ANGLIA RUSKIN UNIVERSITY

BEST PRACTICE IN ADAPTING LOGO MARKS FROM LATIN TO
NON-LATIN SCRIPTS: A CASE STUDY IN THE ARABIC MARKET

REZAN FOUAD GASSAS

A thesis in partial fulfilment of the requirements of
Anglia Ruskin University for the degree of Doctor of Philosophy

Submitted: June 2016

DEDICATION

To Mamita and Babita

ACKNOWLEDGEMENTS

rest of my family: Starting with remembering my beloved grandfathers, Mohammed Gassas and Mohammed Osta (God bless their souls), I know they would have been very proud of me if they were still with us. Also, thanks to both of my beautiful, strong grandmothers, Bishara and Hayat, who raised wonderful parents I am lucky to call my own. To my aunts, uncles, and a special girl to my heart, Lujain. Besides all the rest of my family members and friends and all those who have believed in me and cheered on to the finish, I am so blessed to have this much support and many beautiful people in my life.

ANGLIA RUSKIN UNIVERSITY
ABSTRACT

FACULTY OF ARTS, LAW AND SOCIAL SCIENCES

DOCTOR OF PHILOSOPHY

BEST PRACTICE IN ADAPTING LOGO MARKS FROM LATIN
TO NON-LATIN SCRIPTS: A CASE STUDY IN THE ARABIC MARKET

REZAN FOUAD GASSAS

June 2016

Throughout the past few decades, global brands with strong visual identities have been entering the Arabic market. From the start, the Arabic language was integrated into packaging, signage and advertisements in an unstructured style. Today, some regulations require the translation of brand names and adaptation of the Latin logo mark and the rest of the visual identity. However, logo marks are still not always adequately designed and managed when adapted to different markets with a new language, script, and culture. The study seeks to explore the phenomenon of logo mark adaptations in the Arab region from Latin to Arabic scripts, to provide a *toolkit* for designers and the process of brand management to maintain the visual identities.

This research investigates the subject by using a qualitative multi-stage case study approach to investigate the subject visually, linguistically, and culturally. A conceptual framework adapted the concept of *third culture* to identify three cultures for global brands; the first culture consists of the brands' logo mark and visual elements. The second culture consists of the new market into which it is expanding, and the *third culture* is created by the global brands where the first and second cultures overlap. This study is divided into three stages: (1) describing the current state of Arabic adapted logo marks by conducting visual observation and archival research; (2) exploring how the brands managed their visual identities by performing document analysis on guideline manuals; and (3) investigating designers' perspective of Latin logo mark adaptations into Arabic by carrying out interviews.

The findings of this study indicate that every global brand that expands to a new market creates a *third culture brand*. Thus, each global brand has a *third culture logo* constructed as a result of the overlap of the first and second cultures. Each visual element that constitutes the *third culture logo* contains different factors for adapting to the new market linguistically, culturally and visually. The study develops the *Third Culture Brand* and *Third Culture Logo* models adopted from the concept of the *third culture* to a context that has not been applied before, creating an adaptation tool to aid maintaining the consistency of the corporation's visual identity. Also, the research presents a practical recommendation presented in a guidebook as a *toolkit* for global brands adapting their logo marks to regions with non-Latin scripts. The guide advises both the brand managers and the designers to work side by side from the beginning of all the major decision-making steps to implementing the adaptations.

Keywords: global brands, cross-cultural design, visual identity, adaptation, third culture, Arabic language.

TABLE OF CONTENTS

LIST OF FIGURES

LIST OF TABLES

LIST OF APPENDICES

CHAPTER 1

INTRODUCTION

1.1 Background

Due to globalisation, and the increase in the availability and speed of technology, transport, trade, media, and cross-cultural communication, the number of corporations extending their markets globally has grown. Global corporations are found almost everywhere in the world. They do not however always offer the same products or services globally. Some had different products for different markets, while others adapt the services they provide to different markets around the world, and some exist just the same in all the different markets globally. There are many components that corporations adapt to exist in various markets; visually, global corporations can use different advertising campaigns, packaging, and even different logo marks. This research investigates the visual aspect of international corporations when they establish themselves in a new market such as the Arabic market. This thesis investigates the adaptation that global corporations with Latin logo marks undergo when expanding into the Arabic market, to maintain the consistency of their visual identities. This chapter introduces the study's problem statement and sets forth the research questions, rationale and justification for the research, and the methodological outline including the conceptual model. The chapter then concludes with an overview of the structure of the thesis.

1.2 Problem Statement and Research Questions

For the past five decades, global corporations in the Arab market has been on the increase. However, despite increasing specific strategies for global expansion, there is still a wide gap in knowledge; the logo marks and rest of the visual identities of corporations are not always consistently designed or managed when they are exported globally. The adaptation of logo marks to Arabic has created wide scale *visual pollution*, a term that is widely used within the design network in the Arab region. Arab cities are filled with signs and packaging that contain logo marks that are inconsistently adapted from awkward brand name translations to mismatched typography, creating confused logo marks that do not fit with the rest of the corporation's official visual identities. It should be borne in mind that market expansion into the Arab region represents not only a geographical adaptation but also involves a great deal of cultural and linguistic adaptations. The purpose of this study was to explore global corporations' logo mark adaptations to the Arab region and to provide brand developers and designers with informed guidelines to establish the logo mark and also provide a guide to those already in the market who need to sustain and improve their visual identity. To address the problem, the following main research question and sub-questions were raised:

Research Question

How do global corporations adapt their logo marks to the Arabic market?

Research Sub-questions

- What are the factors that influence a global corporation's logo mark when it enters a new market such as the Arab region?

- How is the linguistic, culture, and visual aspects of the logo marks managed and adapted by the corporation?

- How does the adaptation of logo marks from Latin to Arabic provide insights into the adaptation process for other non-Latin scripts?

- What role is assigned to the designer in the management of the adaptation process?

1.3 Rationale and Justification

The reason for this study stemmed from my curiosity to explore the process of adapting logo marks to the Arab region after working in the design field in Saudi Arabia. A further rationale for the importance of the study is that there are specific government policies and regulations regarding language use in countries such as Saudi Arabia and other nations in the Gulf Cooperation Council (GCC) that require corporations to have adapted brand names and logo marks before any signs are put up or a store is opened. A guide for adapting logo marks to the Arabic script would improve the consistency of visual identities in the Arabic market and help global corporations successfully adapt to the new market while also being aware of the culture and language. While not all Arab countries have laws and regulations concerning language use of brand names and advertisements, Saudi Arabia has specified government policies on the brand names and logo marks that enter its market. Even though this research focuses on the Arabic market, Saudi Arabia was used for one stage of the research to collect a sample to summarise current Arabic adaptations of logo marks. It was a site for the first stage of this research as it has the needed data for the study due to the regulations from the government as to the adaptation of the visual identity and since it also holds a high economic and social status within the Arab region. According to the second article in the *Trade Mark Law* of Saudi Arabia's Ministry of Commerce and Industry (MCI), any signs, logos, and drawings that "… [go] against religion, or [are] compatible or similar to religious-oriented symbol… [or go] against properties or public ethics" may not be registered as a trademark in Saudi Arabia (MCI, 2014a). The first article in the *Commercial Names' Law* (MCI, 2014b) states that "the name must be fit and does not lead to misleading or be inconsistent [not be misleading or inconsistent] with Islamic law or affect the public interest". The law on of brand names translated into Arabic is specified in the *third article* (MCI, 2014b):

The trade name must consist of Arabic words or be Arabicized and not include foreign words, with the exclusion from this provision [of] the names of foreign companies registered abroad and companies with famous international names, and companies with tenure capital (mixed) to be specified by a decision of the Minister of Commerce.

According to Heyam Al-Mufleh (2013), despite the specific government regulations in Saudi Arabia, the majority of the signs visible on the streets are still displayed in the English language. In 2013, the regulations were again brought to the public eye by an official following a meeting of the Saudi Society for the Arabic Language, in which the need for store signs and brand names to be in Arabic was emphasised (Al-Mufleh, 2013). In addition, based on the article *Arabicization* by Mario Natarelli, regulations on branding locally were stated in five of the GCC countries (2009). In addition, according to Natarelli (2009), Kuwait was the only country that did not have any language restrictions of any kind, while Bahrain, Oman, Qatar, Saudi Arabia and the United Arab Emirates (UAE) all had similar regulations relating to the visibility of the Arabic language in branding. Natarelli (2009, p.5) adds: "… regulations governing language in brand names and marketing-related information in the region are generally scarce, inconsistent and not systematically enforced"; the main motive is to preserve the Arabic language on the streets, and where possible avoid its being overshadowed by English. Abdullah Al-Fehed (2011) also reports that it was required by the city council of *Riyadh*, Saudi Arabia's capital city, that advertisements should be 70 percent in Arabic. Meanwhile, some corporations still entirely depended on English in their communication in Saudi Arabia, which made these regulations more difficult. Regardless of the confusing and inconsistent regulations, many corporations are following the rules and adding the Arabic language to their visual identity in Saudi Arabia and other Arab countries (Natarelli, 2009). However, the practices and applications of the adaptation process are unorganised. When the rules and regulations of adapting the brand name and logo mark into Arabic are not implied precisely at a senior level directly by the brand management, the visual identity is left to be adapted locally by any printer or sign maker that has been asked to do so. This leads to many logo marks being designed to Arabic without being consistent with the corporation's visual identity. This explains the dilemma that the global corporations have in the Arabic market, where many of their logo marks, packaging, signs, and other visual elements have been designed without the visual identity being managed consistently.

The study adds to the literature by specifically investigating the adaptations of logo marks in the Arab region, which is a new geographic and cultural context that has not been explored yet in this subject area. This study particularly provides two kinds of contributions to the body of knowledge: theoretical and practical. As an original contribution to knowledge, the investigation of this subject has lead to the development

of the *Third Culture Brand Model* which identifies three cultures for corporations who are looking to expand globally to a new market different from their country of origin. The model explores the adaptation to the new market linguistically, culturally, and therefore visually. In addition, a practical application tool was created as a *toolkit* guidebook that illustrates the process of adapting logo marks using an extension of the *Third Culture Brand Model* specified to logo marks adaptations. The guidebook illustrates the process of identifying the three cultures and how to utilise the different cultural, linguistic, and visual factors when adapting the logo mark from a Latin to a non-Latin script. The guidebook also includes a presentation of the case study on the Arabic market which was the specific expected outcome of this research. In addition, the study provides brand developers and managers, and designers, working together with the appropriate model and tools to create their customised process of adaptation for their logo marks. The is recommended to be used for adaptations from Latin to scripts other than Arabic, which generalises the contribution to other non-Latin scripts.

1.4 Research Design

An in-depth investigation and analysis were to be conducted on the Arabic market in the context of logo mark adaptations from Latin script based logo marks. Different data and sources of data were needed to be collected using various methods. Therefore, this study adopts a qualitative multi-stage case study methodology to investigate the research questions asked. An interpretivism methodological assumption caters for the use of multiple methods and analysis to construct a theory or develop a pattern of guidelines, which made this methodology the most appropriate for this study. The conceptual framework also guided and illustrated the different perspectives that this study investigates. Therefore, it was necessary to define the conceptual model early in the thesis before the literature review to give a better perspective of how this study customised a conceptual framework from the concept of *third culture* and *Third Culture Kid Model*; below is a more detailed background on the conceptual model used.

1.4.1 Conceptual Model

Interestingly, global corporations have a similar pattern as *third culture kids*. This term refers to the concept of the *third culture* that was first developed in the 1950s by Ruth Useem (Pollock and Van Reken, 2009). Useem identified individuals who have lived more than half of their developmental years in a country other than their own as *third culture kids* (Pollock and Van Reken, 2009). In addition, the authors state that "Dr. Useem herself defined the *third culture* as a generic term to discuss the lifestyle 'created, shared and learned' by those who are from one culture and in the process of relating to another culture" (Pollock and Van Reken, 2009, p.16). Van Reken describes the three cultures: the first culture is the home culture or the birth culture, the second culture is the host culture, and the *third culture* is the 'shared culture' with others sharing the same *third culture* experiences (Pollock and Van Reken, 2009). See Figure

4

1.1. Though, unlike *third culture kids*, global corporations have not existed for a significant part of their early life outside their culture but were rather exported or expanded into different markets (cultures) after they were established in their country of origin. Pollock and Van Reken expanded on the definition and the use of the word *culture* in this context (2009, p.41):

> When we think of the word culture, obvious representations such as how to dress, eat, speak and act like those around us come to mind… Culture is also a system of shared concepts, beliefs, and values. It is the framework from which we interpret and make sense of life and the world around us.
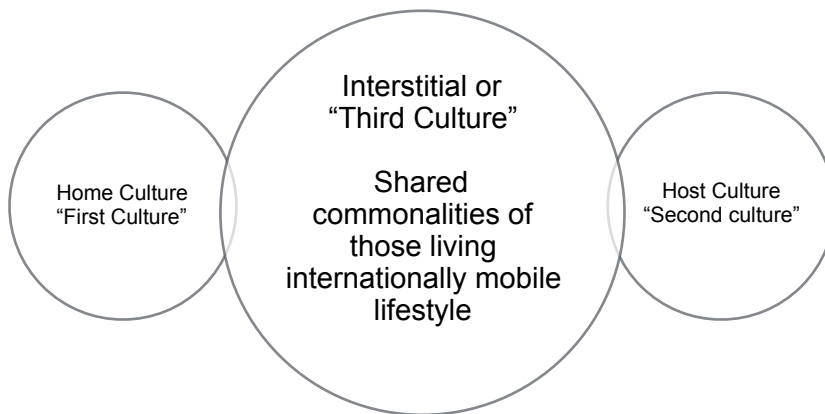
Figure 1.1: The Third Culture Model (1996 Ruth E. Van Reken)

The conceptual framework of this research was constructed by combining an analysis of global corporations and my personal experience growing up as a *third culture kid*. From this original *Third Culture Model* by Van Reken (1996), a similar conceptual model was created for global corporations. The corporation's first culture is usually the country of origin, the second culture is the new region or market it is expanding to, and the *third culture* is the shared culture created between the first and second cultures. See Figure 1.2. For example, Coca-Cola originates in the United States (first culture), and expanded to a new market such as Saudi Arabia (second culture), and created a uniquely *third culture* for itself that it shares with other global corporations experiencing the same adaptation procedures. The concept of *third culture brands* offers a new perspective on the existing categories of global corporations adapting to different markets. All corporations may be put into this category when they expanded into a new geographical place, culture or language, thus going through the same experiences of a *third culture kid*.

Figure 1.2: The Third Culture Brand Model

1.4.2 Methodological Outline

The research is divided into three stages that explore the subject of the research from three different areas: (1) by describing the current Arabic adaptations of logo marks in the region; (2) by exploring existing guideline manuals; and (3) by investigating designers who worked first-hand on the adaptation of logo marks and type designs. This study used different data-collection methods, including visual observation, archival research, document analysis, and interviews. The following list summarises the steps carrying out this research:

1. A review of the literature was conducted to study global corporations' logo marks, and how they adapted to the Arabic language and culture when they expanded to the Arabic market.

2. After the research proposal had been approved, the researcher submitted an ethics application to ensure that all standards have been adhered to for participants. The ethics application included a participant's information sheet and consent form and was approved by the department's Ethics Committee.

3. The methodology and research design were determined, and the data collection was planned. The study was designed first to describe the current state of the Arabic adaptation, then explore how global corporations are using guideline manuals to design and manage their logo marks, and then investigate the designers' perspective. The above was conducted through the following three stages.

