing a visual expression of identity manifested through interactive participation in society.

France was the first country to introduce a ban on wearing women's face coverings in public places on 11 April 2011. Under this ban, no woman, whether French or foreign, can leave her home with her face covered. France is home to the largest Muslim minority group in Western Europe, numbering around 5 million, yet only about 2000 women wear face-covering veils (BBC, 2018). As pointed out by Callahan (2018), women's face coverings create significant segregation between "own/alien" in Western society, with a woman wearing a face-covering often portrayed as a Middle Eastern individual in a hijab (black clothing that covers her face and body). This performance of visual culture contributes to a significant divide between cultures, which further emphasises other differences in identity, such as race, ethnicity, and religion (Callahan, 2018).

Part of Western society reacted negatively to the decision to ban women from wearing face coverings. Two young women calling themselves "NiqaBitch," protested the ban on the hijab by circulating a video of themselves

walking around Paris wearing a niqab. The niqab covered their faces and upper bodies, while their lower bodies were clad in short shorts, bare legs, and high-heeled shoes (see Figure 5.5).

Figure 5.5 **NiqaBitches** (2010)

The footage shows passers-by on the street supporting the women by giving them a thumbs-up, and even police officers guarding the French Ministry of Immigration and National Identity expressing a positive attitude and asking for permission to take a photo with them. Time played a decisive role in this performance; a few months later, the law banning the wearing of face-covering clothing came into force, at which time the same police would have had to fine the activists (NiqaBitches, 2010).

Trends have shown that in some cases the veiling of women's faces has also become a form of art, fashion, and satirical activism. For example, Princess Hijab uses graffiti art to spark discussions about fundamentalism and feminism. In Paris, veils were drawn with a black marker on subway advertising posters, combining Eastern and Western worldviews in a visual representation. These images drew attention to the binary nature, symbolising the "liberation" of the West and the "oppression" of the East.

Radical art related to the niqab was exhibited from New York to Vienna, igniting debates about feminism and fundamentalism (see Figure 5.6).
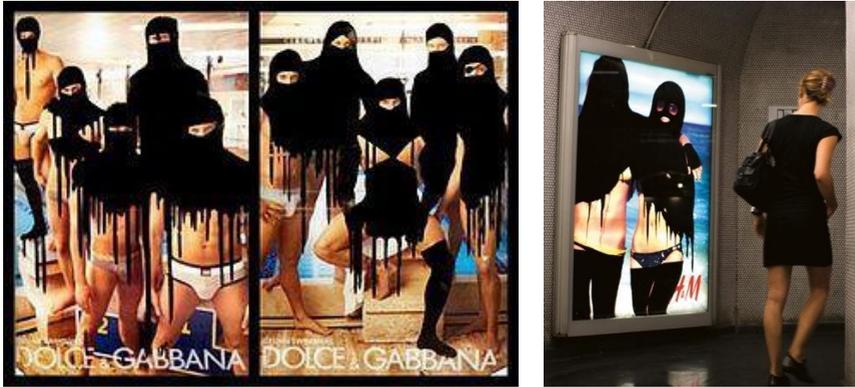
Figure 5.6 **"Princess in the Hijab" protest campaign**
(Breant A., 2009)

The 21st century has created an opportunity for the emergence of visual culture, not only for media conglomerates that generate and disseminate discourses, genres, and styles of communication, but also for social media users, photographers, artists, and designers to contribute to the discourse of visions and cultural communication.

Conclusions

The development of technology has given humanity the opportunity to explore and connect with other cultures, allowing us to communicate with people from the farthest corners of the world through the digital sphere. Understanding cross-cultural values and adopting an open-minded approach to others is crucial in navigating today's reality. The research presented in this Thesis raises awareness of the cultural sensitivity of graphic design and the close relationship between the ethics of visual communication and the processes of globalisation and intercultural influences in the 21st century.

Advertising both shapes and reflects contemporary social life, and is also heavily influenced by cross-cultural processes. In the 21st century, new ethical values have emerged based on the perspectives of different nationalities.

