

Jordanian Designers' Perceptions of Commercial Advertisements Using Multimedia Tools

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ABSTRACT

This research investigated Jordanian designers' perspectives about using multimedia techniques in commercial advertising design. The research used a qualitative technique, conducting in-depth interviews with 10 designers and advertising professionals in Amman, Jordan, to examine their perspectives and experiences via theme analysis and the qualitative analytic software NVivo 14. The findings indicated that multimedia use in commercial advertising significantly enhances ad attractiveness and boosts audience engagement relative to conventional techniques. The research identified a disparity between the skills designers acquire in academia and the demands of the contemporary labour market, since insufficient specialised training programs and a shortage of skilled instructors in digital design hinder the industry. Designers emphasised the significance of including the human aspect and diversity in advertising, noting that advertisements that acknowledge individual variations get higher audience engagement. Additionally, new trends in assessing advertisement success have arisen, including amalgamating quantitative measures with emotional impact evaluation, signifying a progression in comprehending advertising efficacy beyond conventional statistics. In response to these results, the research advocated for improved collaboration between educational institutions and advertising firms to create training programs that align with market demands while securing the requisite financial resources for their implementation. It also advocated revising the school curriculum to include conventional graphic design with multimedia competencies and using data analytics to assess the effect of advertising in a holistic approach that provides for artistic and emotional dimensions. Ultimately, although Jordanian designers acknowledge the significance of multimedia in enhancing advertising quality, the findings underscore the necessity of addressing educational and training obstacles to empower designers to adapt to technological advancements and augment their competencies in digital advertising.

Keywords: Commercial Advertisements, Multimedia Tools, Multimedia, Jordanian Designers'

INTRODUCTION

Multimedia is today's preeminent medium in the communications and information sector (Oğuz et al., 2023). Commercial advertising design is a phenomenon that aims to enhance and anticipate improved human life, characterized by speed, precision, and quality of execution (Abdalla et al., 2022). Commercial advertising has integrated into the emerging societal and technological landscape while highlighting the significance of new technologies that enable advancements in visual design (AlDaoud et al., 2024). Commercial advertising is often associated with the principles of Internet advertising. Furthermore, Commercial advertising is defined as online promotion using components designed for widespread consumption (Becker & Gijzenberg, 2022). Commercial

advertising employs interactive methods in the media to enable marketers to provide improved advertising (Sharma et al., 2022).

Furthermore, augmenting multimedia technologies is an effective strategy for commercial advertising, acting both as an artistic medium and a tactical application (Rafiyev et al., 2024). This necessitates concentrating on various elements, such as colors, visual forms, text, images, and motion graphics, to guide them, each contributing to distinct commercial advertising (Alzubi, 2023). Much contemporary commercial advertising needs multimedia tools, whether online or via commercial advertising platforms (Sapawi et al., 2024). The methodologies of commercial advertising design have transformed the accessibility, sharing, and experience of multimedia tools for all graphic design users (Nasir et al., 2023). This domain has created several possibilities, from commercial advertising design to commercial marketing firms (Dwivedi et al., 2020).

Problem Statement

Exploring designers' perceptions of multimedia advertising is a multifaceted topic that intersects with various fields, including graphic design, advertising effectiveness, and consumer psychology (Li & Jongbin, 2024). Traditional designers face challenges transitioning to digital media due to insufficient research on visual meaning in Arabic advertising (Alfakrah et al., 2024). The visual element is crucial to creating effective advertisements, particularly in the service sectors where intangibility poses challenges (Riswanto et al., 2024). Emotional visual elements tend to elicit stronger positive responses, and multimedia tools, such as digital platforms, enable dynamic and engaging advertisements that better capture audience attention (Wooley et al., 2022). Incorporating graphics and animation into digital ads is particularly effective in directing viewer attention and enhancing memory retention (Praveen & Srinivasan, 2022). Jordanian designers thus demonstrate extensive use of the Internet, indicating a significant opportunity for multimedia advertising to influence consumer behavior (Alzubi, 2022). Conversely, while multimedia tools enhance engagement, there is a risk of overwhelming viewers with too much information, which can be distracting rather than persuasive. This highlights the need for a balanced approach to ad design (Yang et al., 2020). Ad effectiveness depends on capturing visual attention, and visual elements significantly influence brand attitudes and purchase intentions (Abdulrahman et al., 2020).

Due to the fast advancement of multimedia technologies and their considerable influence on the advertising sector, it is essential to examine Jordanian designers' opinions about using these tools in commercial campaigns (Al-Bdour & El-Sarayrah, 2019). Notwithstanding the benefits of multimedia, including interactivity and many media formats (text, audio, video, animation), there is uncertainty over their efficacy in fulfilling marketing goals from the viewpoint of local designers (Jiang & Yin, 2021). This study examines Jordanian designers' perceptions of commercial advertisements using multimedia tools.

