

*The visual identity representations of the Condor brand in the electronic
advertising message on Facebook*

(A semiological analytical study of the flash of the Caldo gas heater)

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Received: 05/06/2024

Accepted: 03/10/2024

Published:12/10/2024

Abstract:

Condor's success hinges on establishing a strong visual identity in the minds of its audience and fostering individual connections through visual communication. This is especially critical given the technological advancements that facilitate communication on platforms like Facebook. To delve into the representations of this visual identity, we conducted a semiotic analysis of Condor's brand in its advertising campaign on the Condor Electroménager page, focusing on the semiotics of the Caldo gas heater flash.

The study yielded several key findings. Electronic advertising carries symbolic meanings that convey the institution's visual identity, evident in elements such as the logo, colors, product quality, and precision in manufacturing. However, despite the institution's emphasis on showcasing its visual identity through advertising, there is often a lack of clear design strategies. Messages tend to be simplified, avoiding complexity and excessive language, while highlighting the primary benefits of the product.

Keywords: Visual Identity; Branding; Electronic Advertising; Condor Institution.

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I. INTRODUCTION

Given the intense competition in markets, many institutions and businesses strive to differentiate themselves to remain the focus of attention and stand out against competitors. This differentiation can manifest in the visual identity of the brand through elements like colors, logos, symbols, and other data used. Additionally, it includes the dimensions that the institution believes in, through which it builds its personality and highlights the meanings and implications of those dimensions in expressing its visual identity. Its importance lies in how it helps the institution gain appreciation and become known to the public with that identity. Branding is crucial in facilitating recognition of the institution behind those goods and products.

Many businesses, including Condor Institution, have marketed their visual identity to attract more customers, clients, visitors, traders, investors, etc., to enhance their development and sales. Theoretically, this can only be achieved through a unique and innovative visual identity that forms a brand for the institution, seen as a distinct competitive advantage and an element of superiority in its economic field.

This is achieved by following a communication strategy that ultimately enhances its image in the minds of its audience, builds trust and loyalty, helps unify marketing and advertising efforts, facilitates communication with customers and business partners, and achieves alignment between material and moral objectives while standing out in markets.

However, with increased public awareness and the digital inevitability of this era, accessing electronic pages to learn about the best and latest products has become the most rational and logical method. In addition to their diverse needs and desires, so the reliance of economic and commercial institutions on electronic advertising messages is more than necessary in a world where the use of social media platforms is increasing. Users are exposed to a massive flow of information aiming to influence their preferences and behaviors towards a specific product. Condor Institution was among the Algerian institutions leading in using electronic advertising messages to promote its various products through its Facebook page. These advertisements carry dimensions that build their symbolic meanings and the components of their visual identity, which they try to differentiate and instill in their audience.

This is why our study sheds light on exploring the meanings and components of the visual identity of the Condor brand in electronic advertising messages on Facebook, focusing on its electronic advertising flash about one of its products, the Caldo gas heater. This leads us to the main question:

- What are the visual identity representations of the Condor brand in its advertising flash about the Caldo gas heater on its Facebook page?

2. SUBSIDIARY QUESTIONS:

- What are the components of Condor's visual identity?
- What are the key elements of the visual identity that Condor focuses on highlighting in its electronic advertising?
- How were the meanings and symbols constituting Condor's visual identity employed in the advertising flash for the Caldo gas heater?
- What dimensions did Condor rely on in the advertising flash for the Caldo gas heater to highlight its visual identity?

3. IMPORTANCE OF THE STUDY:

The importance of the study lies in the issues it addresses regarding the interpretation of meanings and symbols that highlight aspects of Condor's visual identity in electronic advertising for the Caldo gas heater. This is because electronic advertising is an effective and positive means with flexibility that allows institutions to integrate, adapt, and highlight their identity features. It can be symbolically termed as the institution's visual manifestation. Dealing with the digital space must not be haphazard; it requires a rigorous approach based on strict principles

and regulations, as well as a clear and precise scientific explanation that illuminates the deep interpretations of meanings and the material symbolisms of the visual image within the digital technology of the institution.

4. STUDY OBJECTIVES:

The objectives of this study are as follows:

- To analyze the visual identity components of Condor.
- To identify the key elements of the visual identity that Condor focuses on highlighting in its electronic advertising.
- To understand how Condor employs the meanings and symbols constituting its visual identity in the advertising flash for the Caldo gas heater.
- To recognize the dimensions relied upon by Condor in the advertising flash for the Caldo gas heater in order to highlight its visual identity.

5. METHOD USED AND STUDY APPROACH:

5.1. METHOD USED:

In this study, we relied on the semiotic method defined by Renard Toussaint as a scientific approach that studies the life of signs within the context of social life (Toussaint, 2000, p 09) This method focuses on understanding and analyzing the symbols and meanings used in electronic advertising, whether these messages include images, written text, or any other means of communication. This method relies on diagnosing the meanings of electronic advertising messages and uncovering the relationship between these symbols and the hidden meanings that may not be clear directly.

The nature of the study and the specificity of the subject dictate the choice of the semiotic approach, as defined by Morris Angres as a unique and non-traditional method in the use of scientific theory (Angres, 2006, p 99). According to Morris, this does not imply blind adherence to this approach, as researchers are allowed to modify it according to the nature of the research problem, without necessarily following it literally.

5.2. APPROACH TO STUDYING:

We have relied on Roland Barthe's approach as a fundamental approach for our study, aiming to uncover the hidden meanings and connotations of electronic advertising message formats. Additionally, we will incorporate a secondary approach by Roman Osipovich Jakobson, which will assist us in analyzing the structural elements of the linguistic message contained within the electronic advertising message.

According to our study, electronic advertising messages are used to stimulate the recipient mentally, emotionally, and behaviorally, aiming to solidify the visual identity of the Condor brand in the recipient's mindset.

5.2.1. ROLAND BARTHES' APPROACH:

Roland Barthe's approach is based on his division of levels: the denotative level, the connotative level, and the Alsonian level:

A- DENOTATIVE LEVEL (IMMEDIATE SIGNIFICATION): This is the initial reading of the image (visual material + sound) recorded by the camera. At this stage, the advertising film to be analyzed is recorded and technically edited as a necessary descriptive method in the analysis (Mariam & Qarnani, 2021, p 144).

The procedural steps specific to this study according to the denotative level include:

- Analyzing morphological elements by examining the dimensions of the advertising flash (size and shape), its placement, and the linear composition of the visual message.
- Analyzing the photographic image by studying its framing techniques, viewing angles perceived by the viewer from eye movement, and the lighting ratio in the scenes (shots) constituting the electronic advertising message.
- Analyzing the colors used, their nature, and their dominance in the electronic advertising

message.