The Doctoral Thesis was developed within the field of design research, focusing on the sub-sector of visual communication, specifically graphic design and advertising design. The study investigated the visual communication strategies employed in advertising design artefacts in the GCC and the impact of Western advertising design principles on them. The research examined these effects of cross-cultural visual communication from various perspectives, resulting in a comprehensive overview of the subject matter. The Thesis concludes that the innovation in the academic field of design lies not only in the hypothesis investigated, but also in the application of previously unused or rarely used methods in design research, such as:

- Raymond Williams' method of structural analysis, which includes the categories of residual, dominant, and emergent;
- A method of structural analysis specifically tailored for advertising design artefacts;

- Study of visual structures in graphic design within compositional systems;
- Aija Freimane's triple design process research methodology.

The data obtained from the analysis, employing multiple research methods, offers a more generalisable perspective on the contradictions between Western and GCC countries' cultural advertising design and visual communication in the 21st century. As a result, the conclusions and findings of this Thesis are broadly descriptive, demonstrating the potential of an interdisciplinary approach in design research.

1. To conduct the research work, the visual cultural features of Islamic design (including aniconism, arabesque, Arabic arch, architecture, dawa motifs, calligraphy, mihrab, minarets, and the veil) were defined and collected. Additionally, the design principles of Western visual communication (balance, unity, proximity, contrast, emphasis, repetition, and alignment) and design components (line, shape, colour, space, texture, and block shape) were established accordingly.

2. The Doctoral Thesis researched and demonstrated a shift in advertising design communication paradigms within the GCC countries in their advertising communication strategies. This was achieved using Raymond Williams' method of structural analysis. The study revealed that 49 % of the visual communication artefacts in advertisements from the GCC countries can be attributed to *dominant* visual communication practices, incorporating advertising design solutions typical of Western design culture while maintaining a culturally sensitive design approach that reflects the principles and ethical norms of Islamic visual communication. Furthermore, 43 % of visual communication artefacts fell into the category of advertising

structures focused on *emergent*, using visual solutions rooted in the communication principles of Western design culture and not including the communication practices characteristic of Islamic design. Finally, 8 % of visual communication artefacts belonged to the *residual* category, where visual communication practices were based on the oldest principles of Islamic design communications. In this category, advertising visuals emphasised visual composition with graphic solutions and were guided by the principles of aniconism, a fundamental approach to Islamic art found in ancient traditions.

3. The analysis of advertising design artefacts reveals a flow of visual information from right to left in the compositional hierarchy. In the *residual* category, this visual flow, which emphasises its historical connection with calligraphy in the visual cultural features of Islamic design, accounts for 21 % of the artefacts in the compositional hierarchy. In contrast, the *dominant* and *emergent* categories exhibit a lower prevalence, with only 7 % and 4 % of artefacts corresponding to the right-to-left information flow. These findings suggest a nuanced relationship between changes in design communication within advertising communication strategies. A higher occurrence in the *residual* category indicates a historical trend and cultural influence, while the dominance of left-to-right visual information flow in the *dominant* and *emergent* categories signifies a shift in the paradigms of 21st-century advertising design.

4. With this theoretical foundation, a study was undertaken to determine the shift in advertising design communication paradigms within the advertising communication strategies of the GCC countries. In the doctoral work, the influence of Western visual communication

principles on the advertising communication strategies of the GCC countries was investigated and proven using Raymond Williams' structural analysis method. The study demonstrates that 86.8 % of visual communication artefacts in the advertising of the GCC countries belong to the ***Dominant*** visual communication practice, incorporating Western design solutions while maintaining a culturally sensitive design approach that upholds the principles and ethical norms of Islamic visual communication. 11 % of visual communication artefacts fall into the ***Emergent*** category of advertising structures, employing visual solutions influenced by Western design principles and lacking the characteristic communication practices of Islamic design. 2 % of visual communication artefacts belong to the ***Residual*** category, which adheres to the oldest Islamic design communication principles. In the ***Residual*** category, advertising visuals emphasise graphic compositions without the use of photographs or depictions of human bodies, reflecting a fundamental approach rooted in ancient Islamic art traditions.