4. Stage one: a visual observation and archival research were conducted on 100 global corporations to identify the current status of logo marks' adaptation to the Arab market by exploring the original Latin version, and the Arabic adapted version of the logo mark.

5. Stage two: a document analysis was conducted on 14 guideline manuals to explore how logo marks and the rest of the visual identity was managed and kept consistent.

6. Stage three: interviews were conducted with six design specialists to investigate the first-hand experiences of designers who worked with Arabic adaptations in the market.

7. Collected data was analysed using content and thematic analysis approaches for each stage and then presented in a separate chapter that included the findings and interpretations.

8. A cross-section discussion was then presented in the discussion chapter followed by the contribution of knowledge and the practical applications in the concluding chapter. Table 1.1 gives a tabulate overview of data collection and analysis plan for the three stages.

Table 1.1: Data Collection and Analysis Plan

Stage	Data Collected	Number of Data	Type of Data	Collection Method	Analysis Method
1	Original (Latin) Logo Marks	100	Visual Data	Archival Research	Content Analysis Matrix
	Arabic Logo Marks	100		Visual Observation	
2	Brand Guideline Manuals	14	Visual and Textual Data	Document Analysis	Content Analysis Matrix
3	Perspective of Practitioners (graphic and type designers)	6	Textual Data	Interviews	Thematic Analysis Matrix

1.5 Thesis Structure

The thesis was structured in eight chapters including this chapter, which presented an introduction to the research problem, rationale, and purpose. This chapter also introduced the conceptual framework of the research that must precede the literature review, which is organised based on the three cultures identified in section 1.4.1: Conceptual Model. The following chapter consists of the literature review, which is arranged in three parts: the first culture, second culture, and *third culture* literature. Chapter Three presents the methodology detailing the research approach, conceptual framework, research methods, sampling, limitations, analysis plan, ethical considerations, and issues of trustworthiness. Chapters Four to Six presents the findings and interpretations of the three stages of the research individually. This is then followed by Chapter 7, which discusses the findings of all the three stages in combination. Finally, Chapter 8 concludes the thesis by presenting the contribution of knowledge, practical implications, and suggests further research. See Figure 1.3 for the visual thesis structure.
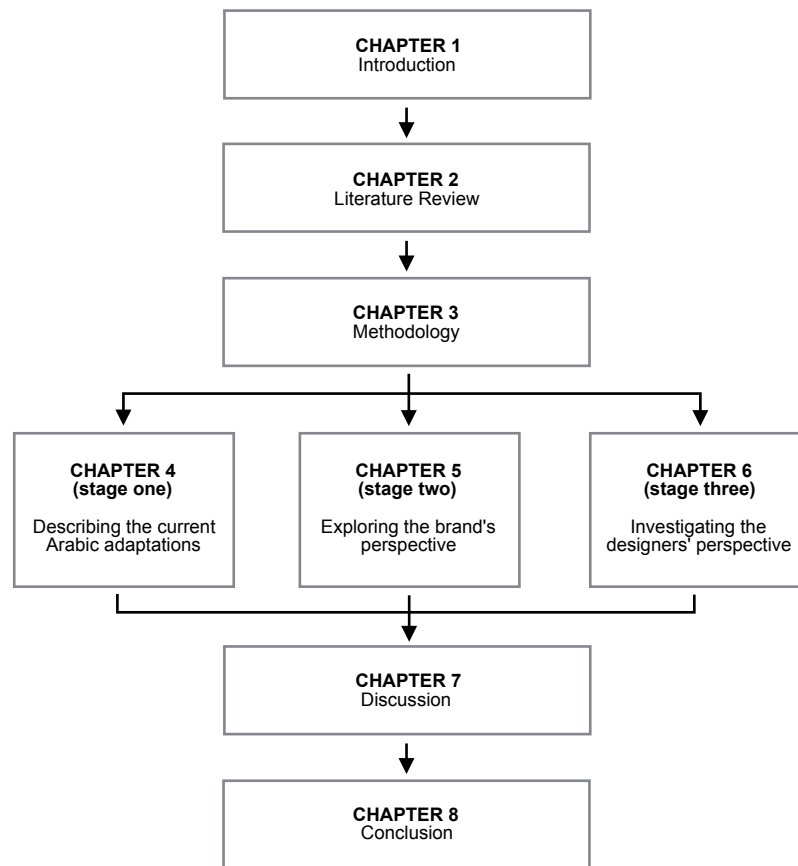
Figure 1.3: Thesis Structure

1.6 Summary

This chapter gives a general overview of the research by introducing the study's subject and giving a general background about the context and situation. The problem statement and the research questions are then presented to show what this research will ultimately answer. The purpose and rationale of the study are then presented, followed by the presentation of the *Third Culture Brand Model*, summarising the background of the model and how it was adopted from the *Third Culture Kid Model*. A general overview of the methodological outline is also presented, and the chapter concludes with a presentation of the thesis structure. The following chapter is a presentation of the review of literature that is organised based on the three cultures identified earlier in this chapter.

CHAPTER 2
REVIEW OF THE LITERATURE

2.1 Introduction

This chapter presents a review of the literature to investigate global corporations' logo marks adaptations to the Arabic language and culture and also to provide brand developers and designers with informed guidelines to sustain the visual identities. However, background information should be presented first. Following the conceptual model presented in the introduction chapter, the literature review is organised in parallel to the three cultures. See Figure 2.1 for an inverted triangle visualisation of the literature review. An *inverted triangle,* or a *filtered funnel* are common approaches used by researchers to visualise the literature review. This chapter first examined the context of the first and second cultures in relation to the subject of this research. The first culture literature comprised a review of the visual identities, brand guideline manuals, and the logo mark, while the second culture literature included an overview of the Arab region, language, script, and culture.
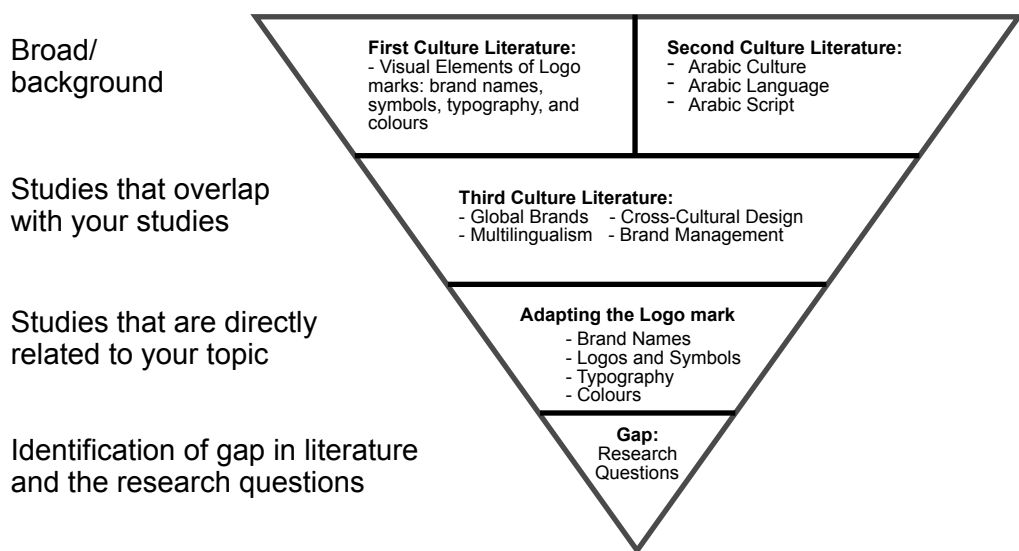
Figure 2.1: The Review of Literature Inverted Triangle

The final section (the third culture), consisted of a critical review of what previous research has been carried out on the subject of how corporations adapt, localise, or standardise when expanding into a new market or culture. Since this topic lacks literature associated with the adaptation of Latin logo marks to the Arabic script, the related literature on other non-Latin scripts was reviewed. Also, since the content in this subject area is linked to members of the design industry, the review also covered the *grey literature* including conference proceedings, designers' blogs, and magazine articles. It would appear that in the past three years since the initial review of the literature, several masters and Ph.D. theses have emerged in similar subject areas, in

cross-cultural and Latin to non-Latin scripts such as the Chinese and Thai scripts. A literature review was also carried out on Arabic typeface adaptations, and Latin to non-Latin script adaptations. This chapter gives a clear indication of where this research fits within the available literature and highlights the significance of the study.

2.2 First Culture Literature

In this study, the *first culture* literature refers to the culture from which the corporations originate. The first culture consists of the visuals that the global corporations bring to the second culture; it is the visual identity. This section presents the background to brand/corporate identity, visual identity, and the visual elements of a logo mark: brand name, symbol, typography and colour. *Brand identity* and *corporate identity* are two terms that are often used without precision throughout the literature, sometimes to mean one or two different things. For example, Hugh Aldersey-Williams (1994) claimed the term *corporate* is a "poorly defined term" (p.9); he adds that *corporate identity* is significant for the consumer and employees of the corporation. It provides an identity that consumers can visualise and recognise, and a sense of belonging for the staff (Aldersey-Williams, 1994). In addition, Suhani Sharma and Varsha Jain (2011), defined *corporate identity* as a "physical and behavioural manifestation of the corporate brand" (p.241), while John Balmer (2001) defined it as a "mix of elements which gives organizations their distinctiveness" (p.254). Also, T. C. Melewar and Elizabeth Jenkins (2002) noted that *corporate identity* is often linked to practice. A further definition is given by Wally Olins (1989) who divided the term *corporate identity* into three areas of representation: 1) communication and graphics, 2) services and products, 3) environment, architecture and interiors. There is a broad definition of the term *corporate identity.* However, the varied definitions might be due to the different perspectives of the scholars versus the designers mentioned above. According to Sue Alessandri (2001) and Jong Woo Jun and Hyung-Seok Lee (2007), practitioners (designers) and scholars have different points of view when discussing corporate identity: designers define corporate identity from an *operational* perspective as tangible visual elements including brand names, logos, and tagline; and scholars define it from a *conceptual* perspective as intangible, strategic, cultural, and includes communication factors (Alessandri, 2001; Woo Jun and Lee, 2007). Though designers and scholars differ on the perspectives of what the term *corporate identity* mean, however, they agree that it is a strategic tool to represent the corporation to consumers and the world (Alessandri, 2001; Woo Jun and Lee, 2007).

Since the definitions of *corporate identity* vary in the literature and have different perspectives, it is important to clarify how the term is used in this thesis. This study will follow the practitioners' perspectives (operational) as defined by Alessandri (2001) and Woo Jun and Lee (2007). To further narrow the definition or to refer to the visual elements of the corporate identity, the term *visual identity* will be used throughout this

thesis to refer to the corporation's logo marks and their visual elements. The *visual identity* is the visual part of a corporate identity, projecting a corporation's identity through brand names, symbols, colours, typefaces, illustrations and images. Most of the literature agrees on five elements that make up a visual identity: name, logo/symbol, colour, slogan/tagline and typography (Alessandri, 2001; Balmer, 2001; Davis and Baldwin, 2005; Dowling, 1994; Ind 1992; Melewar and Saunders, 1999; Olins 2008). Melissa Davis and Jonathan Baldwin (2005) also add that the *look and feel*, photography style and the tone of voice represent part of the visual elements. While T. C. Melewar (2001) suggests, a longer list of the elements used to project the visual identity of a corporation, including printed materials, uniforms, packaging, exhibition design, advertising and cars. Other corporations use extra visual elements such as print materials (leaflets, brochures), architecture, websites and uniform, depending on their needs (Dowling, 1994; Sharma and Jain, 2011). However, this study investigates only the following logo mark's visual elements: brand name, symbol, typography, and colour.

2.2.1 The Visual Elements of the Logo mark

This study examines the four main visual elements of the logo marks in–depth identified in the literature: brand name, symbol, colour, and typography. These four highlighted visual elements will be discussed across the thesis; the following section summarises each element. Except for the slogan/tagline and images/illustrations, as they are considered in the second layer of a corporate visual identity and not part of the main visual elements. In addition, slogans and tagline are linked to a changing advertising campaign and are not as permanent as the rest of the visual elements. Later in this chapter, the visual elements will be discussed in relation to the *third culture* and how they adapt to a different market.

2.2.1.1 Brand Names

A brand name is the first thing you hear when a corporation is mentioned. Whether the corporation is local or international, product or a service, it must have a name to associate it with and refer to it by. June Francis, Janet Lam, and Jan Walls (2002, p.98) state that "a brand name is the foundation of the product, an asset to the company and an important consumer care". Meanwhile, according to Bernd Schmitt and Yigang Pan (1994), brand names identify not only a corporation but also serve as an iconic reminder of the brand's products or services. Corporations often attempt to increase the recognition of their name by creating slogans and advertisement jingles that include the brand name (Schmitt and Pan, 1994). Jeryl Whitelock and Fernando Fastoso (2007) also state that the brand name is the first element of the corporate identity that is translated into another language. Naming a corporation is a process of much brainstorming, research, and decision-making, yet this is decided in the English language or the corporation's local language. According to T. C. Melewar and Suraksha

Gupta (2012), brand names have different aspects or features: sound, spelling, and meaning. In addition, Olins (2014) states that names like Ford, Chanel and Selfridges were associated and named after the founder of the product, while other brand names originated from a location of where the corporation started, such as British Airways and Donna Karan New York. In the mid-twentieth century "names with attitudes" emerged like Virgin and Apple, and later evolved in the twenty-first century to more inventive, abstracted, misspelt yet simple names like Skype, Zynga, Facebook and YouTube (Olins, 2014).

2.2.1.2 Logos and Symbols

According to Paul Rand (1985), a definition of a symbol is "an abstract shape, a geometric figure, a photography, an illustration, a letter of the alphabet or a numeral" (p.7). While Schmitt (1995) adds that symbols are the most important element in a visual identity. Meanwhile, Olins (1995) highlights the main function of a symbol, which is to represent something, give the impression, or evoke meaning and emotions; he also adds that symbols are sometimes stronger and more recognisable than text or words (Olins, 1995). Meanwhile, Olins (1995) further emphasises how the terms *symbols* and *logos* are often used. The *symbol* is the focal point of the identity, not, in fact, the whole identity and the *logo* is not the main element of a branding programme, yet it "encapsulates the brand" (Olins, 2008, p.30), and its main purpose is to identify the corporation and make it recognisable. However, despite the mix up between the usages of *logos* and *symbols*, the definitions are distinct. Logo marks are symbolic only, while a word mark is based on letterforms, and a combined logo mark is a mix of the two. Alina Wheeler (2003, p.84) distinguishes between *logo* and *word mark*:

> A word-mark is a freestanding word or words. It may be a company name or an acronym. Logos including letterforms are the single letter used as a distinctive graphic focal point of a brand-logo. A pictorial style uses a literal and recognizable image. The image itself may allude to the name of the company or its mission, or it may be symbolic of a brand attribute. An abstract style uses visual form to convey a big idea or a brand attribute.