- Analyzing the typographic text for its formal elements, including aspects such as structure, organization, and overall formatting of the text.
- Analyzing the sound elements used in the electronic advertising message, such as accent, rhythm, tone, and the overall impact of sound on the target audience.

B- CONNOTATIVE LEVEL (HIDDEN SIGNIFICATION): During the study of the backgrounds of the electronic advertising message and the analysis of the connotations and meanings it includes, cinematic techniques used in the advertising message become apparent. These techniques add dimensions and readings when exploring connotative meanings and raise questions: Why was a specific angle chosen over others? Why was a particular color chosen instead of another? What role do these techniques play? All these factors add multiple contexts and readings; thus, connotation is considered a second system for understanding social ideology (Mariam & Qarnani, 2021, p 145), as well as competitive and technological dimensions.

The procedural steps specific to this study according to the connotative level include the following (Nabil, 2021, p 10):

- Studying the psychological dimensions of the message through:
 - Analyzing photographic data.
 - Analyzing and interpreting typographic dimensions.
 - Psychological analysis of colors.
- Studying the social, cultural, economic, and technological embeddings of the electronic advertising message through:
 - Analyzing denotative codes.
 - Analyzing sign and movement codes.
 - Analyzing situational codes.
 - Socio-cultural analysis of colors.
 - Economic and technological analysis of scenes.

C- LINGUISTIC LEVEL: This level focuses on studying the relationship between the linguistic aspect and the iconic aspect (image) through the functions of anchoring and relay (Ziyad & Habba, 2018, p 10):

- Anchoring Function (Ancreage): This means that the image carries multiple meanings, presenting a wide range of interpretations to the viewer. However, some of these meanings are ignored while others are highlighted. The verbal text helps guide the viewer's understanding and directs their interpretation of the image within the boundaries of interpretation. The verbal text exercises authority over the image through its reading or interpretation, directing the viewer towards a predetermined and specific meaning.
- Relay Function (Linking - Interchange): The verbal text demonstrates its ability to add new meanings to the image, where its interpretations integrate and merge within one framework. Both linguistic and visual functions can coexist in the linguistic context, but neither can dominate the other without losing meaning. Interplay suggests that the viewer must be familiar with the language to understand the message's content, while anchoring indicates that the words contain the meaning and that the viewer's lack of language knowledge may not prevent them from understanding the image's connotations.

5.2.2 ROMAN OSIPOVICH JAKOBSON'S APPROACH:

Jakobson introduced the communication model, which he divided into six (06) basic functions of language:

- A- EXPRESSIVE FUNCTION (SENDER):** This is the ability to express emotions and convey deep and powerful messages through the creative use of language, to explore human, social, and economic issues comprehensively and deeply.

B- REFERENTIAL FUNCTION (CONTEXT): It is the cognitive perception produced in a specific context because the content always refers to something concrete or perceptible embodied through indicators and references.

C- CONATIVE FUNCTION (ADDRESSEE): It represents its ability to use language and images clearly and understandably to guide the recipient towards a deep and comprehensive understanding of the topics presented in the electronic advertising message. It skillfully uses verbal symbols to convey meanings and ideas in a way that stimulates thinking and contemplation.

D- PHATIC FUNCTION (CONTACT): This function represents the ability of the content to convey meanings and ideas clearly and accurately, and its impact on effectively conveying the message from the sender to the recipient.

E- POETIC FUNCTION (MESSAGE): This function relates to the ability of the content to express beauty and emotions in an innovative and inspiring way.

F- METALINGUISTIC FUNCTION (CODE): It refers to the function that refers to the code used to ensure its integrity. It translates the evidence or symbol, giving its meaning, playing an important role in all arts (boukheri, 2008/2009, p 16).

Each of these functions plays a crucial role in the communication process, especially in the context of electronic advertising messages.

6. STUDY LIMITATIONS:

The study's scope is focused on analyzing the brand of the Condor institution and its constituent characteristics, as it falls within the private sector economic institutions. Therefore, the study's results cannot be generalized based on these considerations.

The analytical study procedures were conducted on the advertising message of the Caldo gas heater, which was broadcasted on the official Facebook page of the Algerian Condor Electroménager institution.

7. STUDY DIVISION:

This study is divided into three axes: the first axis deals with the nature of the visual identity of economic institutions, the second axis focuses on the nature of electronic advertising messages, while the third axis addresses the semiotic analysis of the Calido gas heater advertising flash.

FIRST: THE NATURE OF VISUAL IDENTITY IN ECONOMIC INSTITUTIONS

Visual identity is among the dimensions that receive significant attention from researchers and specialists. Thanks to the continuous development in information and communication technology, new communicative patterns relying heavily on visual elements are constantly being introduced.

Visual identity relies fundamentally on visual images and video with a reliance on high-definition and flexible production and direction techniques. This has led to the development of new methods in highlighting the visual identity of economic institutions. Therefore, it is necessary to delve into the concept of visual identity, its key functions, and its importance in defining economic institutions.

7.1.1. DEFINITION OF ECONOMIC INSTITUTION (CONDOR INSTITUTION):

There are several definitions of an economic institution, among which are:

-An economic and social independent organization where decisions are made regarding the composition of human, financial, material, and informational resources to create added value according to objectives within a specific time and place. It is an economic unit that engages in productive activities and related activities such as storage, purchase, and sale to achieve the set objectives (Ramach, 2008/2009, p 24).

-Economic institutions are defined as democratic entities that gather their internal audience to participate in economic activities by providing production factors to the market or investing in

business activities to achieve profits (Tharanga, 2019, p 03).

Based on these definitions, it can be said that an economic institution is an independent democratic entity that makes decisions about production factors such as human, financial, material, and informational resources to create added value and achieve objectives within a specific time and place.