5. Through the study of the structural analysis system in advertising design, this analysis offers valuable insights into the adaptation strategies employed by international brands for both Islamic and Western target audiences. The examination of compositional hierarchy in advertising design underscores the significance of visual elements in conveying messages and providing information. By emphasising specific elements, design professionals can prioritise information and establish a clear message hierarchy.

In both the GCC countries and within Western cultures, differences in the choice of focal points and the size of the image of the advertised

product become evident within the visual hierarchy. In total, 23 % of the examples of advertising artefacts from the GCC countries employ the advertised product as a visual emphasis, utilising principles such as shape, size, and contrast. In advertisements aimed at Western audiences, the product assumes a central role in the hierarchical structure of 12 % of advertising artefacts. This highlights the contextual adaptation of design principles to cater to a specific target audience, its preferences, and cultural nuances.

6. In the GCC countries, advertising design primarily places the visual focus on the product itself, highlighting the product's features and benefits. In advertisements intended for Western audiences, the primary visual hierarchy focal point is often associated with the representation of a person, such as a model or celebrity. While the product is still featured, its size and visibility may be secondary to the human visual representation. These differences reflect culturally influenced preferences and aesthetic perceptions in advertising design.

Collectively, these findings indicate that 58 % of advertising artefacts targeted at Western audiences prioritise the representation of the person within the compositional structure, underscoring the importance of cultural specificity and nuanced design choices made to resonate with Western consumer preferences.

7. Advertisers in the GCC countries must respect the categories of haram and controversial products. Islamic laws are strictly observed in the GCC countries, distinguishing between *halal* (permissible) and *haram* (forbidden) products. The concept of haram plays a significant role in Islamic culture, applying not only to food and drink but also encompassing a wide range of products and activities that

are considered forbidden under Islamic law. The advertising of haram products is strictly prohibited in the GCC countries. This includes food that is deemed impure or immoral, as well as activities like usury and theft that are considered sinful. Advertisers should be mindful of these restrictions and ensure that their campaigns align with Islamic values to avoid negative consequences.

Controversial products, while permitted under Sharia law, can still be sensitive and potentially offensive in Islamic culture. For instance, feminine hygiene products and contraceptives are not prohibited, but their promotion requires careful planning and market research to effectively navigate culturally sensitive areas.

The migration processes of the 21st century have led to the creation of diverse societies, offering both positive opportunities for cross-cultural knowledge exchange and challenges in communication. Advertisers and marketers must navigate these complexities to avoid misunderstandings, uphold cultural values, and promote a respectful exchange of ideas.

8. In the lifestyle magazine advertisements of the European region from January to June 2018, no advertisements were found that adhered to Islamic traditions in visual communication. Islamic advertising visual communication strategies have not yet made their way into the European print mass media space. However, the hijab, as a symbol and expression of identity, has become a powerful tool for visual communication and a subject of various perspectives. Its presence in European visual culture has ignited discussions about cultural diversity, religious freedom, and the integration of different cultures into Western society.

In Europe, the hijab is also used as a subject of artistic expression, fashion trends, and satirical activism, challenging conventional notions and sparking debates about feminism, fundamentalism, and cultural norms. Artists, photographers, and designers have used platforms such as graffiti, exhibitions, and social media to initiate discussions and challenge public perceptions of the hijab. This heightened focus on the visual culture of the hijab provides opportunities for a more inclusive and nuanced understanding of cultural differences while promoting cross-cultural exchange and a broader comprehension of different perspectives in contemporary society.

List of publications, reports and patents
on the topic of the Thesis

Publications:

1. Eklsa, I. 2022. Visual depictions of refugee narratives of European and Middle Eastern non-governmental organizations' design strategies. *The Journal of Communication and Media Studies* 31–45. https://doi.org/10.18848/2470-9247/CGP/v07i02/31-45

2. Loza, I. 2020. The role of 'orient' as 'other' in Europe's visual communication strategies. *Economic and Social Development: Book of Proceedings*, 251–260.