2.2.1.3 Typography

According to Brody Neuenschwander, Leonard Currie, and David Quay (1993), *typography* makes language, words, and the sounds they make, all part of a visual communication and a way to carry our thoughts, ideas and words. While Robert Bringhurst (2002) adds that "writing is the solid form of language" (p.3). Neuenschwander et al., (1993) also emphasises that letters not be always made just for reading, they are also used as symbols and images, whether read or as an abstract or a visual element. Meanwhile, Fred Smeijers (2011), identifies three kinds of letters: written, drawn/lettered and typographic. In the literature, the differences and similarities between writing, lettering, and typography have been identified by many. Smeijers

(2011) shows they have nothing in common except for the fact of using letters and words. Writing is the fastest and most informal way of creating letters, while lettering is drawn letters which takes more time to format and correct and is more in common with typography than writing (Smeijers, 2011). Ruari McLean (1980) connects *lettering* and *typography* and *calligraphy* as all being similar and linked to each other: "typography is lettering adapted for a special purpose. Lettering or calligraphy, lies behind everything that a typographer does…Calligraphy and drawing are today much more a part of typography design than ever before" (p.50). In addition, Sue Walker stated that the term *typography* should apply to all kinds of written words however, it is often hard to separate from the digital production of letterforms (2001).

Lettering

The literature defines *lettering* and *hand-lettering* as letters, words, and phrases drawn by hand (Baines and Haslam, 2005; Cabarga 2004; McLean, 1980). However, nowadays, *typography* is also called *lettering* despite the use of other digital tools including computer software and hardware (Baines and Haslam, 2005; Cabarga, 2004; Neuenschwander et al., 1993; Willen and Strals, 2009). Leslie Cabarga (2004) explains that, in fact, all kinds of letterforms started at one point by hand. However, she also states that "type is not synonymous with hand lettering" (Cabarga, 2004, p.12). *Lettering* is also further defined as drawing letters using more than one stroke, whether it be digital or by hand (Smeijers, 2011; Willen and Strals, 2009). McLean (1980) adds that lettering is more appropriate for letters, words or short phrases, and is not ideal for longer blocks of text. It is done for a specific text, such as a book cover design, poster or signs (McLean, 1980; Willen and Strals, 2009). According to Bruce Willen and Nolen Strals (2009), *lettering* individual words and phrases is flexible because it only involves a set of letters that are presented together and not indefinite combinations of letters. With fewer letters to work with, letters offer more flexibility and can be moved around to try different connections between the letters, the spacing, and how they interlock (Willen and Strals, 2009). Hand lettering is used to customise a design, which is why it is significant to this study and how logo mark adaptations are designed, the adaptation of logo marks from Latin to Arabic scripts is considered a customised lettering design. The custom modification of pre-existing typefaces is still considered lettering (Willen and Strals, 2009). Smeijers (2011) also states that *typography* and *lettering* share common attributes including kerning, leading, weight and stroke contrast. In addition, according to Willen and Strals (2009), type designers need to design display type different from text type: "display lettering is found in posters, signs, web banners, magazine headlines, logos, graffiti, and countless other applications where letters themselves must attract notice or convey an idea" (Willen and Strals, 2009, p.43).

2.2.1.4 Colour

Colour is a prominent element of the visual identity that can attract and communicate (Akcay et al., 2011; Aslam, 2006; Hynes, 2009; Madden et al., 2000). The corporate colours of the visual identity have an important role in brand recognition through logos and packaging (Hynes, 2009; Madden et al., 2000). Larry Roellig (2001) states that colours and graphic elements are recognised before brand names. Niki Hynes also notes that colour and design are the most important elements of a logo, and since logos are the "most powerful elements in establishing a CVI [corporate visual identity]" (2009, p.547). Colour is a prominent element in the logo design and the entire visual identity. Meanwhile, Hynes (2009) refers to colour as the "silent salesperson" for its importance and impact visually. In a brand study by Graham Smith (2011), Smith designed a series of brand logos using only coloured circles. The letter or graphic element was replaced by a single circle or some circles to make up that shape, but the prominent ingredient to recognising the corporation was the colour. Smith (2011) then used these to create a quiz, for the public to guess the logo from the coloured circles, and check their answers. The level of difficulty in recognising the corporation sprung from the popularity of the corporation and also the country of origin where it is used: if the corporation was not global or consistent, globally it made it harder for certain groups to guess. By Smith's series designs, colour is a strong focus of change for the consistency and recognition of visual identity (2011).

2.3 Second Culture Literature

This section presents the review of literature of the *second culture*: the culture to which the global corporations are expanding. The second culture in the context of this study refers to the Arabic market, which is located in the Arab region and includes the Arabic language, script, and culture. Global corporations first entered the Arab market in the 1920s; the first corporations to get into the Arab region were producers of canned food, soft drinks, soap, detergent and other household items (Boutros, 2009). The increase in air travel during the 20th century has influenced globalisation between the West and the Arab world (Boutros, 2009). However, it was not until after the oil boom in the Arabian Peninsula in the late 1960s, that many Western global corporations became more available, thus creating the demand for bilingual material (Boutros, 2009). In a design panel conducted by Gerry Leonidas (2015), Pascal Zoghbi, one of the leading Arab designers in the field, explains that in the past ten years, the demand of Arabic typefaces and logos has increased as global corporations were entering the Arab region, which has regulations requiring the adaptations of the Western visual identities. In addition, Mourad Boutros (2005) states that the English language has spread to the Arab region through the earlier colonies of most of the Arab countries. According to David Machin and Theo Van Leeuwen, as of (2007), English was the official language of over 60 countries, and an official second language in most of the Arab world as of 2007. However, despite the global dominance of the English language, languages such

as Chinese, Arabic, Hindi, and Urdu were becoming more prominent worldwide (Machin and Van Leeuwen, 2007). They add that after the 1980s "global corporations have made increasing use of 'local' languages in their global communication" (Machin and Van Leeuwen, 2007, p.126). It is necessary to note at this point that this study uses the word *Latin* to refer to the script, also known as the *Roman* script. The Latin script is used by many different languages including English, French, Spanish, and Dutch. Even with the growing number of English speakers in the region, Arabic is still the official language in the GCC region; it is necessary to have a bilingual script on all communications. This highlights the main reason for the study: how visual identities of global corporations adapt to Arabic and the appearance of Arabic versions of logos, typography and identities on business cards, advertisements, signs, menus, and brochures has become a highly important issue (Boutros, 2005). Huda AbiFares (2008) explains that the new generation of the Arab region is rediscovering themselves and their Arabic culture, clinging closely to their heritage yet embracing the West. In the context of Arabic typography, AbiFares (2008, p.39) further explains:

> The developing Arab states are undergoing major cultural and demographic changes. Located on the dividing line between Western and Eastern cultural models, they are in the process of reshaping their identities to suit their contemporary and cosmopolitan societies…This atmosphere has set the stage for an adventurous attitude toward type creation, type manipulations and experimentation with multilingual visual communication

2.3.1 The Arabic Culture

The Arabic culture is a complex subject to summarise as a section in this chapter; background is given as a general introduction and an emphasis on the culture in Saudi Arabia, where one part of the research is conducted. The selection of Saudi Arabia in one part of this study was because it is one of the prominent countries in the Arab region in size and economy. It is one of the countries that has strict rules and regulations for determining the adaptation of brand names and logo marks into the Arabic language. Thus, a brief cultural background is given about the Arab region in general, but more details will be given about Saudi Arabian culture in particular. Only cultural and religious associations related to the visual identity in the context of this research are discussed. The *Arab world* is one phrase that is often used widely to refer to the Arab region or Arab countries collectively, however, its use is also always questioned and debated. David Learman (2009) explains that the word *Arab* is commonly used to refer to the race of the people in the Arab countries of the Middle East and North Africa. Also, Arabs are not all Muslims, they come from different religious and cultural backgrounds. The *Arab world* is often divided into three geographical areas, North Africa, the Gulf, and the northern part of the

Arabian Peninsula. According to Margaret Nydell (2012), the Arab region is always an interesting region to collectively refer to it as on region, market, or culture due to its diverse and varied countries. In addition, Nydell (2012, p.2) states that,

> The differences among Arabs in various regions are immediately obvious—they have different foods, manners of dress, housing, decorative arts, and architectural styles. The political diversity is also notable; governmental systems including monarchies, military governments, 'socialist republics,' and now, the possibility of participatory democracies.

Nevertheless, Fahad Al-Olayan and Kiran Karande (2002) establish homogeneity within the Arab world according to the culture, language and religion. The Arab world was dominated by Islam for more than a century, and up to the beginning of the 19th century was one nation. Arab culture is similar between Arab countries, despite apparent superficial differences (Al-Olayan and Karande, 2002). The Arab world is sometimes seen as homogeneous and at other times different, making it difficult to make generalities about Arab culture. In the introduction of the book *Talking about Arabic*, Alain Khouri (2009, p.9) states:

> While we talk about the Middle East as a region, it is definitely not a single market but rather a geographic space with several common criteria. The region combines geographic diversity with demographic and psychographic variances and as is the case worldwide, today more than ever before, the Middle East is witnessing regional harmonization just as the world at large is witnessing increased globalization.

Religion

Culture and religion intertwine in Arab society; Islam has had a significant influence on the culture of the region. Female modesty and the limitations on the use of pictures and statues are all part of the Islamic influence on the culture. Nydell states that, "Arab women generally wear clothing that is at least knee-length, with sleeves that cover at least half of their arms" (2012, p.42). For example, it is stated in the Qur'an that both men and women should "lower their gaze and guard their modesty" (The Qur'an, 24:30). In Saudi Arabia, it is a requirement that all women wear an *abaya,* which is a long dress-like piece of clothing that covers the women for a more regular kind of modesty. There are also similar laws that require men to wear the traditional dress-like *thobe* in government facilities and other formal activities as well as other laws that specify a certain length of shorts that men can wear publicly. According to Nydell (2012), this is the case in Saudi Arabia and other parts of the Arabian Peninsula because, "[it] had the least contact with foreigners and is the most conservative in its traditions" (p.189). In addition to the requirements pertaining

to modesty, pictures and statues of living things are prohibited in mosques. Thus, the use of calligraphy and geometric patterns emerged (Nydell, 2012). Nydell adds that there are other prohibited items: "alcohol, pork products, pornography (pictures of nude paintings or statues, photos of women wearing little clothing), non-Islamic religious pictures, and religious artefacts such as Bibles, crosses, or statues of Buddha are all forbidden. Print materials from abroad are subject to censorship" (2012, p.193). It may not be necessarily as strict as Nydell illustrates it, but there is a no-tolerance law for some of those items listed, including alcohol, pork, and pictures of non-modest women in Saudi Arabia. In addition, Islam is the only religion practised publicly in Saudi Arabia, while other religions are practised privately in homes (Nydell, 2012). This may be mainly due that the site of the birth of Islam is in what is now Saudi Arabia. Nevertheless, despite how strict Saudi Arabia is compared to the other countries in the region, Rydell (2012, p.2) explains how similar the region is:

> The Arabs are more homogenous than Westerners in their outlook in life. All Arabs share basic beliefs and values that cross national and class boundaries…Arabs' beliefs are influenced by Islam, even if they are not Muslims. Many family and social practices are cultural, some are pre-Islamic; child-rearing are nearly identical; and the family structure is essentially the same. Arabs have not been as mobile as people in the West, and they have a high regard for tradition.

2.3.2 The Arabic language

Language is one of the most significant aspects of identity: "to millions of people… script is a badge. Hebrew script, to many, is a badge for Jewishness, Arabic script a badge for Islamic faith" (Bringhurst, 2002, p.12). Nydell (2012) also emphasises that "while most Westerners feel an affection for their native language, the pride and love Arabs feel for Arabic are much more intense. The Arabic language is their greatest cultural treasure and achievement, an art form that cannot be accessed or appreciated by outsiders" (p.89). Marieke De Mooij (2014) also states that the Arabic language "show[s] this elaborate style of verbal communication, using metaphors, long arrays of adjectives, flowery expressions, and proverbs" (pp. 202). There are 23 Arab countries spread over two continents; Arabic is spoken by over 400 million Arabs and is a second language for much more (Boutros, 2009; Nydell, 2012). One of the most noticeable changes for a global corporation, besides the geographical location, is the language. Language and script certainly have a significant role in a visual identity when travelling abroad, but the role they play can be a variable one, which should be taken into account. This is expressed in visual identity through the brand name, typography, and sometimes in the symbols. De Mooij (2014) suggests that language is an identity provider, while Baines and Haslam (2005) define language as a code that embraces words spoken and words written. Language and culture co-exist; it is suggested by De

Mooij that "language, time and place help define culture" (2014, p.57). She also adds that "there are two ways of looking at the language-culture relationship: language influences culture, or language as an expression of culture" (pp.69).

According to John Berry (2002), the Arabic language spread with Islam around the Arabian Peninsula, the Eastern Mediterranean and North Africa: "Arabic became an empire language and above all the language of religion". Arabic is a complex language and spoken over a wide region; thus, variations can be categorised: Classical Arabic, Modern Standard Arabic and Colloquial Arabic. Classical Arabic is described as the form of Arabic used in the Holy Quran (Abou Rjeily, 2011; Boutros 2009; Nydell, 2012). Modern Standard Arabic is the formal modern variety used by all Arab countries in the media, taught in schools and used by scholars (Abou Rjeily, 2011; Boutros 2009). Finally, Colloquial Arabic is the overarching term used to describe the different spoken dialects specific to the Arab countries and regions within those countries. Bringhurst suggests that "languages divide and subdivide" (2002, p.4). Every Arab country, and every region within that country has its colloquial dialect of Arabic that is spoken in the everyday life (Abou Rjeily, 2011; Boutros, 2005, 2009; Nydell, 2012). Despite the different aspects of the language, Modern Standard Arabic is widely used in Arabic communication that is familiar, read and understood by all. In most Arab countries, Arabic is the official language; French is a second official language in a few Arab countries.

2.3.3 The Arabic Script
The word *script* can mean two different information according to its context in typography or calligraphy. Bringhurst (2002) defines the term in a typographic context as a form or system that represents the language in writing, while in calligraphy, script can mean the style of writing. Baines and Haslam (2005) add that one script can be used in more than one language. For example, Latin script is used in English and most of the European languages. In this instance, Latin is a script, not a language; English, French, Spanish are all languages that use the Latin script. Meanwhile, the Arabic script is not only used in the Arabic language but also used in Urdu and Persian, Kurdish, and Dari among other languages. Even though English is a globally spoken language, only a part of the world's communication uses English or Latin script (Berry, 2002). Graham Shaw further explains that 60% of the world communities in non-Latin scripts. Each non-Latin script has its different characteristics and even reading direction. Arabic, Hebrew, Chinese, Korean and Japanese are all different scripts from each other. According to George Sadek and Maxim Zhukov (1997), most non-Latin scripts have no uppercase letters; italics are also not a common feature in non-Latin scripts, except for Greek and Cyrillic, which also have uppercase letters (Sadek and Zhukov, 1997). In addition, Arabic and Hebrew share the same language direction; the script reads and writes from right to left, while other Asian scripts can be written

vertically or horizontally. The complexity of the spoken Arabic language is reflected in its script. Rana Abou Rjeily (2011) states that, even though Arabic is the second-most used alphabet in the world, it is complex in comparison to Latin due to characters having different forms depending on whether they are in isolation or joined to other letters, and its use of dots and diacritics. Nadine Chahine (2004), one of the leading Arab type designers in the field, also states that the alphabets have between two and four shapes or states, depending on its position in a word: isolated letter, initial state, medial state, and final state. Dots also have an important role as they make 17 basic forms become 28 letters, just by the presence or absence of dots above or below a letter. The doted letter becomes a new letter with a different sound, described by Chahine as "freckled text" (2004). Listed below, in more detail, a series of Arabic script attributes in comparison to how Arabic is to Latin and its diverse typographic features:

1. Arabic is read and written from right-to-left, sharing this characteristic with other Semitic languages such as Hebrew and Aramaic (Abou Rjeily, 2011; Boutros, 2005; Milo, 2002; Nemeth, 2006).