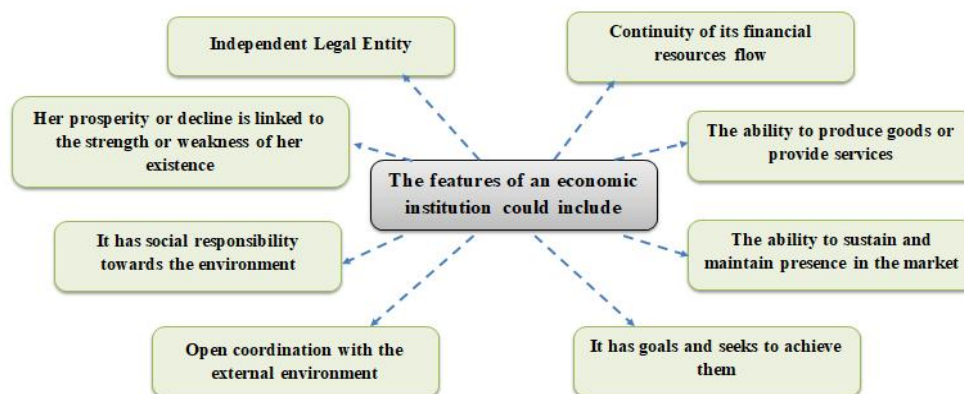
7.1.1.1. CHARACTERISTICS OF ECONOMIC INSTITUTION:

Economic institutions are characterized by several features that can be summarized as follows (Zaqai, 2009/2010, p 04):

- The institution has independent legal personality in terms of owning rights, powers, duties, and responsibilities.
- It has the capability to produce or perform the function it was created for.
- The institution can sustain itself through adequate funding, favorable political conditions, sufficient workforce, and adaptability to changing circumstances.
- Clear determination of objectives, policies, programs, and work methods. Each institution sets specific goals to achieve, whether quantitative or qualitative in terms of production, achieving certain business figures, etc.
- Ensuring financial resources for its operations through credits, revenues, loans, or a combination thereof based on circumstances.
- Adaptation to the environment: The institution must adapt to its surrounding environment as favorable or adverse conditions can affect its performance.
- The institution is a fundamental economic unit in the economic society, contributing to production, national income growth, and serving as a source of livelihood for many individuals.
- The term "institution" necessarily includes the idea of the institution's disappearance if its justification for existence weakens or its efficiency diminishes.

Here is the translated text:

Figure 1: Diagram illustrating the characteristics of the economic institution



Source: Compiled by the researcher based on specialized sources.

7.1.1.2. OVERVIEW OF CONDOR ALGERIAN COMPANY:

Condor is considered a strong presence and has a reputation for its creativity and high-quality products, with a continuous commitment to satisfying its customers. In Algeria, Condor holds a leading position in most activities and is one of the most well-known brands among Algerians. It has several branches, stores, and points of sale in all regions of the country, with its headquarters in the province of Bordj Bou Arréridj and offices in the capital, Algiers, and Setif.

7.1.2. VISUAL IDENTITY CONCEPT:

7.1.2.1. IDENTITY DEFINITION:

The concept of identity has garnered renewed interest in the humanities and social sciences, as one of the most important characteristics that distinguishes individuals and societies. It embodies future aspirations, which reflects on individuals' behavior across all fields (Al-Mabali and Al-Fawairir, 2021, p 142), and this also applies to institutions. Identity must be based on ethical principles, social norms, and standards that enable the institution to acquire a distinctive identity from others.

In terminology, the French thinker Alex Mikshileli considers identity as "an integrated system that combines material, psychological, moral, and social aspects. It includes a series of integrated cognitive processes that manifest their unity in the internal spirit carrying the ability to sense and communicate with identity. Identity is depicted as a unit that combines internal aspects, where material elements, distinctiveness, stability, and central focus intersect, expressing the integration of material and psychological aspects into one unit, enabling the individual to differentiate from others and feel their distinctiveness" (Kharisan, 2020, p 112).

If we want to apply this definition to the context of institutions and through the principle of social responsibility, considering that institutions are social systems with an open framework that influence and are influenced by the general environment and the commitments of individuals and society, these institutions rely on building their identity from foundations that align with the social environment (the social dimension) surrounding them structurally, fearing social isolation. They also aim to distinguish themselves with the moral character embodied in the internal spirit (the cultural dimension) based on standards and regulations set by the institution itself, feeling its self-identity, provided that these standards do not clash with the external environment surrounding the institution.

Claudiu Coman believes that identity is the way through which organization members determine who the organization is for themselves and for people outside the organization. The concept of identity is dealt with from several perspectives:

On one hand, it looks at the identity of the institution for its essence, centrality, and distinctiveness, with continuity over time.

On the other hand, the identity of the institution is also linked to the idea of change, meaning that the institution's identity is not fixed. It is flexible and serves multiple functions, not remaining the same over time but rather fluid like a liquid, subject to change (Coman, Cristina Bularca, & Repanovici, 2021, p 02).

7.1.2.2. DEFINITION OF VISUAL IDENTITY:

In terminology, visual identity is a specific set of objectives that the organization aspires to establish and maintain by embedding them in the minds of customers. When consumers search for brands, shop for them, and consume them, they encounter specific brand marks (Phillips, F. McQuarrie, & W. Glenn, 2014, p 320). Therefore, consumers are mostly exposed to a specific brand through non-conscious building that embeds deep in memory, such as logo design, colors, typography, and verbal slogans, as well as the addition of another element: sound (Voice).

It can also be said that it is the set of characteristics or attributes through which something can be defined or recognized, representing the graphical components that together provide a system for identifying and representing an entity (organization or brand).

Additionally, there is a new type emerging as a result of modern information and communication technology outputs, which are dynamic visual identities (animated) (Rebelo, Martins, Artur, João, & Penousal, 2019, p 02). This somewhat departs from the classic principles of visual identity that usually focus on transforming the ethical significance of the institution into visual symbols that interact communicatively, forming relationships with the general public

beyond material interest as it tries to establish a psychological and social relationship. Thus, a fixed visual identity cannot be changed in its values for fear of dispersing the ingrained identity in the audience. Designing visual identity today is more complex, requiring exploration of new methods capable of dealing with various data in real time (Rebelo, Martins, Artur, João, & Penousal, 2019, p 03).

Visual identity extends far beyond just a brand mark; it is an integrated set of structural elements. These elements include at least an identifying symbol, such as a logo or brand mark, along with a variety of colors and font styles. In the past, symbols were used permanently to distinguish institutional identity. However, the scope of influence of corporate visual identities has evolved over time, especially with the expansion of activities during the 1950s, contributing to the promotion and emergence of visual identity systems in the present concept (Rebelo, Martins, Artur, João, & Penousal, 2019, p 03).

Functionally, visual identity can be defined as one of the communication means adopted by Condor Algerian Company to interact with its audience. This identity is manifested through the brand mark, focusing on embodying the social, cultural, economic values, behaviors, stances, and opinions adopted by the institution, in addition to its vision of the future, embodied in identity components such as the logo, colors, typography, and symbols, whether in static or dynamic states.

The importance of visual identity for economic institutions on their electronic platforms can be highlighted in three elements:

- Providing vision and distinctiveness: Visual identity contributes to achieving a clear and distinctive vision for the institution, helping to distinguish it from competitors and create a strong impression on the target audience.
- Formation of visual elements: Visual elements contribute to building a distinctive visual identity for the institution in the minds of users, enhancing the relationship with them and creating effective communication.
- Visual expression of content: Visual identity serves as a means of visually expressing the content of the institution, contributing to conveying concepts and messages in an attractive and effective manner.