Research Gap

Jordanian designers view multimedia advertisements as a complex interplay of visual elements, emotional engagement, and audience targeting. The effectiveness of these advertisements depends on their ability to capture attention and evoke positive attitudes toward the brand. This perception is shaped by multiple factors, including the choice of visual elements, the integration of multimedia elements, and the cultural context in which these advertisements are presented. Consequently, there is a competency gap between education and business needs due to the lack of training for traditional graphic designers in digital media and a weakness in the limited exploration of visual meaning in Arab advertisements. Furthermore, there is a need for more research on commercial advertising practices that use multimedia tools due to the paucity of studies on persuasion in Jordanian advertising contexts, particularly in Arab advertising.

LITERATURE REVIEW

Multimedia is a prevalent term among contemporary technologists. The phrase denotes "the suitable amalgamation of diverse media, including text, audio, and video," or it may pertain to creating mass-produced hardware and software solutions for personal use and education. (Imroz, 2023).

Multimedia advertising pertains to ads created or shown by multimedia devices. It is an innovative advertising approach that uses electronic information technology to construct ads, including computer-generated and dynamic commercials. The primary formats are audiovisual and video ads. Display advertising is a visually oriented kind that necessitates the active involvement of graphic components. Consequently, multimedia advertising and visual communication designers stick to flat elements, confidently using the principles of planar components, enriched with diverse content and multimedia design, to create an enhanced advertising format (Xin, 2021).

Geometric Plane Element

The many combinations of fundamental elements—dots, lines, regions, and graphics—constitute the essential characteristics of print advertisements and a significant factor influencing their promotional efficacy (Nauman et al., 2020). Basic geometric graphic components may effectively convey the fundamental information, including dots, lines, surface forms, and positional alterations of the commercial, while showcasing its aesthetic appeal and ingenuity. The wording in print advertisements may serve as the last enhancement. The configuration of dots, lines, and well-designed text enhances the visual appeal of print advertisements and is essential for their success. Printed advertisements mainly include instructions, directions, pictures, and codes—visual consequences of two-dimensional pictures (Van Gog, 2021).

Visual Effects of Flat Images

Design advertisements using flat geometric elements, visual components, pictures, colours, and text are crucial for expression; particularly, colours may enhance the visual impact of works and serve as the most significant visual aspects in multimedia advertising (Alpizar et al., 2020). These visual symbols may communicate sufficient information to leave individuals with a significant visual impact. Consequently, in advertising design, designers prioritise visual components as crucial to creative design. Enhancing the use of visual components may significantly augment people's comprehension of advertising. Articulate the connection between advertising and visual components (Krishna et al., 2021). The use of dynamic plane components serves to captivate the audience's attention and enhance the customer's comprehension of multimedia advertising. Visual components are crucial in the design of multimedia advertising (Deldjoo et al., 2020).

Planar Symbol Elements

A crucial element in print advertising is the representation of visuals or text, as seen by the design of the Group's distinctive pattern. Most products and businesses have a clear symbolic significance. A simple picture often contains profound concepts that are sometimes not articulated in precise words but may be shown visually (Hassan, 2025). Advertisements and goods constitute the visual interaction of multimedia devices with the audience to foster innovation. A distinct advertisement projection apparatus is positioned before the viewer's line of sight. The amalgamation of human and robotic technology has resulted in novel visual representations enhancing advertising efficacy (Gu et al., 2023). A promotional signboard that is "humanised and diverse" as a commercial product. It is, in essence, a multimedia apparatus that actualises the innovative concept of instantaneous printing. Consequently, when the preceding individual or item interacts with the primary device, the screen will exhibit an array of visualisations, including abstract forms or animated character illustrations. Participants use the gadget to perceive the "generated" visuals (Khan et al., 2020). The one in authority embodies the event. The instructors instill a heightened psychological awareness of pupils' grades, aligning the commercial product with consumer demands (Darwina et al., 2022).