2. Arabic has 28 letters, 17 of which are standard shapes but with placing dots on some of the letters, they become different letters and sounds (Abou Rjeily, 2011; Balius, 2013b; Boutros 2005, 2009; Chahine 2004; Milo, 2004).

3. Each Arabic letter has a several variations or states that it appears in depending on where it comes in the word. Most Arabic letters have four variations each (isolated, initial, medial and final), six letters only have two variations because they can only connect from the right (Abou Rjeily, 2011; Balius, 2013b; Boutros, 2005; Chahine 2004; Nemeth 2006).

4. Arabic kerning, which is the spaces between letters, is achieved by elongating the joining part of the letter because it is a joined script. The elongated part of the word is called a *kashida*. While leading, the spaces between lines can be adjusted by elongating the word to avoid the descenders from bumping into the ascenders from the line above or below (Abou Rjeily, 2011; Balius, 2013b; Boutros 2009; Chahine, 2004; Sadek and Zhukov, 1997).

5. Arabic script has no uppercase letters, like many other non-Latin scripts, except for Greek and Cyrillic (Abou Rjeily, 2011; Boutros, 2005, 2009; Sadek and Zhukov, 1997).

6. Bold and italics fonts are not standard in Arabic typography, but only introduced recently to accommodate the Latin script (Abou Rjeily, 2011; Balius, 2013b; Berry, 2002; Boutros, 2005).

7. Arabic by nature is smaller in size than Latin, having no x-height and a variety of different heights for its ascenders and descenders (Boutros, 2005, 2009; Nemeth 2006).

8. Vowels are added using diacritical marks, and usually only written in the Qur'an, religious texts, poetry or to distinguish certain words from each other when confusion might arise (Abou Rjeily, 2011; Balius, 2013b; Boutros, 2005, 2009; Chahine 2004; Nemeth 2006).

9. Arabic lacks certain alphabetical sounds in English such as the letters 'p' and 'v'. These sounds are sometimes represented by using a similar sounding letter, and adding a third dot, however these are not formally used and are sometimes frowned upon (Balius, 2013b; Boutros, 2005; Bringhurst, 2002; Milo, 2002; Natarelli, 2009;).

10. In addition, Arabic letters also have a different typographic anatomy than Latin letters (Balius, 2013b; Zoghbi, 2015). Andreu Balius (2013b) came up with new guidelines for Arabic x-height, whereby there are three different x-height or *teeth* and *loop* heights. Descenders as well have three different variations, unlike Latin that just has one (p.160). Zoghbi also developed a similar Arabic anatomy grid that has various number of guidelines that reach up to twelve levels (2015).

The Arabic script is strongly linked to Arabic calligraphy: "calligraphy is understood as the art of writing beautifully, a way of writing where aesthetics plays an important part. It conveys information through its semantic content and its formal appearance" (Balius, 2013b, p.69). Calligraphy was also central to early Muslim art and culture: "due to the prohibition of iconographic representation—pictorial and sculptural—on behalf of religion, calligraphy was considered one of the most important art forms" (Balius, 2013b, p69). Also, Nydell (2012, p.220) adds that calligraphy is considered one kind of art in the Arabic culture that is flexible to apply on different contexts. For example, calligraphy is used as decorative arts on mosques, architecture, and books due to the restrictions of using human or animal forms. In addition, calligraphy is also an important factor in the development of Arabic typography and contemporary Arabic type design. Balius states that, "one of the real problems with contemporary Arabic typography is the lack of knowledge or the misunderstanding of this link with calligraphy. There is still a tendency to 'Latinise' Arabic typography" (2013b, p.52). This will be further discussed in the next section 2.4: Third Culture Literature. Meanwhile, Zoghbi emphasises the knowledge of "calligraphic roots" and the importance of this knowledge and education of today's designers working on Arabic script (Leonidas et al., 2015).

2.4 Third Culture Literature
The *third culture* is the hypothetical culture that consists of a mix of the first and second cultures. In the context of this study, the *third culture* is an overlap of global corporations from different first cultures that enter the Arabic market (second culture). This section presents the review of the literature on Latin logo marks adapting their visual elements to the culture and language of the second culture, yet maintaining consistency with the visual identity (the first culture). *Third cultures* are created through globalisation and the spread of global corporations to new markets. Despite the globally understood 'visual language' of icons and signs, there are still existing gaps in the understanding between cultures (De Mooij, 2014). This might never be completely eradicated, yet, Woo Jun and Lee (2007, p.474) suggest the opposite: "physical borders have become meaningless for multinational companies". Machin and Van Leeuwen

(2007, p.1) also state that "it is not hard to see that media are becoming increasingly global. The same films screen all over the world. The same television programmes and the same news footage are shown everywhere, albeit sometimes in 'localized' versions".

2.4.1 Global Brands

Global brands or global corporations are the primary subject of this study, they originate in the first culture and expand to the second culture, creating shared *third culture brands*. According to Machin and Van Leeuwen (2007, p.2), they recognise the transition and adaptation between one culture to another:

> For the moment it is clear that we live in a period of transition. Two worlds coexist uneasily: the world of nation states, with their native languages and cultures, and the global world with its emerging global language and cultures carried, not by nation states, but by global corporations and international organisations.

Furthermore, De Mooij also states that there can not be one "blue print" for global corporations to follow globally and locally (2014, p.27). Thus, defining global brands depends on the perspective of the viewer. The widely understood definition of *global brands* in the literature is that a brand or corporation that operates in multiple countries, either standardising its business strategies abroad or localising its strategies and products according to location or perspective.

2.4.2 Cross-Cultural Design

As stated by Nicholas Ind (1992), brand managers must understand the cultural associations in the market they are entering. Those that do not put much effort into understanding cultural associations will have a hard time communicating in the market (Pilditch, 1970). Geoffrey Randall (2000, p.122) adds that "the idea of a global brand as one that is identical in every respect in every country is a myth". There are many aspects that change or need to adapt once a corporation is introduced to a new geographical location: language and culture are the first encounters. According to Balius, "languages are usually the first barrier we encounter when we have to communicate with or relate to other cultural realities. Being able to express ourselves in one language is insufficient nowadays" (2013a, p.32). With the increase of global marketplace, there is a need for designers to design with multi-scripts (Sadek and Zhukov, 1997). In addition, Melewar (2001) suggests that global brand managers must put more emphasis on the consistency of their corporate visual identity abroad. Multilingual corporations face a dilemma in understanding how visual identity can be extended globally to appeal to groups who respond differently to names, colours and other visual elements (Melewar, 2001). Cross-cultural designs involve an overlap between two or more cultures, but they are often not properly balanced. Henry Steiner

(1995) describes the overlap of cultures by using Chameleons as an example, "when designing across cultures, it is important to keep in mind that it is not a question of right or wrong. Chameleons reflect local color but retain their form. Ideally, designers are representative of their own culture yet adaptive to new surroundings. The goal is to achieve a harmonious juxtaposition" (p.9). There is an old—and still on-going—debate on whether to standardise or localise and adapt cross-cultural communications. Those terms, *standardisation*, *localisation*, and *adaptation*, are all widely used when referring to accommodating factors for global corporations abroad in brand strategy, advertising campaigns, products/services, and visual identities. In this research, the only aspect discussed is the debate as to whether a visual identity should be adapted to the language and culture or standardised instead. Some literature on the standardisation and localisation of advertising campaigns is reviewed because there is a relatively small body of literature that is concerned with the lack of literature on the exact debate on this study's subject.

2.4.2.1 Standardisation versus Localisation

Standardisation is often thought of as identical design, including the brand name, packaging and colours. Nikolaos Papavassiliou and Vlasis Stathakopoulos (1997, p. 504) refer to standardisation as "using a common approach (i.e. common advertising messages) to promote the same product across national boundaries". It is a prominent theme in the literature that a standardised visual identity will make the corporation more familiar to its worldwide consumers and achieve a powerful, consistent global visual identity thus increasing profit (Melewar and Saunders, 1998a, 1999). However, Melewar and Saunders (1999, p.593) add that global corporations who adapt standardisation of their name, logo, typography, and colour, often "neglect local culture, nationalism, and the nature, and attributes of the product marketed when making their CVI [corporate visual identity] decisions". In addition, global corporations with strongly established standardisations of their visual identities also have a high degree of control from the headquarters (Melewar, 1994; Melewar and Saunders, 1998a). In support of standardisation, Ind (1992) suggests that many corporations feel that most consumers are well-travelled or familiar with the English language. Thus, there is no need for a localised adaptation. In addition, Bob Cutler and Rajshekhar Javalgi (1992) agree with Ind and emphasise that the world is becoming more similar and homogeneous and that most consumers share the same wants and needs (Cutler and Javalgi, 1992). Greg Harris (1996) and Cutler and Javalgi (1992) also agree that most corporations prefer to standardise their advertising to save on costs, sustain consistency, avoid confusion of consumers abroad are due to a lack of local design resources. In addition, Melewar and Saunders (1999) claim that sectors differ in their standardisation choices; service corporations are less likely to standardise, however, industrial products are more likely to standardise their products and communication mostly because of the consumers of those brands. The literature agrees that this is the case for advertising, Melewar and

Saunders' (1999) findings showed that industrial, consumer goods, and service companies had similar levels of corporate visual identity standardization. It might appear that older established corporations get away with a more standardised CVI, as it would have been known and recognised by consumers worldwide. However, Melewar and Saunders (1999, p.591) state that "older and more established companies in international marketing are not more likely to standardize their corporate visual identities than younger companies". Along those lines, Melewar and Saunders (1999) claim that most corporations choose standardisation over localisation to avoid having to change their corporate visual identity to adapt to different cultures and languages. However, those who disagree with standardisation believe that cultures are different and differences cannot be overlooked in this matter (Cutler and Javalgi, 1992).

Localisation, on the other hand, urges customised messages be used to address audiences in different cultures and countries (Papavassiliou and Stathakopoulos, 1997). Despite a large amount of debate surrounding standardisation versus localisation, it always concerns 'either or'. There are some reasons why a visual identity should be changed. Usually, there has to be a strong reason for the change as it is a complicated and expensive process (Sharma and Jain, 2011). A visual identity changes when there is a brand name change, a corporate merger, or as the case of this study, a geographical change that includes other aspects: linguistic, cultural, and even climate change. Globalisation is just one of the factors that can affect a brand's visual identity (Melewar and Saunders, 1998b; Olins, 2008). On these grounds, Melewar and Saunders (1999, p.586) claim that most corporations that standardise their logo, typography and colour are likely to neglect cultural and linguistic attributes and those "companies that appreciate cultural diversity are less likely to standardize globally". Ind (1992) emphasises that cultures interpret symbols, colours and messages differently, while Melewar and Saunders (1999) add that "most international marketing blunders occur because of a failure to understand these differences" (p.586). Davis and Baldwin (2005) also argue that "a degree of flexibility should be given to the brand holders of each market because they understand their local markets best" (p.184).

The terms *standardisation* and *localisation* were mostly used in the literature when talking about global corporations' advertising campaigns and not necessarily the visual identity. In this study, the term *adapted* is used to discuss the adaptation process of the variables of change to the corporations' logo marks, focusing on the visual implementation of each part of the logo mark and how it can be viewed from the perspective of designers. This study focuses on the implementation requirements of such changes to the logo marks so that it will maintain visual consistency with, and have the same attributes of the original identity. An adapted logo mark should still be recognisable and "look the same" even to consumers who do not read the foreign

language; it should be recognisable to worldwide consumers when they see the corporations' logo mark in other markets, cultures, and languages.

2.4.3 Multilingualism

According to Boutros (2005), "with the development of the global marketplace, graphic designers face a rapidly growing international communication system in which the use of several languages on the same piece of work is a necessity. It is a simple unavoidable fact" (p.7). International communication certainly increased the need of having to work with displaying several languages on one package, poster or any other communication material (Sadek and Zhukov, 1997). These multilingual documents are referred to as *polyglot* documents (Sadek and Zhukov, 1997). This is not a new phenomenon; Ellen Lupton (1997) states that one of the famous polyglot documents in the world is the Rosetta Stone found in 196 B.C., which includes three scripts: Greek and two hieroglyphic forms. Furthermore, Walker (2001) stresses that the purpose of designing a document with more than one language is to shed light on the 'minority language', however, poor translation and typographic adaption can cause one language to be "perceived as being less important than the other" (p.49).

In addition, multilingual communication materials usually have different aspects to deal with: script size, length and script direction (Sadek and Zhukov, 1997; Walker, 2001). Documents with scripts that read in different directions must be considered carefully before the initial design. Sadek and Zhukov (1997) state that there are many traditional or classic ways of treating multi-lingual text on the same page. One solution is laying text down with a 'mirror effect', where text, graphic elements, and images are mirrored on the left and right of each other, while the other solution is a mirror-like effect from placing headlines geometrically parallel to each other, despite line length differences (Sadek and Zhukov, 1997). Walker also suggests that the most important aspect of the design solution is to be readable, however, she also adds that using this solution can "draw attention to one language at the expense of the other" (2001, p.49). Also, Sadek and Zhukov (1997) state that the most important factor in dealing with more than one language is to accept, embrace and respect the characteristic and nature of each script. In order to do so, the designer must have a proper knowledge of the typographic script details (1997). On similar grounds, AbiFares (2008) states that it is the responsibility of those who use, read and need the script to reshape and further develop it. The purpose of multilingual communication is to reach more than one linguistic group (Berry, 2012). The challenge is making those two or three languages on the same page sit in harmony with each other while presenting the necessary information. Multilingual communication has been present and necessary throughout history, starting with the Bible (Sadek and Zhukov, 1997) and has recently become a requirement on an international level, such as on road signs and airport signs.

With the increase in multilingual designs, the need for multi-script typefaces is also increasing (Balius, 2013a, 2013b). According to Fiona Ross (2012), a non-Latin type specialist, "the growing demand occasioned by globalization for non-Latin typesetting or multi-lingual typography that continues to impel software manufacturers toward the improvement of word processing layout software" (p.127). There were many different technology issues regarding multilingualism especially in designing Arabic typefaces, but in the past two decades, developers of software and hardware put an effort into making multilingualism easier to work with (Balius, 2013a). There is certainly a lack of Arabic typefaces today. However, the lack of multi-script Latin/Arabic typefaces is even greater (Balius, 2013b). "Only in a very few cases have the Latin and the Arabic fonts been designed hand-in-hand as a real multi-script font" (Balius, 2013b, p.83). Balius (2013b) mentions that designers like Nadine Chahine have created Arabic typefaces that are designed for equivalence to Latin typefaces such as Helvetica, Palatino and Frutiger. Aside from general text types, Zoghbi (2014) has designed an Arabic typeface that matches the Latin for Swatch to be used in all the Middle East, where Arabic is needed by all Swatch branches, dealers, and resellers for a consistent corporate identity.