7.1.3. ELEMENTS OF VISUAL IDENTITY:

The visual identity consists of several elements that can be summarized as follows:

7.1.3.1. NAME:

The name of the institution is of utmost importance above all the elements that make up the visual identity. There are two reasons for this importance:

- Firstly, the name describes the institution, what it does, what its aspirations signify, etc. Without a name, the institution loses all its structural characteristics as interconnected elements and not separate, and the first of these elements is the name. Without it, we cannot use the term institution for it.
- Secondly, the name is generally the first point of contact between the institution and its audience (Elham & Saadi, 2017, p 193). Without it, there will be no communication as the sender, in this case, is unknown.

Therefore, the name is the first thing encountered and exchanged among the general public, thus being stored in the depths of memory. Brand names can help consumers remember important information about the product. For example, the public perception associated with the name "Condor Algerian" includes the region it belongs to, which is the city of Birj Bouaririj, and also in terms of its public figure responsible for it. Moreover, the link between the product name and its features gives a preliminary impression of its quality, which also affects the institution's reputation as a whole.

7.1.3.2. LOGO:

There is often a significant confusion among many practitioners regarding visual identity as they mistakenly believe it refers to the brand mark. This is incorrect because the brand mark refers to the value obtained by the user when dealing with you, whereas visual identity is the user's guide to understanding this value.

The brand mark can be mere bright lights or metaphorical geometric, historical, or animal shapes. However, the logo represents the existence of a communication policy without the presence of a symbolic form that characterizes the institution's identity and acts as a mediator between its internal and external environment (Maryam & Qarnani, 2021, p 141).

Dr. Nermeen Alaa El-Din identifies three levels of logos as follows:

A- Iconic or Symbolic Logo: These symbols or marks can be animals, insects, fruits, mythical creatures, or things that can be depicted in daily life, or symbols inspired by various activities.

B- Logotype: Representation using letters, numbers, or words to form a special identity.

C- Complex Logo: Using words and symbols in a comprehensive concept.

Symbolizing a logo is extremely complex as it depends on the interplay of multiple elements such as marks, colors, words, and shapes to form a distinctive and expressive identity at the same time (Nermeen, 2022, p 52).

7.1.3.3. TYPOGRAPHY:

Typography refers to the textual treatment of space through printing or without it. It is associated with its chronological, historical, and cultural sequence and is of great importance within the scientific strategy of image and identity (Maryam & Qarnani, 2021, p 141). The use of typography in logo design is of great importance, as many logo designs primarily rely on typography. This style of logos is the most widespread, and typographic logos are characterized by diversity due to the variety of typography design styles. Typographic logos often stand out for their clarity and quick access to the recipient (Al-Atoum, 2018, p 10). It is noticeable that Condor Algerian institution's logo is predominantly typographic.

7.1.3.4. SLOGAN (ALSO CALLED BASELINE):

A slogan is a reminder phrase that expresses a goal or idea, characterized by simplicity and clarity. Its repetition is intended to be associated in the consumer's mind to increase recall and form a degree of consumer loyalty (Maryam & Qarnani, 2021, p 141). It is a linguistic form linked to the identity name and often tends to be more linguistically related than visually related to the brand mark. However, it generally provides a graphic contrast that is generally integrated into the visual expression of the identity and is often in close proximity to the logo or name (Kerret, 2019, p 21). The Condor Algerian institution's brand utilizes a typographic slogan with the addition of four wings, three of which are directed upwards while the fourth is within the perimeter of the letter "C" above it. The symbol of the falcon carries several deep meanings in Algerian popular imagination, symbolizing strength, pride, boldness, opportunity, farsightedness, precise targeting, strong and fast attack (Karima, 2018, p. 156).

7.1.3.5. COLORS:

Colors play a pivotal role in bringing the visual aspect to life, as if colors are the soul that animates the visual identity. For example, the light blue and white colors for Condor Algerian, where blue represents professionalism, workmanship, and trust gained by the institution with its clients, while white signifies nature, transparency, and integrity. Colors are chosen based on the psychological, social, cultural, and economic effects of the institution, playing a role in building and shaping public impressions about the institution. This is also reflected in the design of the institution's website, where the website is divided into three horizontally different sections, using the dark blue color known to the institution on the top strip, while the strip underneath came in white with the institution's brand mark in dark blue in its center. The larger space is

allocated for various advertisements and promotions about the institution's products. Colors are also part of a strategic choice. On the internet, in order to make the website attractive, you should use a diverse and lively color palette. These colors are not just for printed characters but also for headlines, boxes, etc. Additionally, colors can cause visual overload and discomfort, but they also contribute to the aesthetics to maintain overall harmony, so it's advisable to do so (Kaminski, 2017, p 20).

7.1.3.6. VOICE:

By "voice," we typically refer to the tones used in communication with the audience. This can include musical sounds used in videos, advertisements, or even the sounds associated with an organization in any audio communication, such as phone voicemail greetings or radio ads. These sounds are used to enhance the corporate identity and deepen the impact of the brand.

Someone might wonder and ask: What does sound, which relies on the sense of hearing, have to do with the visual identity elements that primarily rely on sight, such as logos, colors, fonts, and symbols? Indeed, there seems to be a contradiction in using the term "voice" in visual identity elements that usually refer to elements primarily based on vision. However, what is meant by the term "voice" here is creating an identity by conveying speech to the audience, making the speech attractive and containing hidden voices that can be felt by the reader. The intonation (i.e., speech) depends on the ability of each individual or a specific community. Specialists can evoke these sounds through two fundamental requirements:

-Origin of the speech: Here, it is meant that the words used are from a specific linguistic origin, such as living languages (Arabic, English, German, Spanish, etc.), or they belong to specific dialects (Algerian, Tunisian, Egyptian, Syrian, Gulf, etc.), or even local dialects (such as Annabi, Algiers, Kabyle, Shawiya, Oran, Sahrawi, etc.). The specialist must know which language or dialect the words used belong to.

-Pronunciation method: After determining the origin of the speech and which region it belongs to, it is necessary to ensure proper pronunciation in that region or dialect by the native speakers. This helps in adopting the melody used in pronouncing the word. For example, if we want to pronounce the word "Algeria" (which is a province in southern Algeria) with the tongue of its inhabitants, they pronounce the letter "غ" as "ق". Instead of saying "Algeria," they say "Algeria." This is on one side.

On the other hand, the melody used in the process of pronunciation by its native speakers, they tend to prolong the last letter of each word more clearly and distinctly than other letters.

Dimension 2: The Brand Identity of Condor in Blue



Source:[Facebook](<https://www.facebook.com/Condor.Electromenager/videos/820654739860574>).