3. Loza, I., & Freimane, A. 2019. Differences in visual perception of European and Islamic design communication in the twenty-first century in the context of cultural and religious systems. *International Journal of Design in Society V13 N3 (2019): 45–56*. https://doi.org/10.18848/2325-1328/cgp/v13i03/45-56

4. Loza, I. 2018. The Ethics and Values of Visual Communication Strategies in European Advertisements in 21st Century Western and Islamic Culture, in Storni, C., Leahy, K., McMahon, M., Lloyd, and Bohemia, E. (eds.), *Design as a catalyst for change – DRS International Conference 2018*, 25–28 June, Limerick, Ireland. https://doi.org/10.21606/drs.2017.241

Reports and theses at international congresses and conferences:

1. Eklsa, I. 2021. *Visual depictions of refugee narratives of European and Middle Eastern non-governmental organisations" design strategies.* Oral presentation in: Sixth International Conference on Communication & Media Studies. Toronto, Canada.

2. Loza, I. 2020. *The role of "orient" as "other" in Europe visual communication strategies.* Paper plus oral presentation in: Proceedings of the Economic and Social Development: Book of Proceedings; Varazdin: 251–260. Varazdin: Varazdin Development and Entrepreneurship Agency (VADEA). Rabat, Marocco.

3. Loza, I., Freimane, A. 2019. *Differences in Visual Perception of European and Islamic Design Communication in the Twenty-first Century in the Context of Cultural and Religious Systems".* Abstract plus oral presentation in: The 13th International Conference on Design Principles and Practices. St. Petersburg, Russia.

4. Loza, I. 2019. *Visual depictions of refugee narratives in the European advertisement design strategies/The ethics and values of visual communication strategies, Western and Islamic advertising* Abstract plus oral presentation and workshop in: 26th Nordic Conference on Intercultural Communication (NIC). Valmiera, Latvia

5. Loza, I. 2018. *The Ethics and Values of Visual Communication Strategies in European Advertisements in 21st Century Western and Islamic Culture.* Paper plus oral presentation in: Proceedings of the Design as a catalyst for change – DRS International Conference. Limerick, Ireland.

6. Loza, I. 2018. *The interaction of Islamic culture and European visual communication systems in the context of globalisation 21st century.* Abstract plus oral presentation in: Limerick School of Art and Design (LSAD). Limerick, Ireland.

7. Loza, I. 2017. *Influence and/or failures of visual communication strategies on European culture by Islam culture in the 21st century.* Abstract plus oral presentation in: Nordic Summer University. Saulkrasti, Latvia.

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Annexes

Characteristics of the Arabian Peninsula advertising features

↓

Restrictions on advertised products

Advertising is not permitted

Animal food of origin:	Plant food of origin:	Drinks:	Tobacco products:	Services:
1. pigs, 2. dogs, snakes and monkeys, 3. animals with claws and tusks, 4. birds of prey, 5. pests and poisonous animals, 6. animals banned by Islam from killing (bees, ants, woodpeckers) 7. animals generally considered disgusting in Islam (flies, worms, etc.) 8. amphibians and other aquatic and terrestrial animals (frogs, crocodiles)	Poisonous and intoxicating plants, except those in which toxic and intoxicating substances are released during the production process	Alcoholic drinks, all kinds of poisonous and intoxicating beverages	Tobacco advertising, any kind of smoking representation is not permitted	Spells and astrology advertising

Restrictions on advertising content

Blaspheming of God and Islamic beliefs; showing disrespect for other religions

Showing disrespect for the government, its emblems and political institutions; causing damage to national unity and social cohesion

Disseminating information that harms social groups or insinuates hatred and violence

Showing disrespect for the culture and cultural heritage of the country

Publishing advertisements containing false, malicious and misleading information

Presenting rumours and misleading news

Publishing images or words that could violate public morality