2.4.3.1 Latin versus Non-Latin Scripts

Scripts have different characteristics and can occupy different kind of spaces and lines (Sadek and Zhukov, 1997), especially when comparing Latin and non-Latin scripts. Berry (2002) mentions that even though English is a spoken worldwide, only part of the globe's communication is in fact in English or the Latin script. English is only spoken regularly by about quarter of the world's population (Sadek and Zhukov, 1997). Numerous designers and scholars emphasised that each script should be indecent of itself but still adaptable to other scripts. According to Boutros (2005, p.79), "Arabic typography has a life of its own…while it is important to consider the similarities and differences between Arabic and Latin typography, it is dangerous to dwell on comparing the two". Tarik Atrissi (2008) also recommends that multilingual designs must be put into consideration and researched from the beginning of the design process; one should not try to translate at the last minute and force the translation to fit in. Balius (2013a) emphasises that forcing Latin proportions into other scripts is a mistake; he highlights that the Arabic, Greek, Chinese, and Devanagari are very different from Latin unlike the Cyrillic, which adapts to Latin more naturally (Balius, 2013a). For example, the Chinese market is one of the biggest, if not the biggest, market in the world. There has been some literature on the Latin-Chinese script communications. As Bernd Schmitt (1995, p.31) states:

> One of the most complex aspects of Chinese culture is its writing system. The basic unit off the Chinese writing system is the character, an arrangement of strokes that form a syllabic unit. There are approximately 50,000 characters (about 7,000 in

general use). Each character carries its own meaning. The
sheer abundance of Chinese characters (in comparison to the
26-letter Latin system) is one of the reasons why names, and
the writing word in general, have a mystique in East Asia.

In accordance with the different writing systems, Schmitt (1995) adds that "Chinese
native speakers tend to encode verbal information in a 'visual mental code', whereas
English native speakers rely primarily on a 'phonetic code'" (p.31). Therefore, he
recommends that corporate identities entering the Chinese market must pay attention
to the linguistic differences in the new markets they are expanding to (Schmitt, 1995).
Two of the well-known Latin-Chinese brand names adaptations are Coca-Cola and
Pepsi. The Chinese characters cannot be created based on phonetics as the
combination may result in a different word as the script is based on 'ideographic
characters' and not phonetic letters (Schmitt, 1995, p.31). According to Francis, Lam,
and Walls (2002), global corporations entering the Chinese market often have to
choose between meaning of the name or the phonetic sound of the name. Coca-Cola
is a successful example where the Chinese translated adaptation achieved the sound
and meaning. Coca-Cola is pronounced in Chinese as (Ke-Kou-Ke-Le) and reads as
Chinese characters meaning "tasty" and "happiness" (Schmitt, 1995; Cao, 2012). On
the other hand, not all translations from Latin to Chinese have been as successful. A
well-known Pepsi slogan was transliterated from "Come alive with the Pepsi
generation" to "Pepsi brings your ancestors back from the dead" in Chinese (Roellig,
2001, p.41).

Beside the brand name translations, other literature discusses the adaptation of
typography from Chinese to Latin; in a Master's thesis titled *Visual translation: a new
way to design a Chinese typeface based on an existing Latin typeface,* Yifang Cao
(2012) presented several problems and solutions to how Chinese script can adapt to
Latin. One of the main issues discussed is the smaller number of Chinese typefaces
that can be used with existing Latin typefaces. Cao (2012) presented a process called
"visual translation", which is part of a longer guide to designing Chinese typefaces
based on Latin. This specific part introduces a nine-step process for adapting Latin
logo marks to Chinese. The steps include an observation of the Latin logo mark,
choosing a similar typeface in Chinese script, breaking down each letterform in both
scripts, aligning the similar parts to each other, replacing the Latin parts with the
chosen Chinese typeface, adjusting the spacing and orientation and finally matching
the colours (Cao, 2012). In another Master's thesis by Jung Yeun Paek (2014) titled
Typography in Cross Cultural Environments, it was stated that due to the lack of
development of the Korean script, it has adhered to the Western or Latin guidelines.
Unlike the Chinese script, the Korean alphabet is phonetic and is made-up of stacked
letters either horizontally or vertically (Paek, 2014). There is not as much literature on
the adaptation of the Korean scripts from Latin as there is on the Chinese scripts.

There is also a lack of literature on Latin-Japanese adaptations. However, it is very interesting to note that there are many Japanese corporations that have designed their logo marks in Latin script from the start. For example Toyota, Sony, Philips, Panasonic, Samsung, Toshiba and LG, to name a few. Steiner (1995, p.52) describes how Sanyo also designed a Latin global logo mark:

> Sanyo wishes to be seen as a diversified global corporation rather than a purely Japanese company. They desired an identified that did not rely on a separate symbol. Rather, they wanted a logotype within which a symbolic element was contained as well as a total integrated visual system that would function worldwide.

2.4.3.2 Latin versus Arabic Script

When the complex Arabic script characteristics are placed side by side with the Latin, many new differences and asymmetry issues start emerging. As presented previously in section 2.3.3: The Arabic Script, the literature has explained how Arabic and Laitn vary in proportion, size, direction, and spacing among other things. In addition, according to Balius (2013b, p.163), "Latin and Arabic are different scripts and, throughout history they have evolved differently. Every script has its own structure and proportions". Balius (2013a) also stresses that forcing Latin alphabet proportions on non-Latin scripts is a mistake. Therefore, both scripts' structures and proportions should be respected (Balius, 2013a, 2013b). In addition, Titus Nemeth (2006, p.6) also emphasises the harmonisation of Latin and Arabic scripts:

> When set together the typographer faces various script and language dependent problems such as different beginnings and endings, varying text length, different apparent text sizes, unbalanced colour of text blocks on the page, different use of the Cartesian space that results in different leading and therefore a registration etc. The goal of harmonisation on the level of typeface design is to solve as many of these obstacles as possible, without distorting one of the scripts involved, or harming its cultural authenticity.

In this typographic context, the term *colour* here refers to the letter's weight, as in how thick or thin the strokes are (Balius, 2013b; Nemeth, 2006). *Colour* also refers to the combination of weight, stroke contrast, leading and letter spacing of type, not the visual element *colour* that was identified earlier. Differences include the stroke contrast of the letters of the script, horizontal and vertical nature of the scripts, kerning and leading rules. In addition, the distributions of the weight of the Arabic and Latin letters must be considered since Arabic is horizontal in nature, while Latin is characterised vertically (Abou Rjeily, 2011). Balius (2013b, p.164) agrees with Abou Rjeily, stating that "weight [stroke contrast] is distributed differently in Arabic than in Latin. Arabic, for example, with its connected letters offers a more horizontal line on the baseline, while Arabic

distributes its weight on the horizontal strokes, Latin does it on the vertical strokes".
Nemeth (2006, p.8) summarises harmonising Arabic and Latin in a simple, direct way:

> The possibilities to harmonise stylistic elements are limited. In case of a Latin serif typeface, the treatment of serifs has only very little influences on the Arabic companion for there are no comparable elements. Vice versa there is no need and reason to design Latin accents in accord with Arabic diacritic dots. Both elements are subject to different rules and consideration.

There is a fine line between finding harmony between the two scripts and forcing one script's characteristics onto the other. If one script is forced into the characteristics of another script's typographic rules, it can go wrong. Chahine (2004) describes Arabic type that is made-up of cut-and-paste Latin typefaces that are rotated, flipped, and tilted as the "Frankenstein of Arabic typography". She adds that this has been growing popular in the Arab region, especially in Dubai and Beirut, where there is an increasing need for bilingual designs and display of bilingual logo marks (Chahine, 2004). Chahine further explains that this phenomenon is probably a result of the lack of knowledge of Arabic typography and script characteristics (2004). Zoghbi (2009) agrees with Chahine and emphasises that adapting Arabic to Latin should be about acknowledign the differences between the two scripts and not 'chopping-up' letterforms. One of the main differences between Latin and Arabic is the anatomy of the letterforms. Latin/ English typography has a wider body of writing and codification of practice, but few absolute rules. Arabic, on the other hand, is still findings its way into typography and setting its standards, therefore, putting a structured script such as Latin next to the Arabic script can be problematic. It is, therefore, understandable that Arabic should start to follow the standards of Latin text and becomes Latinised, and thus distorted (Nemeth, 2006). Boutros (2009) suggests a new approach to harmonising Arabic and Latin scripts when Times Roman and Helvetica were the only two Latin typefaces used with Arabic. No attention was given to the compatibility between the two scripts and styles; they were believed to be the best choices because of their familiarity to Arabic designers (Boutros, 2009). AbiFares (n.d.b) interviewed type designer Pascal Zoghbi as part of the Multiple Baselines Series interviews; Zoghbi discusses designing Arabic type to match the Latin: "the Arabic should not be constructed out of the cut-and-paste pieces of the Latin letters, a proper Arabic font that is created as a family member of an existing Latin font should also stand alone as an Arabic font in its own right" (AbiFares, n.d.b). Pascal further explains when talking about the Arabic adaptation of the logo mark for Hard Rock Café, that the first step was to choose a calligraphic style to accompany the Latin logo mark (Zoghbi, 2012). For this particular logo, he used an existing typeface and adapted the proportions of it to match the Latin logo (Zoghbi, 2012).

2.4.4 Adapting the Logo marks

The challenges of adapting from Latin to Arabic scripts have repeatedly been presented from different views throughout the review of the literature. Chahine (2004) and Zoghbi (2009) both agree that Arabic adaptations should not be a result of cutting and pasting Latin letterforms to make up the typeface or logo mark. Meanwhile, Zoghbi (2009) emphasises that in order to adapt Arabic logo marks from Latin, starting from the beginning is key. This section presents each of the visual elements of the logo mark in the *third culture* context.

2.4.4.1 Brand Names

The challenges of translating a brand name into another language include many aspects such as spelling, pronunciation, and meaning (Francis, Lam, and Walls, 2002; Melewar and Gupta, 2012; Roellig, 2001). According to L. J. Shrum, Tina Lowrey, David Luna, Min Liu, "the brand naming process is made more difficult by the globalization of markets" (2012, p.275). Shi Zhang and Bernd Schmitt (2001) identified three ways to translate a name: semantically, phonetically or phono-semantically. Translating semantically is translating the meaning, or finding a similar word. While translating phonetically means translating the sound of the world. Meanwhile, phono-semantically means translating the meaning and sound together. Shrum et al., (2012) stress that phonetic connotations are as important or maybe even a better brand name adaptation as it depends on the sound of the name. Adding the semantic symbolism brings added value to a brand name that translates well by meaning first. In a survey by Landor Associates published in Ind (1992), 50 percent of investors thought that brand name pronunciation was most important in choosing a brand name. Francis, Lam, and Walls (2002, p.99), explain that most "Western language are based on an alphabet phonetic system," making the pronunciation easier for other phonetic languages like Arabic, but more difficult for languages based on characters in the Asian-Pacific region. In addition, Paola Norambuena (2012) states that English can be hard to pronounce phonetically in other languages, thus, brand managers need to consider their brand names when expanding globally. Meanwhile, according to Olins (2014), languages that use the Latin alphabet like English, French, German and Spanish have issues with the same letter being pronounced in different ways. Arabic alphabets have many sounds almost corresponding to the English language, with the exception of a few letters that do not have an equivalent letter in Arabic but can still be pronounced. The 'P' and the 'V' do not have an equivalent letter, and will often sound like the letters 'B' and 'F' instead. However, with a slight revision to some of the letters in Arabic and adding three dots to it, they have created a new addition to the Arabic alphabet, although these are not formal letters (Boutros, 2005; Bringhurst, 2002; Milo, 2002; Natarelli, 2009). The similar pronunciations of Western brand names to Arabic make the phonetic translation the best kind of adaptation to maintain the brand recognition across cultures and countries. This is completely the opposite of

corporations adapting names in the Asian-Pacific market as Western names are harder to pronounce due to the language's tonal structure (Schmitt and Pan, 1994). Francis, Lam, and Walls (2002) also state that "this important difference may, for example, render many brand name practices, such as the use of abbreviations and meaningless names, difficult to replicate and make phonetic-based names difficult to pronounce" (p. 99). Olins (2014, p.11) suggests that, "a word in one language will resemble a word in another through sound or spelling, and inevitably, the word that looks or sounds similar will mean something you'd rather it didn't". Norambuena (2012) states that it is essential to work with a linguist when naming a corporation to make sure that the name will not make headlines when translated globally to any other language or to a particular region's language that they want to expand to. Shrum et al., (2012) suggest that markets should emphasise the sound of a brand name.

Phonetic translation of a brand name is not always smoothly done across different languages. According to Olins (2014) in *A Naming Handbook*, Unilever spent a great deal of money to change the product name 'Jif' to 'Cif' because the letter 'J' is pronounced differently worldwide, "J" in English is "Y" in German and "H" in Spanish. However, brand managers have to decide how they want their name to be translated to the world, by keeping it associated with the original sound of the brand name or finding a more appropriate meaning to the name in a new language (Shrum et al., 2012). Some corporations change their names in certain markets because the original name has a negative connotation (Olins, 2014). Phonetic translations have unexpected effects when the word has a letter with no equivalence in Arabic, such as 'P' and 'V'. Pepsi is written with a 'B' in Arabic as the letter is not available in its alphabets (Olins, 2014). The issues are not only one of translating a brand name to Arabic but also the accuracy of translating it phonetically and having it spell correctly without mistakenly referring to something else. On the other hand, the phonetic spelling is as important so that it sounds the same as the original brand name without meaning something else. In addition to the issue of the phonetic spelling, Arabic sounds different in different Arab countries, and some words are even pronounced and spelt differently in different dialects. The process of translating headlines or slogan requires focus and knowledge of the language to choose the best equivalent translation with a phonetically correct orthography. Brand managers confess that they do not let different languages play a deciding part on their corporate names or pronunciation of the brand name in other languages; even when they are aware it does not necessarily always translate gracefully (Melewar and Saunders, 1999, p.592). Ind (1992) adds that many corporations feel that their brand names have a reputation and it cannot or should not be changed. Schmitt (1995) claims that "an understanding of the essential structures of languages spoken in East Asia and the resulting consumer perceptions is critical for building viable corporate and brand identities" as consumers from different parts of the world respond to brand names and linguistically communication (Schmitt, 1995, p.20).

"Some research is vital. It is essential to go through all the proper procedures to check that any new names which may be proposed are both available and culturally and linguistically acceptable wherever the organisation operates" (Olins, 1995, p.73).

2.4.4.2 Symbols

Boutros (2005) believes that the Arabic adaptation of logo marks is a challenging task for designers; achieving the right balance, style and weight for the adapted logo is not simple. Atrissi (2008) puts forward the view that bilingual typographic logos must look consistent, despite the fact that there are two languages and two typefaces in use. Symbols and icons should never be underestimated. According to De Mooij (2014, p. 62), symbols are based on "words, gestures, pictures or objects that carry a particular meaning recognized only by those who share a culture". De Mooij (2014) gives an example of three global symbols: Coca-Cola, Nike, and Google, they are all recognised worldwide without the need for any text. The Nike *swoosh* became a well-known symbol without words, and even though both Coca-Cola and Google are word marks, but the letters have become symbolic as well. Olins (2008) and Roellig (2001) both claim that colours and graphic elements such as symbols and logo are the first identifiable element for most corporations. According to Olins (1994), in all the languages of the world, symbols can be read without words. In addition, Olins also notes that certain symbols and shapes have different meanings in different cultures around the world, and some organisations think that a simple, informal meeting with insiders from the culture will be the way to go to avoid any misinterpretations (1995). Religion can also have an effect on logo and symbol adaptations. The Red Cross Foundation, for example, has a Muslim adapted logo with a different symbol and name; it is the Red Crescent in all Arab and Muslim countries (Olins, 2003). The two symbols are often seen side by side in many communication materials and have been established as representing the same organisation, even with completely different symbols and names. In addition to the Red Cross, a recent brand also removed the cross from the Arabic market; Real Madrid football team removed the cross in their logo mark after signing a deal with the National Bank of Abu Dhabi. However, the cross remains in the official global logo mark (Telegraph Sport, 2014).