7.1.4. DIMENSIONS OF VISUAL IDENTITY IN ECONOMIC INSTITUTIONS:

Economic institutions are concerned with forming their visual identity based on a set of dimensions related to the historical, cultural, and social dimensions of the institution and its surrounding environment, or through the product they wish to market in a specific social environment or through other dimensions. Therefore, decision-makers must consider all these

dimensions.

When starting the design and graphics process, where these dimensions embody the personality and identity of the institution in front of the audience and clients, they play a prominent role in creating a positive image of the institution and enhancing recognition. Three dimensions can be identified according to our study that the visual identity in economic institutions deals with:

7.1.4.1. HISTORICAL DIMENSION OF VISUAL IDENTITY:

This refers to the historical record and developments of the brand over time. The historical dimension is very important, especially for ancient institutions, as it provides an implicit definition of the brand's journey from its establishment to the present time. This contributes to building the identity and values that the brand represents. Brand histories contain experiences and events that shaped their reputation and interaction with the public. The elements of the historical dimension of the brand include:

- Establishment and beginnings: The date of the brand's establishment and the circumstances surrounding its inception form the starting point. The stories of beginnings can be crucial in shaping the brand's image.
- Evolution and growth: This shows the brand's emergence over time, its strength in spreading or expanding into new regions, marketing wins, and product developments. All these details demonstrate how they have influenced the brand's growth and development.
- Stages of change: The changes and transformations that the brand has gone through over time, including changes in brand identity, marketing strategies, and public interaction.
- Prominent events: Important events experienced by the economic institution, such as launching key products, strategic partnerships, local, national, or international expansions, or crises, all of which affect the brand's trajectory.
- Reputation record: How has the brand been received by the public and the market over time? Were there periods of praise or challenges in the brand's reputation?
- Logo and visual identity evolution: If there have been changes in the brand's logo or visual identity over time, it reflects changes in the brand's perception and its response to changing trends.
- Historical value: Historical stories and narratives associated with the brand may add cultural and emotional value to its experience with the public.

7.1.4.2. TARGET AUDIENCE DIMENSION OF BRAND IDENTITY:

The target audience for the brand refers to the categories and groups that the brand aims to communicate with and meet their needs and desires. This dimension is about understanding who the people are who will be an important audience for the institution and how to effectively interact with them through cognitive, emotional, and behavioral study of the target audience. This dimension studies consumer trends in visual formation in integrated marketing communications and their impact on their purchasing decisions. There is a reciprocal relationship between individuals' aesthetic tendencies and forming positive attitudes toward metaphor formation in marketing communications.

The target audience dimension includes: Identifying target categories: Economic institutions, when building their visual identity, cannot ignore the knowledge factor of the target groups interested in the product they want to market to them. Therefore, it is necessary to study the pattern between the institution and its audience to understand their inclinations and tastes, to know the appropriate colors and writings in building the logo.

Choosing the appropriate communication channels: Selecting the channels and means of communication that best reach the target audience, which may include social media, television advertisements, print ads, and email marketing.

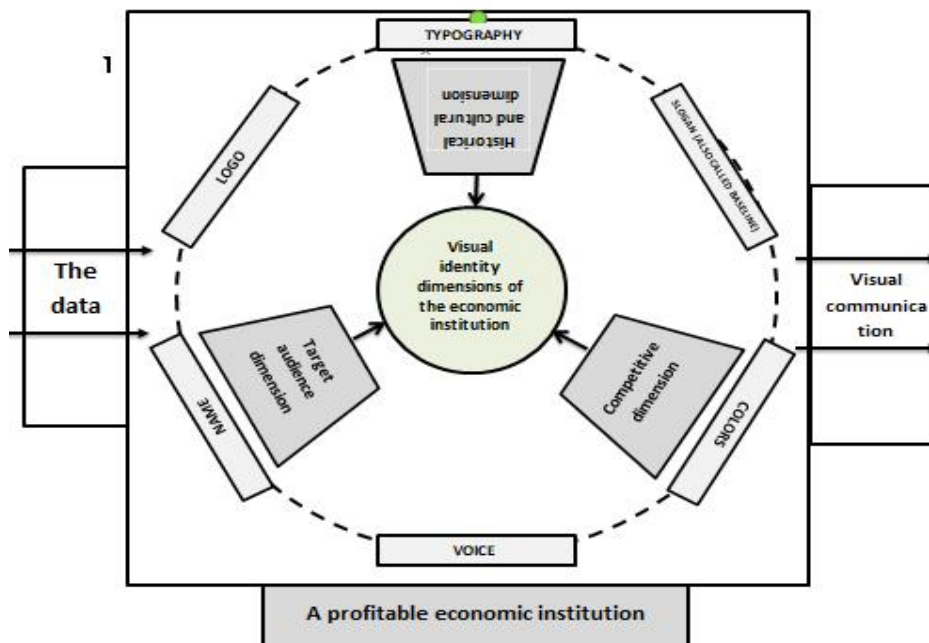
7.1.4.3. COMPETITIVE DIMENSION OF BRAND IDENTITY:

The competitive dimension of visual identity for economic institutions is extremely vital. This dimension is related to how the institution distinguishes itself from its competitors through the design elements of the brand that form the visual identity. The goal is to make the institution distinctive and prominent in the minds of the audience and to enhance its preference over its competitors.

The key elements of the competitive dimension of visual identity include:

- Distinction and uniqueness: Designing a unique visual identity that makes the institution stand out among competitors in the market.
- Creativity and innovation: Using innovative design elements to attract the audience's attention and create a unique experience.
- Consistency: Ensuring balance and consistency among all visual identity elements, which enhances recognition and differentiation.
- Impactful communication: Designing expressive communication elements that effectively and attractively convey the institution's message.
- Emotional impact: Building an emotional connection with the audience through visual identity, which enhances loyalty and preference.
- Customer experience: Designing the visual identity in a way that reflects the values and experience of the institution, positively impacting customer experience.
- Visual representation of values: Using colors, symbols, and images that express the institution's values and differentiate it from others.
- Influence on decision-making: Using design elements to create a positive and unique impression in the minds of the audience, influencing the decision-making process.

Figure 3: A model illustrating the impact of visual identity dimensions on the economic institution".



Source: Prepared by the researcher based on specialized sources.

SECOND: THE NATURE OF ELECTRONIC ADVERTISING MESSAGES

Electronic advertising messages receive significant attention from economic institutions, especially in the marketing process of products and the promotion of goods or services. It is considered one of the important marketing activities in communicating with potential customers and also approaching large audiences.

7.2.1. THE CONCEPT OF ADVERTISING MESSAGE:

Advertising has several definitions, and despite their differences in some subsidiary elements, they all converge on the same goals. Stanton defined it as "all activities that present as a group in a non-personal way, visible or verbal messages by an informed sponsor, related to a specific product, service, or idea".