METHODOLOGY

This research employed a qualitative approach typically used in social science research to gain a comprehensive and interpretive understanding of the participants' social world (Mohajan, 2018). This understanding is achieved by examining their social and material circumstances, experiences, perspectives, and histories (Thorne, 2016). In-depth interviews were conducted with 10 designers, specialists, and practitioners who use multimedia tools to design commercials to understand the challenges they face in designing commercials using multimedia tools. Consecutive sampling was used to select the designers, specialists, and practitioners for interviews. This method involves the researcher initially selecting a small number of people, who then suggest additional individuals for interview (Bleich & Pekkanen, 2013). Given designers' busy schedules, consecutive sampling proves beneficial as it helps identify subjects that may be difficult to access through traditional means (Myers & Avison, 2002). Participants in the study were selected based on their prior use of multimedia tools to design commercials and their deep understanding of the research topic. Interviews were conducted face-to-face in mid-2024 at the headquarters of companies producing multimedia commercials in Amman, Jordan. The research topic gained the attention of the management of these companies, who collaborated with the researchers to conduct in-house interviews after obtaining formal approval. A pilot study was conducted with three designers to refine the interview questions. All interview questions were carefully formulated based on the research objective, which focused on commercial designers' challenges in using multimedia tools to design commercials. A consent form was distributed to conduct the interviews.

The researcher conducted the interviews in Arabic to facilitate more accurate answers, as all designers speak Arabic and may face difficulties expressing their ideas in a language other than their native language. The

researcher translated the data into English with the assistance of a specialized translation center in Amman, Jordan. All interviews with designers were documented, and each recorded interview was listened to multiple times to ensure the accuracy of the information. The study relied on thematic analysis to reach its findings.

This research uses qualitative content analysis to examine interview data, with NVivo 14 as the analytical tool. The researcher will transcribe the interview and return it to the informant for confirmation or revision. All transcripts will be translated into English. After completing this stage and finalizing all the transcripts, the researcher started the data analysis procedure.

The data analysis involves coding, organizing codes into perspective sub-themes or themes, and comparing the emergent coding clusters among themselves and the complete data set (Vaismoradi et al., 2016). Table 1 delineates the phases and stages of theme development in qualitative data analysis (Vaismoradi et al., 2016), including initialization, construction, correction, and finalization, with each phase comprising numerous stages. Utilizing these phases and stages, the researcher will construct themes pertinent to the research questions to comprehend the topic better (Myers & Avison, 2002).

This research employed thematic analysis for data examination. The researcher inputs all transcriptions into NVivo14 software, coding them sentence by sentence to develop initial themes. Subsequently, upper-layer themes were constructed based on these initial themes, further relating the upper-layer themes to establish and stabilize the central theme of all findings pertinent to the research question. The researcher synthesized the results in the last phase and constructed the narrative. This is why new framework diagrams are presented (Figure 1).