2.4.4.3 Typography

There are several reasons for the rather slow advancement of typography in the Arab region; Balius (2013a; 2013b) and other scholars in the field state that the delay of the typographic development in the region, the absence of development software for the script, and also the strong link to calligraphy are all reasons for the delayed development. While Latin typography developed gradually over time out of its calligraphy, Arabic typography was a few hundred years behind. Balius (2013a; 2013b) also mentions that the teaching of typography began in Western countries, while Arabic typography education was scarce and most of the Arabic typefaces were created by

Western designers. In addition, Balius explains that the reason behind the lack of Arabic designers early on is that the teachings, printing press and the "proper technology" that supports non-Latin script that reads from right to left, were not available to them (2013a; 2013b). Christians in the Middle East first used the printing press in the beginning of the 16th century (Shaw, 2012); 200 years later, the ban on the printing press in the Ottoman Empire was lifted (Boutros, 2005). Nevertheless, even after the introduction of the printing press, Arabic calligraphers boycotted the press in fear that their occupation will soon be replaced, thus causing a slow development of Arabic typography even after the ban was lifted (Boutros, 2005). According to Shaw (2012), it was not until the 19th century, with the spread of the printing press, that Arab designers first started designing Arabic typefaces and working with the script. All these unfortunate circumstances created a wider gap between Arabic calligraphy and typography, and thus between the developments of Latin typography when compared to Arabic typography (AbiFares, 2008). AbiFares (2008) also urges that calligraphy be an important part of Arabic heritage, however, Arabic letterforms must be developed further and creatively to accommodate the contemporary communication. Furthermore, AbiFares (2008, p.37) further explains the role and impact of calligraphy on Arabic culture and type design:

> The Arabic script holds a unique role within Arab/Muslim cultures. Though originally conceived for secular purposes, it later assumed a special position within Islam due to its veneration within religious tradition… This same veneration has laid quiet a heavy responsibility (or burden) on designers involved in developing new designs and styles for the Arabic script… this has slowed down the progress of Arabic type, discouraging playful experimentation and in stilling fear of attracting vicious criticism.

The late and slow development of Arabic typography caused the limited number of Arabic typefaces today (Chahine, 2004; Nemeth 2006). Chahine (2004) emphasises that the lack of research and studies and the low number of specialists and type designers in the Arab world, has contributed to the lack of Arabic fonts. In addition, AbiFares (2008) highlights that Arabic typography still has a long way to develop from its calligraphic traits and stresses that the current Arabic calligraphy status does not fulfil today's Arabic uses and needs. She also adds agreeing with Chahine that Arabic script "is still under-developed for proper representation in today's digital media and communications channels" (AbiFares, 2008, p.38). Boutros (2005) states that the development of Arabic typography has led to many on-going debates on Arabic typography especially in aspects of adapting to Latin scripts and how it is always compared against or matched to the Latin script rather than embracing its characteristics. On the other hand, in *The Multiple Baseline Series*, AbiFares interviews Tarek Atrissi, a design expert in Arabic typography and lettering. Atrissi explains that "Arabic lettering is a discipline that lies exactly between the discipline of classic Arabic

calligraphy and the discipline of digital Arabic type design" (AbiFares, n.d.a). Atrissi adds that lettering is more flexible than type design that does not need the background of traditional calligraphy to perfect. (AbiFares, n.d.a). Nevertheless, Zoghbi indicates four important steps to adapt to Arabic type and logo marks (2009):

1. Analyse the characteristics of the Latin logo/type.

2. Choose the closest Arabic calligraphic style to the Latin logo/type.

3. Identify the proportions of the Latin versus the Arabic by deciding on the scripts' anatomies: baseline, x-height, ascenders, descenders, and the loop, eye, and tooth heights.

4. Balance the width and contrast of the strokes between the Latin and Arabic scripts.

2.4.4.4 Colour

Most scholars agree that colours has different associations in different cultures (Dowling, 1994; Ind, 1992; Olins, 1995; Schmitt, 1995). Satyendra Singh (2006, p.784) states that "color is related to culture and religion…colors are controversial. Some feel that human responses are stable, therefore, applicable to every one, whereas others disagree, asserting that responses and preferences to colors vary across cultures, gender, and age among others". For example, blue is a corporate colour in the United States, however in East Asia, it is considered a cold colour with evil associations, while red is considered lucky and is widely favoured in Asia (De Mooij, 2014; Schmitt, 1995). While white can mean purity in one part of the world, it can mean mourning and is used in funerals in another, and the same applies to other colours (De Mooij, 2014). Also, Schmitt (1995) states that some colours are differently perceived in China than in the West. On the other hand, there are universally associated meanings of colours such as red and green for traffic lights and stop signs, hinting to a universal colour awareness (Akcay et al., 2011; Dowling, 1994). Sometimes colour is even used in unexpected ways for a greater impact (Hynes, 2009). However, Thomas Madden, Kelly Hewett, and Martin Roth (2000) state that in all cases brand managers going global should research the colour associations of that particular region. With all the different associations of colour meanings around the world, it is not something to underestimate as it is an integral element to brand identity. According to Roellig (2001, p.41), "people tend to recognize corporations first by their signature color schemes and unique graphic elements and then by their name". Mubeen Aslam (2006) also emphasises the importance of the colour element to the adaptation of global corporations; he states that "colour makes the brand…Colour remains a potent independent variable in managing corporate image consistency and its strategic use could create specific associations across markets" (Aslam, 2006, p.25).

2.5 Brand Management

It is essential to this thesis to review the literature on how global brands manage their visual identities, whether it be locally or globally. One of the main tools that global corporations use to manage their visual identity is by using a guideline manual. An identity guideline manual is a guide for the corporation's visual identity. It specifies how the identity should look and the correct usages of a corporation's name, logo, symbol, and other visual elements. It is usually available for internal usage or shared with those who work with the corporation directly and need such information, but it is not often published for public access.

2.5.1 Identity Guideline Manuals

Olins (1989) highlights that a guideline manual must include every application in use or needed by the corporation in an organised and consistent way to make it easy for those who use it. According to both, Ind (1992) and Olins (1989), a guideline manual may also be referred to as a *brand identity programme*. Olins stresses the fact, to get the best use from them, manuals must be available to those who need it; it must go to designers, printers and signage makers who work with a corporation (1989, 1995). To keep the corporate visual identity standard and consistent through the brand, retailers and all those who develop or print something for the corporation, a guideline manual must be established. Olins (2008, p.91) explains that,

> The guidelines will be used by a cross-section of internal people and outside contractors, from designers to signage makers to manufacturers and so on. The guidelines need to be simple and robust to use, so a format has to be created to suit each individual client's requirements, and master and work for logos has to be supplied

According to Davis and Baldwin (2005), the identity guideline manual should also include examples of the visual identity within different contexts, such as partner brands and co-branding. Ind (1992) also stresses that a guideline manual must be accompanied with training to ensure effectiveness. Only when a guideline manual is consistent, committed to by the brand managers and imposed brand-wide, then will a visual identity have the chance to stay strong and consistent visually (Olins, 1989). Some corporations take it one step further to ensure consistency and extra support by setting up a 'hotline' for anyone with questions about the guidelines, rebranding rules and applications (Davis and Baldwin, 2005). Brand books, identity programmes or standards manuals, whichever a corporation wants to call it, have an important yet a hidden purpose. The first is to inform anyone working on the corporations about the brand story, to feel more inspired to create something that has the spirit of the brand and not just apply the visual look (Olins, 2008). Olins (1995) draws our attention to the fact that with the advance in technology and the decreasing reliance on paper, an electronic version of a guideline manual is best for easier update and distribution. Such

online databases are referred to as a 'brand centre' by Olins (2008). Davis and Baldwin agree that online brand centres are necessary to manage and establish guidelines (2005). Olins (2008) points out that it is an important, useful and often necessary tool in a global organisation (Olins, 2008). De Mooij (2014) agrees that guideline manuals are important in managing the corporate visual identity of corporations crossing cultures. The purpose of a global guideline manual is to be able to find out first-hand what works culturally and linguistically with a new geographical audience and what does not. Most studies agree that the guideline manual is the best tool to keep a corporate visual identity consistent (Ind, 1992; Pilditch, 1970). The literature highlights brand name, logo/symbol, colour and typography as the main elements of the guidelines manual, the same elements that were earlier defined as visual identity elements (Dowling, 1994; Ind, 1992; Melewar, 2001; Melewar and Saunders, 1998a, 1999, 2000; Olins, 2008). According to Begoña Jordá-Albiñana, Olga Ampuero-Canelas, Natalia Vila, and José Ignacio Rojas-Sola, other than the elements of a guidelines' manual, most scholars agree on five sections that must be included in a corporate visual identity manual (2009, pp. 174-175):

1. Introduction with the brand's objectives and instructions of how to use the manual;
2. Basic visual elements: name, logo/symbol, colour and typeface;
3. Guidelines as to how to use the brand, its layout, size, and decorative items;
4. Application of other brand materials; and
5. Technical issues, files, swatches and contacts for more information or help.

Exterior and interior signs, relationship between elements, spacing and weight of type are all important elements that are recognized as key aspects of the guideline manual (Ind, 1992; Pilditch, 1970). The significance of the identity manual was confirmed when Paul Rand designed IBM's guidelines book in the 1960s, but they existed and were in use before that in Europe and the United States. Writing about Paul Rand, Steven Heller (2000) suggests that he included the necessary variants designs for IBM in the 1960s in its corporate visual identity, leaving no room for chance or change. Pilditch (1970) had the same views: "the more that it is left to the reader to decide, the more the variations will arise" (p.120). However, Olins (2003) suggested more flexible guidelines and that brand books should not be a set of instructions but rather a set of standard guidelines that can recommend ways of incorporating this brand into the new design for anyone who needs to use it. Not all manuals are the same; they vary in size, shape, content and depend on the kind of corporation, its sector and products. Jordá-Albiñana et al., (2009) differentiate between some brand manuals: "the intangible or tangible nature of the product explains why some applications are more important than others; packaging in the case of services… the manuals of service companies analysed have more pages and thus are complex manuals may say that companies offering services pay more attention to their visual identity" (p.192). Jordá-Albiñana et al., (2009) also

differentiate between local and multinational brand manuals. Multinational manuals tend to have more detail on the applications of the corporate visual identity, to limit and control the scope of creating new artwork or templates and minimise any variation of style (Jordá-Albiñana et al., 2009). This study's purpose is focused on the logo mark and its adaptation to the Arabic script. Therefore, this research will only explore the logo marks' visual elements in the identity guideline manuals.

2.5.2 Brand Management Team and Process

In a study conducted by Erich Joachimsthaler and David Aaker (1999), brand executives from the United States, Europe, and Japan were interviewed to explore the process of the management of global brands. They emphasise on the concept of *global brand leadership* (Joachimsthaler and Aaker, 1999, p.91): "Global brand leadership means using organisational structures, processes, and cultures to allocate brand-building resources globally, to create global synergies, and to develop a global brand strategy that coordinates and leverages country brand strategies." In the same study, four concepts about global brand leadership were presented (Joachimsthaler and Aaker, 1999, p. 91):

1. Sharing insights and best practices: where the global brand leadership encouraged managers to communicate and share their global experiences and research.

2. Having a common global brand-planning process: which encouraged managers to use the same concepts, terminology, and templates across the brand. Very similar to using a brand guideline manual across the corporation so that all those who are working on the same brand communicated using the same brand language.

3. Assign managerial responsibility for brands: such roles included *global brand managers* and *global brand teams*. Global Brand Managers are important for cross-cultural communications and management of adaptations as they support and aid through cultural and local biases (Joachimsthaler and Aaker, 1999). Also, the authors add that, "a global brand manager should become a key part of the development, management, and operation of internal brand communication system. By traveling to learn about customers, country managers, problems, and best practices, he or she will be able to maximize the opportunities for cooperation" (Joachimsthaler and Aaker, 1999, pp.101-102). In addition to global brand managers, a global brand team is also suggested as part of this third leadership concept. Joachimsthaler and Aaker (1999) describe a *global brand team* as those who "have authority over its [the brand's] visual representation and brand graphics, for example. In that case, the group or the individual would have to approve any departures from the specified color, typeface, and layout of the logo… they must also make clear what authority resides with the country team" (pp. 103-105).

4. Finally, the fourth an final concept is to execute brand-building strategies: this concept recommends that a specific area of brand management should be chosen to concentrate on, to work with a well-motivated team, develop different perspectives or options, and finally to measure the results (Joachimsthaler and Aaker, 1999). An example of a specific area of brand management is advertising or, in the case of this thesis, the global visual identity adaptations of the corporation. These four concepts will be used as a reference to provide a guideline for the adaptation of global corporations' visual identities to the Arabic language and culture.

2.6 Identifying the Gap

There is a limitation in the literature on the subject of visual identities (Woo Jun and Lee, 2007; Sharma and Jain, 2011). There were also many studies on cross-cultural design and advertising, but not enough on visual identity design and branding (Balius, 2013a; Woo Jun and Lee, 2007). The vast majority of the literature on the adaptations of visual identities is concerned with the ongoing debate of standardisation versus localisation (Francis, Lam and Walls, 2002; Melewar, 1994; Melewar and Saunders, 1998a, 1998b, 1999). The available literature on visual identity mainly addresses the verbal and linguistic components, which are only one element of the visual identity (Woo Jun and Lee, 2007). Meanwhile, Whitelock and Fastoso (2007) indicate that there is little research on the adaptations of brand visuals such as logos and colours. They also stress that the majority of the research on international branding has been carried out in the United States and the United Kingdom, while Arab countries remained unexplored (Whitelock and Fastoso, 2007). Research on non-Latin scripts such as Chinese, Japanese and Urdu/Hindi has been emerging; non-Latin scripts are gaining attention from scholars in the field (Cao, 2012; Francis, Lam and Walls, 2002; Paek, 2014; Schmitt, 1995). There is limited literature that compares advertisement adaptations between the Arab region and that of Europe and the United States (Al-Olayan and Karande, 2000). However, there is no literature on Arabic visual identities or the adaptation of visual identity to the Arabic market. The available literature on Arabic typography is also limited and focused on the adaptation of Arabic typefaces from Latin and the problems that face Arabic typefaces in multilingual contexts (Balius, 2013; Chahine, 2004). The adaptation of logo marks from Latin to Arabic script is not new or non-existent, it is mostly visible in designer portfolios and platforms such as blogs, where the main purpose of them is to share the designers' work and not to discuss the adaptation process in details or a research perspective. However, there is little written about the influences on Arab culture overall in the literature (Al-Olayan and Karande, 2000). In addition, there are noticeably few studies of working relationships between brand managers and the designers in the adaptation process. The management process is specifically stressed by Joachimsthaler and Aaker (1999), focusing on the global brand leadership and the roles of the brand manager and the brand management team in this adaptation process. This study embraces the two sides of the adaptation process and will provide guidelines that both brand managers and designers can use to assist the adaptation process of logo marks. This thesis attempts to fill the gap in the literature by investigating the best process of adapting Latin logo marks to the Arabic culture, language and script. Not only will the harmonisation of typography and the cultural references of colours be investigated individually, but each part of the logo mark will be individually assessed to be successfully consistent with the original Latin version of the logo mark.

2.7 Summary

This chapter summarises the literature review and identifies the gap that this research attempts to investigate and ultimately contribute to. As presented in this chapter, this review has showed that the research overlaps on several different subject areas. The chapter was structured under three main sections: first culture literature, second culture literature, and third culture literature. The first two sections presents a background of the subject area including guideline manuals, visual identities, logo marks, and an overview of the Arab market including the Arabic language, script and culture. The third culture literature consisted of placing this research in existing work and presented the literature on adaptations, including other non-Latin scripts and adapting to Arabic typefaces. An additional section reviewed the literature on brand management and management team process, which applied to the study's subject. The research is conducted using the same methods and analysis strategies used in the literature reviewed including interviews, content analysis, and thematic analysis to answer the main research question: *How do global corporations adapt their logo marks to the Arabic market?* Besides the following sub-questions:

- What are the factors that influence a global corporation's logo mark when it enters a new market such as the Arab region?