The American Marketing Association also defined it as "a non-personal means of presenting ideas and promoting goods and services by an informed sponsor for a fee (Seirfi, 2013, p 13).

Through these two definitions, we deduce the basic elements of advertising. It is a marketing tool aimed at defining a pre-defined and specifically targeted audience with a specific product, service, or idea, through an informed message presented visually or verbally. This message consists of a group of activities and procedures carried out by an informed entity (such as the advertising institution) for the purpose of promoting the product or service. These activities typically include the use of media such as television advertisements, radio advertisements, print advertisements, and electronic advertising.

7.2.1.1. Indirect Advertising Messages: They do not present content directly; rather, the recipient constructs the meaning of the message. Each recipient embodies the general image based on this content, taking into account individual differences for each individual in the receiving audience of the advertising message. Thus, each individual relies on their analytical and cognitive capabilities, which can only be achieved by producing advertising works with a high degree of creativity (Laaliwi, 2022, p 939).

7.2.1.2. Direct Advertising Messages: Direct advertising content presents simple content and clear objectives. This type of advertising is characterized by being easy for the recipient to understand without requiring specific knowledge or a certain level of intelligence to understand the message.

Advertising messages come in a variety of forms and objectives. They may be directed towards an individual, a group, or an audience, and may be scientific, cultural, political, or economic in nature. They may be auditory, written, or audiovisual. It is, as they say, "a composite art that puts the world in your hands" (Aashour, 2022, p 171) .

7.2.2. ELECTRONIC ADVERTISING MESSAGE:

Electronic advertising is conducted through electronic means, with the most common being the internet, aiming to promote goods, market services, or advertise a website or other entities. It encompasses all paid communication spaces on web platforms or in the form of email.

It promotes a product or conveys a specific idea through web platforms, with interactive dimensions aimed at attracting attention towards the advertising message's content and encouraging a specific decision towards that product or idea as a whole.

Electronic advertising messages are an essential part of digital marketing strategies in the current era, providing users with information about the product or idea, arousing interest, influencing their cognitive attitudes to adopt a specific stance or make a decision beneficial to the advertising entity.

7.2.2.1. PRINCIPLES OF ELECTRONIC ADVERTISING MESSAGE:

The electronic advertising message is based on a set of fundamental principles aimed at making it effective and suitable for the target audience. These principles include:

7.2.2.2. PRINCIPLES OF ELECTRONIC ADVERTISING MESSAGE:

- **Clarity:** The message must be clear and objective, whether direct or indirect, focusing on the benefits and purpose of the message.

- **Attention-Grabbing:** If the electronic advertising message fails to grab attention, it is considered a failure. Therefore, the message should contain attractive and interesting elements to captivate the recipient's attention.
- **Objective:** An advertising message cannot be disseminated without pre-defined objectives that must be achieved. It is preferable to tailor the message to the target audience (users), aligning with their interests and individual needs.
- **Repetition:** Repetition should be balanced, maintaining the message's presence in the recipient's memory without becoming annoying or excessively repetitive (by applying the principles of cultural seeding).
- **Timing:** The message should be sent at the right time so that the recipient can easily respond to it.
- **Medium Selection:** This is the most important principle, involving the use of the correct and appropriate communication channels to reach the target audience and ensure that the advertising message reaches the right audience in the right way. The communicator should consider suitable channels for communicating with the target audience, such as email, social media, SMS, etc., based on the habits and preferences of the target audience.

THIRD: SEMIOTIC ANALYSIS OF THE ELECTRONIC ADVERTISING MESSAGE FOR CALDO GAS HEATER BY CONDOR INSTITUTION VIA FACEBOOK PLATFORM

After presenting the theoretical framework of the study, the analytical aspect comes into play to complement the research, through an analysis of the advertising flash for the Caldo gas heater, belonging to the Condor Institution, broadcasted on the official Facebook page of Condor Electroménager on 23 November 2023. The duration of the flash is 37 seconds, with 11 shots.

The analysis will begin by applying Roland Barthes' approach with its three levels, followed by using Roman Jakobson's analysis with its six functions, and then interpreting the meanings addressed therein.

Finally, a set of results will be presented as answers to the questions posed in the study problem.

7.3.1. TECHNICAL BREAKDOWN OF THE ELECTRONIC ADVERTISING MESSAGE:

Table 1: Technical breakdown of the advertising flash for Caldo Gas Heater

Shot Number	image strip					The music track	The text scroll
	shot duration	type of shot	camera movement	Camera Angle	The general context of the shot		
01	04	General	Front	Side	Appearance of a heater in dark black and navy blue colors, with a dark blue floor and a somewhat light blue background, with some subtle shades of black on the right side of the image.	Slightly loud music.	The word "CALDO" appears prominently in large white letters in the center of the image, with the letter "A" transformed into a flame shape. Additionally, the Condor logo is displayed in the image of the heater.

02	03	Close up	Front	Lower side	Some of the left side and upper front of the heater appear, mostly black and some dark blue with a dark blue background.	The music itself	The word design appears in white and under it the word modern in dark blue in the center of a white rectangle on the upper left side of the image with the Condor logo on the front of the heater in black
03	03	Close up	Front	Upper front	The top and some of the front of the heater appear predominantly black with some dark blue, against a dark blue background.	The music itself	The phrase "Highly Advanced Protection System" appears in black inside a white rectangle at the bottom of the image.
04	03	Close up	Front	Upper side	A three-dimensional representation of the heater shows the upper left, upper, and front parts predominantly in dark blue at the top of the image, and black at the bottom.	The music itself	The phrase "7 Control Modes" appears in white, with the words "Temperature" below it in dark blue, inside a white rectangle at the bottom left of the image.
05	03	Close up	Front	Upper side	The top of the heater is predominantly light blue with some black, against a light blue background.	The music itself	The phrase "Flame Monitoring System" appears in white, with "Flame Failure" below it in white as well, and "THERMOCOUPLE" in dark blue, all inside a white rectangle at the top left of the image.
06	03	Close up	Front	Side background	The backside of the heater features an unevenly shaped black rectangle in the center. Inside it, there's a metal piece and two yellow wires. Some of the background on the right side appears in dark orange.	The music itself	The phrase "Safety System" appears in white, with "KLIXON" below it in dark blue, inside a white rectangle at the top left of the image.
07	03	Close up	Front	Lower side background	The left side of the bottom back of the heater is predominantly blue at the top and black at the bottom of the image. In the middle of the image, there's a copper-colored screw.	The music itself	The phrase "Easy to Use" appears in white at the top left of the image. Below the image on the same side, there's the phrase "Control System," and below that, "Temperature Control," both in white. In the middle of the white rectangle beneath them, the word "THERMOSTAT" appears in black.