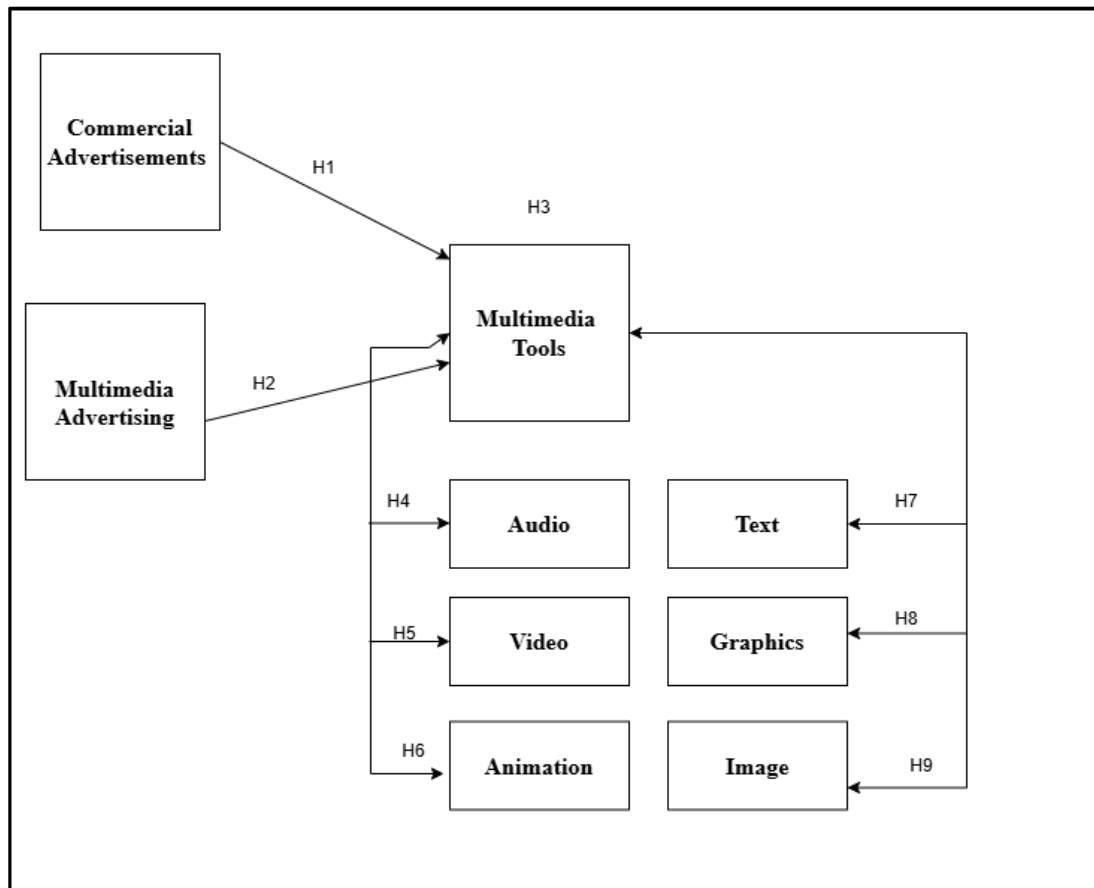


Figure 1: Conceptual Framework of the Study

Table 1: Phases and Stages of Theme Development in Qualitative Data Analysis

Phases	Stages
Initialization	Reading transcriptions and highlighting meaning units; Coding and looking for abstractions in participants' accounts; Writing reflective notes.
Construction	Classifying Comparing Labeling Translating & transliterating Defining & describing
Rectification	Immersion and distancing

	Relating themes to established knowledge Stabilizing
Finalization	Developing the storyline
Source: Vaismoradi et al. (2016)	

RESULT

Interviews with Jordanian designers provided valuable insights into the impact of multimedia technologies on enhancing advertising efficacy and user experience. Participants saw that utilizing multimedia technologies has augmented the pertinence of advertisements to the target demographic, yielding elevated satisfaction ratings in contrast to conventional advertising methods. The results underscored the strong correlation between advertising design and social media marketing, with participants asserting that "responsible advertising that considers human diversity (such as varying body shapes) fosters a more profound connection with audiences." Recent trends in assessing advertising performance have surfaced, with one designer suggesting criteria that evaluate "emotional impact" in conjunction with quantitative metrics. According to one participant, "brands with utilitarian positioning thrive when visualisations are organised, whereas entertainment brands perform better with unstructured visualisations." Ultimately, designers lauded the advantages of commercial advertisements using multimedia tools. For example, informants mentioned the following:

"Graphic design in advertising is no longer just drawings, but a visual language that translates the customer's needs into an impactful experience." Informant A1

"A successful advertisement balances creativity and functionality, putting the user at the heart of the experience." Informant B1

"Sometimes one word in a creative font makes more impact than ten pictures – the problem is that many designers forget the power of text in advertising." Informant C1

DISCUSSION

The study's most notable findings and conclusions are that Jordanian multimedia advertising designers have a moderate level of engagement with and trust in influencer advertisements on social media, and these findings agree with them (Oğuz et al., 2023; Abdalla et al., 2022; AlDaoud et al., 2024). Psychological persuasion techniques are the most effective in attracting their attention, and the influence and the advertising style are the main factors that attract their attention. Furthermore, a direct relationship exists between the trust of influenced advertising designers and their likelihood of purchasing the advertised products; these findings agree (Sharma et al., 2022; Alzubi, 2023; Sapawi et al., 2023). The study concluded that Jordanian multimedia advertising designers recognize the importance of digital multimedia training. However, Jordanian institutions and companies face various challenges in providing practical digital multimedia training, including a lack of expert trainers and insufficient funding for training programs (Imroz, 2023; Abdulrahman et al., 2020; Alzubi, 2022). Furthermore, there is a lack of the necessary competencies for traditional graphic designers to transition to digital graphic design for new multimedia, identifying a competency gap between graphic design education and the digital design field in Jordan.

CONCLUSIONS AND RECOMMENDATIONS

The research indicated that Jordanian advertising designers recognize the influence of multimedia tools in improving advertising efficacy and user experience, since these techniques enhance ad relevance for the target audience and elevate satisfaction levels relative to conventional approaches. Nevertheless, the business encounters considerable obstacles, particularly the scarcity of specialized trainers and insufficient support for digital design education. This results in a disparity between academic competencies and real labor market demands. The findings indicated that responsible advertising, which considers human variety, fosters increased engagement, highlighting the need for novel assessment methods that integrate quantitative measurements with emotional resonance.

The report advocates for improved collaboration between academic institutions and advertising firms to provide targeted training programs that address market demands, including providing necessary financial backing. It also advocates for using innovative approaches that augment the human element of advertising, using data analytics to assess behavioral effects in conjunction with conventional performance metrics. Efforts must be undertaken to reconcile conventional graphic design with the demands of contemporary digital media by revising the school curriculum and promoting specialization in multimedia interaction and user experience design.

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