- How is the linguistic, culture, and visual aspects of the logo marks managed and adapted by the corporation?

- How does the adaptation of logo marks from Latin to Arabic provide insights into the adaptation process for other non-Latin scripts?

- What role is assigned to the designer in the management of the adaptation process?

The following chapter will present the methodology of the research followed by three chapters, each representing one stage of the research, the analysis and findings that will lead the research to the findings and conclusions that will fill the gap identified in this review of the literature.

CHAPTER 3
METHODOLOGY

3.1 Introduction

The purpose of this study was to explore the adaptations of global corporations' logo marks to the Arabic language and culture in the Arabic market and to provide designers and brand managers with informed guidelines to sustain the logo marks. The study also provides guidelines to those already operating in the Arabic market who need to maintain and improve their logo mark adaptations and visual identities. This chapter presents the systematic methodological approach to the study in the following sections: (a) the researcher's role, (b) research paradigm, (c) research approach, (d) research methodology, (e) research methodology, (f) conceptual framework, (g) overview of the information needed, (h) research methods, (i) analysis plan, (j) ethical consideration, and (k) issues of trustworthiness. This chapter is followed by subsequent chapters for each stage of the research that presents the methods, sampling strategy, data collection, analysis, and the findings for each of the stages individually.

3.2 The Researcher's Role

This section presents how I position myself as a researcher by briefly highlighting my relevant educational background, as well as previous experiences in advertising; as stated by John Creswell (2014), what the researcher brings to the study is an important factor that shapes the analysis and findings of the research. Creswell (2014) also adds that the choice of research approach is influenced by the researcher's experiences and background and states that identifying and acknowledging the researcher and any bias they might bring to the study is a validity strategy that affects the study's quality. Therefore, I am looking at this study from a personal perspective as a *third culture* kid, where I had to move to different countries due to my father's profession, change schools throughout elementary, middle, high school, and overcome various language barriers. This exposed me to struggles with cultures and languages, giving me a greater awareness of the global corporations in this particular study and their adaptation to the Arabic language and culture; during my undergraduate and master's studies in the United States, my design education lacked any Arabic influence or exposure, but it always seemed to be a point of curiosity and an ongoing process to find a way to include it in projects. However, it was difficult in the early 2000s to find access to Arabic typefaces on software systems; usage was limited and Arabic typefaces were difficult to acquire: this is a feature of the ongoing struggle and availability of Arabic typography. In 2005, as part of an independent study for my master's degree, I opted to explore logo marks that had been adapted to Arabic, redesigning some of the existing logos and creating new adaptations. That course was my first exposure to this current research and the beginning of an exploration of the

topic, though with much more limited knowledge and resources than is available today, eleven years later.

Prior starting the doctorate, I was a lecturer at the University of Dammam in Saudi Arabia. However, before entering the academic field, I worked as a graphic designer in two international advertising agencies in Saudi Arabia; the time spent working on advertising in Saudi Arabic introduced me to many linguistic, cultural, and visual challenges. When I finally got the opportunity to teach graphic design, I knew that the students had to learn in the context of cross-culture designs, bilingual typography, and how to adapt designs in different languages. This is something I lacked in my earlier design education, but I developed a sense of its importance once I entered the advertising industry. Following my curiosity and interests, I decided to explore this topic further for my doctoral research; it is still a recurring problem on the streets and has been ignored in the literature for far too long. Therefore, I have combined my adaptive lifestyle and the acknowledgement of the multilingual needs of Saudi Arabia and other Arab countries to bring a different perspective to the study in the hope of constructing a better process for logo marks adaptation to the Arabic language, script, and culture.

3.3 Research Paradigm

There are many different terminologies used in the literature when referring to aspects of research design. Some terms can be used interchangeably while some are used to mean entirely different things; the language employed by Vernon Trafford and Shosh Leshem (2008) will be adopted; they identify a list of terminology that illustrates a series of decisions at the research design stage: (1) Research Paradigm, (2) Research Approache, (3) Research Methodology, and (4) Research Methods. A paradigm also referred to as a 'theoretical perspective' or a 'philosophical worldview', is sometimes even used interchangeably with 'epistemology' (Collis and Hussey, 2009; Creswell, 2014; Crotty, 1998). Jill Collis and Roger Hussey define paradigm as "a framework that guides how research should be conducted, based on people's philosophies and their assumptions about the world and the nature of knowledge" (2009, p.55). There are two main paradigms discussed in the literature: positivism and constructivism (Collis and Hussey, 2009; Creswell, 2014; Crotty, 1998). According to Creswell (2014), positivism is mainly used in quantitative research while qualitative research employs the constructivist paradigm. This study adopts an interpretivism paradigm, also known as a constructivist worldview. According to Collis and Hussey (2009, p.57):

> Interpretivism is a paradigm that emerged in response to criticism of positivism. It rests on the assumptions that social reality is in our minds, and is subjective and multiple. Therefore, social reality is affected by the act of investigating it. The research involves an inductive process with a view to providing interpretive understanding of social phenomena with a particular context.

Key aspects of an interpretivism paradigm are the role of the researcher in the research: how they subjectively interpret the research from their perspective and the impossibility of separating the researcher from their research. A philosophical interpretative approach supports the researcher in seeing the phenomenon studied in an inductive way that ultimately constructs or that it should "develop a theory or pattern of meaning" (Creswell, 2014, p.8).

3.4 Research Approach

An interpretivism paradigm leads an investigation into an inductive approach. According to Trafford and Leshem (2008, p.98), "an inductive approach to research uses various forms of interpretative analysis of meaning-making to arrive at non-generalisable conclusions". Creswell (2014) defines three main research approaches in the literature: quantitative, qualitative and mixed methods (Creswell, 2014). An inductive approach is mainly associated with qualitative research, as the deductive is with quantitative. Quantitative is usually linked to numbers and closed-ended questions, while qualitative deals more with text and is composed of open-ended questions (Creswell, 2014). Mixed methods, on the other hand, is a research approach that includes both quantitative and qualitative forms of inquiry and data collection (Creswell, 2014). According to Creswell, "qualitative research is an approach to exploring and understanding the meaning individuals or groups ascribe to a social or human problem" (2014, p.4). This approach is flexible and seeks to understand the phenomena by looking at data analysis, constructing and interpreting meaning from the research (Creswell, 2014); unlike quantitative approaches that deal with measuring and enumerating (Creswell, 2014). There are eight characteristics of qualitative research which make qualitative approach compatible with this study:

1. R. Murray Thomas (2003) and Creswell (2014) define the *natural setting* as the site where data is collected. In the first stage of the research, this study describes the adapted logo marks by observing them in their natural settings. The logo marks are obtained from where they naturally existed in the visual context: on store signs, shelves, and billboards around Saudi Arabia.

2. Qualitative research also emphasises *the researcher as a key instrument*: "an instrument for collecting data" (Creswell, 2014, p.85), to observe, interview and examine. Qualitative data collection is more than conducting a survey or questionnaire; the act of observing, meeting the interviewee and transcribing are all part of the researcher's role as an instrument of data collection. This study relies on the researcher as an instrument in all its methods.

3. The use of *multiple sources* of data is another typical qualitative characteristic (Creswell, 2014; Flick, 2007; Thomas, 2003). Data types for qualitative research include interviews, observation notes, documents, and data in audio and visual formats.

4. The fourth characteristic is *inductive and deductive data analysis* (Creswell, 2014). Both inductive and deductive thinking is crucial in a qualitative approach. Creswell notes (2014, p.186):

> Qualitative researchers build their patterns, categories, and themes from the bottom up by organising the data into increasingly more abstract units of information. This inductive process illustrates working back and forth between the themes and the database until the researchers have established a comprehensive set of themes. Then deductively, the researchers look back at their data from the themes to determine if more evidence can support each theme or whether they need together additional information.

5. The fifth characteristic is the *participant's meanings.* Interviewing design specialists focus on the corporations' adapted visual identities, to examine what can be learned without being overshadowed by the researcher's assumptions (Creswell, 2014).

6. The sixth characteristic of qualitative approach is *emergent design* (flexible design), which refers to rearranging the organisation of the process of the study (Creswell, 2014; Robson, 2011). This is a major factor in the qualitative approach; the stages were adjusted slightly in some instances in this study.

7. The seventh characteristic is *reflexivity*, which is the researcher's role in the study: "their personal background, culture and experience hold potential for shaping their interpretations, such as the themes they advance and the meaning they ascribed to the data" (Creswell, 2014, p.186). This was presented earlier in the thesis in the "Researcher's Role" section as well as the conceptual framework; the way that researchers position themselves in the study is a significant factor in qualitative research and the way the researcher collects the data and makes interpretations. This characteristic is not only important for the study's findings but also for the quality and validity of the research by acknowledging any bias the researcher brings to the study.

8. The eighth and final characteristic is a *holistic account*, which relates to participant's meanings by "reporting multiple perspectives, identifying the many factors involved in a situation, and sketching the larger picture that emerges" (Creswell, 2014, p. 186). This study attempted this by studying the subject in its natural setting, collecting the original Latin version of logo marks as well as the Arabic adapted version to be able to develop a bigger picture of the problem.

3.5 Research Methodology

According to Creswell (2014), there are five methodologies or strategies of inquiry in qualitative research: narrative, phenomenology, grounded theory, ethnography, and case study. He defines the five methodologies as follows Creswell (2014, pp.13–14): The *narrative* is the study of individuals and their stories by the researcher. While *phenomenology*, "describes the lived experiences of individuals about a phenomenon as described by participants," which is usually conducted via interviews (Creswell, 2014, p.13). *Grounded theory*, on the other hand, is a general inquiry in which the researcher draws conclusions at the end of data collection and analysis, from the participants' views. Also, ethnography, usually conducted using interviews and observation, "studies the shared patterns of behaviors, languages, and actions of an intact cultural group in a natural settings over a prolonged period of time" (Creswell, 2014, p.14). Finally, *case studies* is a general inquiry that is used in varied fields which provide an in-depth analysis of a particular subject using different data collection methods.

As a result of choosing the interpretive paradigm, a case study methodology was selected to answer the research questions investigated. The conceptual framework illustrates who there are a number of different perspectives that the study is going to investigate. Different data calls for different methods and since case studies use multiple methods of evidence to collect data. An interpretivism methodological assumption caters for the use of multiple methods and analysis to construct a theory or develop a pattern of guidelines, which made this methodology the most appropriate for this study. Collis and Hussey (2009, p.82) also defined this methodology as: "a case study is a methodology that is used to explore a single phenomenon (the case) in a natural setting using a variety of methods to obtain in-depth knowledge". In addition, Colin Robson (2011) summarises case study inquiry as a strategy focused on a phenomenon, which uses multiple methods of evidence to collect data. Robson (2011, p.135) adds that a case is "the situation, individual group, organisation, or whatever that we are interested in". An interpretivism methodological assumption caters for the use of multiple methods and analysis to construct a theory or develop a pattern of guidelines, which made this methodology the most appropriate for this study. This research is a case study that investigates the subject in the Arabic market, studying the process of the logo mark adaptations in the Arabic language, script, and culture. The study uses an exploratory case study; according to Collis and Hussey (2009, p.82), an exploratory case study is appropriate when "there are few theories or deficient body of knowledge," which makes this methodology qualified for this research study.

3.6 Conceptual Framework

This research constructed the conceptual framework by using two of Joseph Maxwell's identified sources for developing a framework: (1) experiential knowledge; and (2) existing theory and research (2013, p.44). "Your experiential knowledge" is also referred to as "personal interests" in the literature by Sharon Ravitch and Mathew Riggan (2012): "Personal interests are what drive you to do the work in the first place—your motivation for asking questions and seeking knowledge. As such, they play a significant role in the process of conceptualising and carrying out empirical research" (Ravitch and Riggan, 2012, p.11). Maxwell (2013) stresses that this is not bias, as it was previously presumed, and that researchers cannot separate themselves from their research: "separating your research from other aspects of your life cuts you from a major source of insights, hypotheses, and validity checks" (p.45). The conceptual framework also called a theoretical framework, is defined in various ways in the literature. Sitwala Imenda (2014, p.189) distinguished between the two terms, *theoretical* and *conceptual* as follows:

> A theoretical framework refers to the theory that a researcher
> chooses to guide him/her in his/her research. Thus, a
> theoretical framework is the application of a theory, or a set of
> concepts drawn from one and the same theory, to offer an

> explanation of an event, or shed some light on a particular phenomenon or research problem.
>
> A conceptual framework may be defined as an end result of bringing together a number of related concepts to explain or predict a given event, or give a broader understanding of the phenomenon of interest–or simply, of a research problem.

The term conceptual framework will be adopted for this study as the concept used in this research was inspired by the *third culture* concept, based on the *Third Culture Brand Model* presented earlier in Chapter 1. A background to the conceptual framework was first introduced in section 1.4: Conceptual Model was seen as necessary to present before the review of the literature; the conceptual framework is developed further in this section. A conceptual framework is more complex than just the reason behind the choice of study. Ravitch and Riggan (2012, p.40) define a conceptual framework as "a grounded argument about why the topic of a study matters to its various and often intersecting fields, why the methodological approach used to explore that topic is valid, and why the research is appropriate and the methods are rigorous". Meanwhile, Maxwell (2012, p.39) states that "it is primarily a conception or model of what is out there that you plan to study". On the other hand, Matthew Miles, A. Michael Huberman and Johnny Saldana (2014, p.20) emphasise the visualisation of the conceptual framework as "the current version of the researcher's map of the territory being investigated". They also add that "it is a visual representation of your primary conceptual ideas about a study and how they interact and interplay with each other" (Miles, Huberman and Saldana, 2014, p.24).
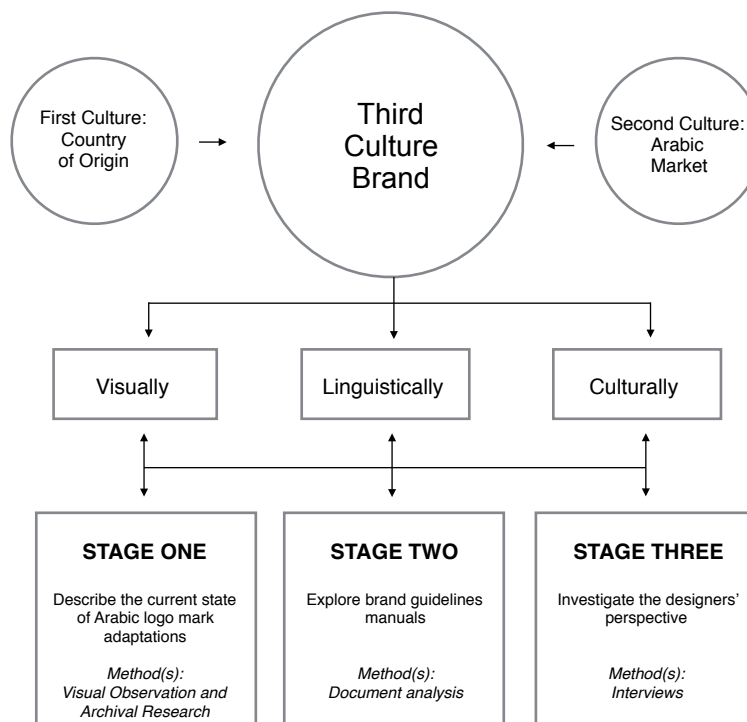
Figure 3.1: Conceptual Framework

The logo marks of *third culture brands* must adapt in many ways to be able to maintain the balance between the first and second cultures (where the corporation originates from and where it is expanding to). *Third culture brands* undergo three areas of adaptation: visual, cultural, and linguistic. The main visuals of the logo are established from the corporation's visual identity in its first culture. The logo is then influenced by the cultural and linguistic factors from the new second culture. However, both first and second cultures have visual, cultural, and linguistic attributes that collectively influence the *third culture logo*. In this research, the Arab region is the second culture that is being investigated as a focus of the research, incorporating the Arabic language and culture to create *third culture brands* in the Arab market. The research investigates the adaptation of *third culture brands'* logo marks from Latin to Arabic scripts in three stages as shown in Figure 3.1. Stage one describes the current state of Arabic logo marks in the Arab region, while stage two explores the management perspective of logo marks through an analysis of the guideline manuals, and stage three investigates the designers' perspectives through conducting semi-structured interviews. The conceptual framework highlights the adaptation aspects for global corporations and where changes are to be made or need careful re-evaluation to adjust its visual identity to fit into the new *third culture*.