08	03	General	Front	Front	On the right side of the image, there is a white box. Additionally, there is a full image of a mother holding her child, both smiling at each other, in shades of dark blue and somewhat light blue, against a blue background.	The music itself	The phrase "Carbon Monoxide Detector" appears in white, with "Provided Obligatory with Every Purchase" below it in white as well, on the left side of the image. Additionally, the logo "Condor" is visible on the box.
09	03	General	Front	Front	The description you provided seems to be about an interior scene of a modern house. Here's a :description in English "In the center of an interior courtyard of a modern house, there's a decorative gray wall dividing the space. In front of this wall, there's a heater, and the floor is covered with brown wooden flooring. On the right side of the image, there's a small shrub next to a sofa."	The music itself	The phrase "Safe for Winter" appears in white, with "and Warm" below it also in white, on the top right of the image.
10	03	Close up	Front	Side view	A full 3D view of the heater dominates in dark blue, against a background of dark blue flooring and very dark blue walls. Also visible in the image is a small white box on the left side.	The music itself	Here's the translation of your description: -The word "CALDO" in large white font appears at the top left of the image. -Below it, the words "Available in two colors" are written, and below that, "Available in three capacities". -Under these words are the figures "10 kW / 12 kW / 14 kW". -Below them is a plus sign, followed by the phrase "Carbon Monoxide Detector," all in white and in relatively small font.
11	05	General	Front	Front	A white screen	There is no music	The Condor logo appears above the written logo "Prenez votre envoi!" in dark blue in the middle of the image.

Source: Prepared by the researcher based on specialized sources.

Image 1: Technical segmentation of the advertising flash for the Caldo gas heater, Shot Number 01, Second 03.



Source:<https://www.facebook.com/Condor.Electromenager/videos/820654739860574/>

Image 2: The technical breakdown of the advertising clip for the Caldo gas heater, shot number 02, second 05.



Source:<https://www.facebook.com/Condor.Electromenager/videos/820654739860574/>

Image 3: The technical breakdown of the advertising clip for the Caldo gas heater, shot number 03, second 07.



Source:<https://www.facebook.com/Condor.Electromenager/videos/820654739860574/>

Image 4: The technical breakdown of the advertising clip for the Caldo gas heater, shot number 04, second 10.



Source:<https://www.facebook.com/Condor.Electromenager/videos/820654739860574/>

Image 5: The technical breakdown of the advertising clip for the Caldo gas heater, shot number 09, second 25.



Source:<https://www.facebook.com/Condor.Electromenager/videos/820654739860574/>

Image 6: The technical breakdown of the advertising clip for the Caldo gas heater, shot number 10, second 32.



Source:<https://www.facebook.com/Condor.Electromenager/videos/820654739860574/>

7.3.2. SEMIOTIC ANALYSIS ACCORDING TO ROLAND BARTHES' APPROACH:

A- DENOTATIVE LEVEL (IMMEDIATE SIGNIFICATION):

The advertising campaign begins with a first scene of a three-dimensional CALDO gas heater against a blue background. The heater's logo appears prominently with bold lines and white borders in the middle of the scene, with the institution's logo clear on the front of the heater, giving a clear overall design.

The camera moves closer to the front, opening the second scene on the top side of the heater, revealing harmony in the design through the carbon dioxide outlet opening at the top. This location is ideal for gas emission due to the transitional nature of gases that always move from bottom to top, ensuring smooth carbon dioxide exhaust from inside the heater to the outside.

On the upper left side of the scene, the phrase "modern design" appears, while the angle of the shot gives the heater an impression of luxury, appearing large and prominent.

The scene then transitions to another angle showing a part of the upper side of the heater, where control buttons and the placement of the heater's tube are visible, along with the phrase "very advanced protection system" as the image zooms in further towards a button.

Control over gas flow, displaying numbers and control modes drawn on this button dedicated to regulating the gas flow inside the heater, with the sentence "7 temperature control modes" appearing at the end of the scene.

The scene then transitions to show another button dedicated to the flame imbalance monitoring system, a technology used by Condor Corporation in manufacturing various types of heaters. This system controls the temperature of the area surrounding the heater. If the temperature rises, the system reduces the gas flow into the heater to decrease the flame. If the

temperature drops, the system increases the gas flow to raise the flame and thus the temperature. At the end of the scene, the phrase "THERMOCOUPLE flame imbalance monitoring system" appears.

The scene then moves to show the backside of the heater where the KLIXON safety system is located, equipped by Condor Corporation in its heaters. This safety sensor operates when the chimney is blocked or improperly installed, leading to increased heater temperature due to the return of burnt gases to the safety device. This device works by cutting off the gas entirely; it's an oxygen depletion and carbon monoxide leakage sensor, approved by the European Union. A metallic piece with two wires pointing inside the heater appears near its control button.

In the following scene, the shot shifts to show a copper-colored metallic screw, the gas inlet that allows gas flow into the heater, with its flow controlled by expanding or contracting the opening using the control button.

The scene then transitions to a woman holding a book in her right hand and a child in her left, exchanging smiles and happy laughs. Next to them is a carbon monoxide detector alarm, which goes off in case of a leak in the heater. This device is provided with every heater purchase from Condor Corporation, highlighting the company's keen interest in the health and safety of its consumers. This scene reflects positivity and reassurance. The times people most fear carbon monoxide or gas leaks are at night. The woman is shown reading a bedtime story to her child, symbolizing the safety and comfort provided by the heater thanks to advanced safety technologies.

A wide space inside a modern house is then shown, with a frontal image of the heater to give the impression that the heater can cover large and spacious areas. Alternatively, having just one CALDO gas heater in the entire house is sufficient. It also doesn't take up much space inside the modern house and doesn't distort the interior view due to its attractive modern design.

The heater is then shown in its complete three-dimensional form with all its components, in addition to the carbon monoxide detector sensor and the heater's logo with the phrase "available in two colors" alongside two circles, one black and the other brown. The phrase "available in three capacities" also appears, indicating Condor Corporation's commitment to providing all capacities and sizes to leave room for customers to choose the product that suits them best. At the end of the scene, a stamp in the form of a white circle with the word "Optional" written in green appears, symbolizing that the heater is environmentally friendly, ensuring protection for people's health, and offering the best and optimal choice.

The final flash shows the Condor Corporation logo and its written slogan "Prenez votre envoi!" which means "Take your shipment".

B- SUBTEXTUAL LEVEL (IMPLICIT SIGNIFICANCE):

- Color Connotations: Through this promotional clip, there's a fundamental reliance on dark blue and black colors in the depiction of the gas heater and the backgrounds used to showcase its different modes.

- The blue color signifies strength, confidence, intelligence, control, while the black color symbolizes seriousness and commitment. However, a drawback in the flash is the predominant use of dark blue and black colors in most scenes. It could have been beneficial to add white color in the background to signify simplicity and clarity.

- Lighting: Most scenes in the flash relied on low lighting, which is used to add a sense of mystery or drama to the image. It is also used to focus on a specific part of the image or create certain effects. When the lighting is low in the advertisement, it can highlight the illuminated part clearly while the other part remains in shadow, creating a strong contrast and adding visual appeal.

-Setting: All scenes in the advertisement were depicted against a virtual blue background to highlight the product and focus attention on it without any distractions. This background is suitable for showcasing products that require a great deal of attention to detail and attractive design, such as the gas heater, to highlight its design, curves, and intricate details.

-Objects: Decor was not used in most parts of the advertisement except in the scene depicting the interior space, where a wooden floor was used to indicate cleanliness and that the product does not cause concerns about dirtiness in the environment where the heater is installed. The scene also included walls with a sofa and a shrub, symbolizing enjoyment of a warm spring-like atmosphere inside the home.

-Music: Slightly loud music was used to signify activity, vitality, and the continuous operation of the heater without interruption, conveying high energy and a fast pace associated with the product.

C- PHATIC FUNCTION:

-**Confirmation:** At the beginning of the electronic advertisement message and before the start of the flash, the communicator relied on presenting a text message highlighting the features and advantages of the product in both Arabic and French languages with symbolic icons. Throughout the flash scenes, written phrases were used to guide the recipient and direct their attention to specific places within the scenes, supporting those scenes with information about the place focused on in the image regarding the details and components of the heater to highlight its features and advantages.

-**Alternation:** Throughout the electronic advertisement message, there was no dominance of the image over the text or vice versa. Instead, each scene was coherent with the written words in the shot. The words did not take up a large space to distort or cover the scene but rather highlighted these words with medium and small sizes and clear fonts, giving a comfortable impression to the recipient in comprehending everything they see or read.

7.3.3. FLASH ANALYSIS ACCORDING TO ROMAN JAKOBSON'S APPROACH:

A- Expressive Function (Sender): At the beginning of the flash scenes, we can observe the communicator's ability to employ verbal message effectively in all scenes, conveying to the recipient the emotions felt by the communicator. This is achieved through the use of powerful words such as "safe and warm winter," "highly advanced protection system," "modern design," in addition to highlighting the primary colors and the logo of the institution as well as the gas heater logo, with the aim of implanting them in the recipient's mindset.

B- Conative Function (Addressee): It represents its ability to use language and images clearly and understandably to guide readers towards a deep and comprehensive understanding of the topics raised. A flame symbol was used in the logo to convey the idea of a blazing flame.

C- Referential Function (Context): The idea of the advertisement flash is based on addressing the intellect and liberating the recipient from emotional appeals. The words and sentences written in each scene of the flash are nothing but information highlighting the product's features and advantages. Additionally, the context of the flash refers us to dark night and calmness, where only the heater illuminates a specific area of the place.

D- Conveyance Function (Contact): The advertisement scenes clarified the health benefits of the product, such as its temperature control features, protection devices, and sensors against the risks of gas leaks or toxic carbon monoxide. The flash also aimed to explain how to use the heater, the colors used, and the available types.

E- Poetic Function (Message): Simple Arabic language was used with some English words to increase understanding and perception of the information contained in the flash. The poetic image appeared in section 08 of the flash, showing a blend of the beauty of a mature woman with a scene of a child carrying a book, symbolizing the love and emotional connection between the mother and child, highlighting the intimate relationship between them. The book symbolizes

education and the mother's desire to pass on knowledge to the child, reflecting the social and cultural environment of Algerian families.

H- Investigative Function of Language (Code): The advertisement flash focused on several meanings, aiming to address the intellect and mental appeals of the recipient. From the beginning of the flash, the focus was on conveying information about the advertised product through its features, usage, and types, attempting to convince the recipient of the product's quality and persuade them to make a purchase decision. The Condor institution logo and the CALDO gas heater logo were used in almost all scenes, aiming to build a trust relationship between the institution and the consumer.

8. STUDY RESULTS:

If the study's goal is to represent the visual identity representations of the Condor brand in the electronic advertisement message via Facebook, through a semiotic analysis of the Caldo gas heater flash, we have arrived at a set of results that can be discussed as follows:

- Always focusing on the blue color and its shades, with black color providing a significant symbolic depth to the flash, presented in a coherent and user-friendly format.

- The electronic advertisement carries symbolic meanings that express the visual identity of the institution, appearing in the product itself through the logo, colors, as well as the product's quality and manufacturing accuracy.

- The visual identity elements of the Condor institution consist of three basic elements: the logo combined with the name, the colors used, the written logo, and also the logo specific to the CALDO heater. The institution succeeded in using these elements to communicate with its audience by avoiding complex logos and excessive colors, focusing on simplicity and using three colors expressively: blue, representing electrical industries and quality; white, symbolizing trust and transparency; and black, indicating elegance and seriousness.

- Several dimensions emerged in the advertisement flash, such as the cultural dimension represented in the woman with the child, as well as the targeted audience dimension through highlighting the household scene, indicating targeting families.

- Moreover, competitiveness was prominently highlighted through rational discourse by showcasing the product's competitive advantages and representing ethical values to influence consumer decision-making.

- The historical dimension of the Condor institution did not appear in all stages of the advertising flash, suggesting that the institution does not aim to create a type of historical loyalty, or that the institution does not have a significant historical record that allows it to showcase it as part of its visual identity.

- The refinement dimension appeared prominently through the use of modern techniques in the production of the advertising flash, using modern filming programs and methods to present the product in its final state attractively.

9. CONCLUSION:

Based on the semiotic analysis of the electronic advertising flash for the Caldo gas heater, the importance of visual identity in conveying the semantic message of the Condor brand across the Facebook platform was highlighted. The study revealed a crucial role for visual identity in building a positive image for the institution and enhancing communication with the target audience.

It was emphasized that the colors blue, black, and white play an important role in enhancing the visual identity of the Condor institution, and that simple usage focused on specific elements of visual identity can enhance the audience's understanding and impact their decisions. The institution succeeded in effectively using elements of its visual identity to communicate with its audience, highlighting the importance of focusing on simplicity and

expressing the brand's core values.

However, the study indicates that the historical dimension was not emphasized by the institution and was not attempted to be enhanced. It could have improved communication with the institution's audience by enhancing the historical dimension of its visual identity, contributing to building more sophisticated and impactful relationships with consumers.

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