3.7 Visual Data

Visual data is treated differently from textual data, and since more than half of the data collected in this research is visual data, it is essential to prioritise visual data, including photo-documentation and online visual data archives. According to Gillian Rose (2012), visual data comes in different formats: videos, photographs, maps, diagrams, paintings, models, drawings, memory books, and diaries are all considered visual data. Uwe Flick (2009, p. 241) stresses the importance of visual data and methods:

> They allow the transportation of artefacts and the presentation of them as pictures and also the transgression of borders of time and space. They can catch facts and processes that are too fast or too complex for the human eye. Cameras also allow non-reactive recordings of observations, and finally, they are less selective than observation. Photographs are available for reanalysis by others… Cameras are incorruptible in terms of their perception and documentation of the world: they do not forget, do not get tired, and do not make mistakes.

Initially, it was thought that this study did not generate any new visual data as part of the research but rather collected, selected and photo-documented pre-existing data. Scholars differentiate between 'found' and 'created' visual data (Banks, 2007; Flick, 2007; Margolis and Pauwels, 2011; Spencer, 2010). Visual data in the context of this study was in three different forms: (1) photo-documentation of logo marks in its natural settings, such as signs, outdoor advertisements, and products; (2)

collected logo marks from an archival search; and (3) selected documents that had a combination of visual images and text, and were counted as visual data in parts of the research.

Since the use of visual data is not widely researched, there is a lack of literature on its usage in different contexts. It was difficult to decide what to name the method of data collection by photographing pre-existing visual data. According to Liz Spencer, Jane Ritchie, William O'Connor, Gareth Morrell, and Rachel Ormston (2014b, p. 344), "visual data can be generated by the participant, by the researcher, or be taken from some pre-existing source (e.g. photos in newspapers or magazines). Where visual data are collected by the researcher, their analysis should be subject to similar consideration as other observational data". Therefore, it made sense to use the term 'visual observation' as the appropriate method for the first stage of this research. However, since visual observation requires a tool for 'taking notes', photo-documentation was used; photo-documentation is an instrument of data collection similar to field notes used to accompany other research methods to document observation (Thomas, 2003). In this research, photo-documentation allowed for the creation by the researcher of images of the logo marks in their 'natural settings', where the data was found initially. This, therefore, falls under the category of research-generated data and not pre-existing data. The created visual data included photo-documentation of billboards, delivery vehicles, the exterior of branded buildings, signs and packaging. The method is convenient and helps to track everything that the researcher has observed.

3.8 Research Methods

Within the case study methodology, qualitative data was collected using different research methods in three separate stages. Stage one used *visual observation* and *archival research* to describe the current state of Arabic logo mark adaptations in the Arabic market by comparing the Latin logo mark to the Arabic adapted logo mark. Stage two used *document analysis* to explore how global corporations' manage their visual identities using guideline manuals; While stage three investigated the designers' perspective on Arabic logo mark adaptations using *interviews*.

3.8.1 Stage One: describing the Arabic logo mark adaptations

3.8.1.1 Visual Observation

Observation, in general, is the act of watching a setting, person, situation, or events and taking notes of it as part of the research. Thomas (2003) states that observations are usually directed or follow the research questions in an attempt to answer these questions. The two types of observations in research are non-participant observation and participant observation (Collins and Hussey, 2009). In participant observation, the

researcher is part of the observation and is involved in the situation or object observed; in non-participant observation, however, the researcher only observes from afar without interfering with the subjects (Collis and Hussey, 2009). This stage uses non-participant visual observation as the primary method of data collection, with photo-documentation as the principal instrument. Photo-documentation was used at this stage as a tool for the data collection with similar effect to note-taking and observational notes. Photo-documentation can be considered as a visual aid or visual notes of observed data, or as a way to collect all visual data observed for easier review and analysis (Flick, 2009; Rose, 2012); photo-documentation is also described by Rose (2012, p.298) as a "carefully planned series of photographs to document and analyse a particular visual phenomenon" (Rose, 2012, p.298).

In continuation to section 3.7.1: Visual Data, the photo-documentation tool is used in this study as an instrument to capture most of the Arabic logo marks in Saudi Arabia to create a database for recording, documenting and analysis. Photo-documenting is described by Rose (2012) as the best method to capture the visual notes of observation without losing or missing any details, and can be available for later referencing. Cameras and recordings might interfere with human participants, but if the observed is a phenomenon or a non-living thing, then recordings should not interfere. The objects of research in this stage were logo marks, which do not react or change with the act of recording; photo-documentation is, in fact, a benefit to this method of visual observation. Some of the known limitations of observation include the loss of concentration or distraction, causing details to be missed, and also not being able to control the setting (Collis and Hussey, 2009; Thomas, 2003). Furthermore, Photo-documenting the logo marks that were observed in the streets and shopping centres were an aid to save the visual notes for the researcher for careful analysis later on without missing precise details.

3.8.1.2 Archival Research

This stage of the research used internet archival research to collect the Latin logo marks and some of the Arabic logo marks. The Arabic logo marks collected online were mostly of corporations with intangible products such as media and internet brands. Meanwhile, it was necessary to collect the 100 counterpart Latin logo marks to compare and analyse against the Arabic adapted versions. At first, it was thought that the best way to collect this data was from the corporations' official websites. However, it was soon discovered that the Latin logo marks found on official websites were different; it turns out that some of the Latin versions were newly rebranded logo marks while some of the Arabic adaptations still in use in the Arab market were the older version of logo marks that were not updated yet. Some global corporations were even rebranding their logo marks within the time that the data was being collected. Due to these fast-changing circumstances, the equivalent Latin logo marks had to be found to

correspond correctly to the already collected Arabic versions, and online archives were the best option. An archival website for logos was used, *Logopedia*, which lists all global corporations and all the logo marks by the years of use. According to Yin (2014), archival research data are public-use files that are available in the form of digital files. The archive contained all the logo marks of all the global corporations in the research list from the time of the corporations' establishment to the current time.

3.8.1.3 Sampling

Sampling, or as Rose (2012, p.87) defines it, "finding your images", is the first step of using and analysing visual images in research. Rose (2012) first states that the data collected "must be appropriate to the question being asked" (p.87). In this stage, the Latin versions of logo marks and the Arabic adapted versions were both collected for this comparative analysis (Bell, 2001). A broad purposive and convenience sampling strategy was used to select the 100 most visually visible global corporations in Saudi Arabia. The first selection was purposive, choosing from the *100 Top Global Brands of the World in 2013* based on the list published annually by Interbrand (2013); 25 corporations were selected from the list that were visible in the Saudi Arabian market (see Table 3.1). Next, another round of selection was conducted by visiting the three main cities of Saudi Arabia and observing/photographing the most visible brands on street signs, billboards and supermarket shelves. In total, 100 corporations were selected for this study (see Appendix B). In contrast, the Latin versions of the logo marks of the same 100 corporations were collected using online archival research. At the end of the data collection process, 200 images (two of each brand) were compared and analysed with each other.

Table 3.2: Initial Sample of Global Corporations

Adidas	H&M	Kia	Pampers	Tiffany & Co.
Burberry	Harley Davidson	Kleenex	Pepsi	Toyota
Coca-Cola	HSBC	Louis Vuitton	Pizza Hut	UPS
Gap	IKEA	McDonalds	Ralph Lauren	VW
Google	KFC	Nike	Starbucks	Xerox

3.8.1.4 Limitations

There were some limitations at this stage of the research that should be noted. The first limitation is the lack of documentation of the adapted Arabic logo marks. No particular place archived the Arabic logo marks, either formally or informally. Thus, a visual observation had to be conducted in the Arab region to collect the Arabic adaptation logo marks and create a database archive for analysis. The second limitation was the site where the visual research was conducted; as mentioned in the introduction, Saudi

Arabia was used as the primary site for the first stage of the study because of its laws and regulations regarding the translation and display of the corporations' names. However, not all Arab countries have the same requirements; some Arab countries even have several official languages that are widely spoken, such as French in countries like Lebanon and Morocco. I should stress that this study has been primarily concerned with logo mark adaptations when regulations are imposed upon the corporation; therefore, Saudi Arabia was chosen.

Furthermore, another limitation related to the site of the research was the photography limitations; it is not prohibited to photograph in public in Saudi Arabia, except for government buildings. However, it is a known 'cultural norm' not to photograph people without their consent. Thus, most of the visual observation/photography had to be done early in the morning before the shops were open or late at night to avoid crowds. No problems or issues were faced while photo-documenting the logo marks, but it had to be undertaken with an awareness of the surroundings; I had to excuse myself several times and make it obvious that I was taking pictures of the signs to give people time to move away. Gesturing toward my iPhone, to give notice that I was about to take a picture was received with respect by a few members of the public, as there is a growing number of people photographing and documenting everything on their social media without respecting the privacy of the people around them.

Another important limitation that must be noted is the inconsistency of the display of adapted logo marks; even though there is a regulation that requires the Arabic adapted logo mark to be on display for every corporation. An adapted logo mark might be on one signage on a particular street, but only in the Latin version in another location. This does not affect the purpose of this stage as this was not to analyse a particular corporation and how consistent it was throughout the market, but rather to collect a sample of how logo marks were adapted into Arabic. However, this was an important fact to note as it does create some inconsistency in the way that adapted logo marks are being managed in the Arabic market. Also related to this limitation is another factor that was already discussed in the archival internet section: the inconsistency between Arabic logo marks and the current Latin logo marks. It was evident in a couple of examples that the corporation was still using an older version of its adapted logo mark in Saudi Arabia, even after a year or two of its rebrand worldwide.

3.8.2 Stage Two: exploring the brand's perspective

3.8.2.1 Document Analysis

According to Bowen (2009), document analysis is a "systematic procedure for reviewing or evaluating documents - both printed and electronic" (p.27). Bowen adds that it "is not a matter of lining up a series of excerpts from printed material to convey

whatever idea comes to the researcher's mind. Rather, it is a process of evaluating documents in such a way that empirical knowledge is produced and understanding is developed" (Bowen, 2009, pp.33-34). Furthermore, Rapley states that document analysis is still "under-researched" (2007, p.87). Documents and particularly guideline manuals fall under the type of data that is not research-generated, but rather already existing data; this fact, in particular, confirms that already existing data has been recorded or generated without the "researcher's intervention" (Bowen, 2009, p.27). Documents used in research can serve many purposes, such as providing a historical background for the study and also creating additional aspects of the research that aid in developing research questions (Bowen, 2009). Most documents frequently used for a document analysis method are internal documents generated for use within an organisation such as agendas, minutes of meetings, books, brochures, diaries, journals, maps and articles (Rapley, 2007; Bowen, 2009; Creswell, 2014). Bowen also noted that documents can be used to support findings by drawing examples from them (2009). This research investigates brand guideline manuals and their original purpose as they support the research through exploring the available guidelines that global corporations use to keep their visual identities consistent; especially if the documents consisted of Arabic adaptations or, on the other hand, lacked any guidelines for keeping the visual identity consistent when new languages and cultures are introduced.

3.8.2.2 Selection

The document analysis usually falls under the category of already existing data and can come in a variety of different types. These types of documents include advertisements, newspaper/magazine articles, speeches, brochures, memos, minutes of meetings, public letters, maps and charts, press releases, television transcripts, and internet blogs (Bowen, 2009, Rapley, 2007, Rubin and Rubin, 2012). In this stage, the term *sampling* was replaced with *selection*, as documents were selected to create an archive and were not generated. Tim Rapley (2007, p.17) states that "with document-based research you are working with materials that already exist, often in a published form, your major issue is generally just getting access to them"; gaining access to brand guideline manuals was, in fact, a challenge but it was not a limitation. The first step of acquiring the guideline manuals was to contact the global corporations directly inquiring whether they have international guidelines and if it was possible to gain access to them. E-mails were sent to global corporations on all available e-mail contacts, locally in Saudi Arabia and internationally to the head offices and regional headquarters. However, it soon became apparent that this was not an easy document to acquire from corporations for two possible reasons: the documents in question were considered to be internal confidential material, and because some brands do not have an international brand guideline manual. Below are some of the replies that were received in response to the e-mails sent (see Appendix F for the full e-mails):

We do not speak of internal procedures in public. —*Swatch*

We are sorry that we cannot provide you with the information you requested. We consider this information confidential and cannot share it with people outside of our company. —*Frito-Lay*

I am sorry to say that it is not possible to provide this information due to strict agreement we have within various countries and regions in which we operate. —*Subway*

We regret that we are not able to share or disclose any proprietary information. —*Sephora*

Details about our specific marketing strategies including promotions, pricing, advertising, or distraction of our products are proprietary. —*Kimberly-Clark*

Furthermore, Rapley (2007) states that many documents are widely available on the Internet. An internet search was, in fact, the only method used to find, select, and generate the documents archive for this stage of the research as they were available in the 'public domain' and accessible to every one, and therefore no consent was needed for their use in this research. Fourteen brand guideline manuals were selected for the study. The selection or sampling method used in this stage of the research was a convenience sampling strategy. Convenience sampling was the appropriate method to use as the number of available brand guideline manuals with Arabic adaptation was limited, resulting in the study only analysing brand guideline manuals that were conveniently available. They were collected from the Internet in the form of downloadable (.pdf) files. See Appendix G for full list of guidelines along with their accessible web addresses. There were many different guidelines available on the Internet, but because there was a possibility that these may have been created voluntarily by designers in the field and not officially produced by the corporation, only official guidelines that were available from the corporations' official websites were chosen to be analysed for the purpose of research validity.

Table 3.2: List of Guideline Manuals

No.	Brand Name	Abb.	Sector	Global brand/ Born-global	Official guideline language(s)	Other scripts' adaptations
1	Carnegie Mellon Qatar	CMQ	Educational	Global brand	English	Arabic
2	New York University Abu Dhabi	NYUAD	Educational	Global brand	English	Arabic
3	Special Olympics	SO	Social	Global brand	English	Cyrillic Chinese Arabic

4	United Nations International Children's Emergency Fund	UNICEF	Humanitarian	Global Brand	English	Cyrillic (Russian) Chinese Arabic
5	Emarat	EMARAT	Industrial	Born Global	English	Arabic
6	Roads and Transport Authority	RTA	Transportation	Born Global	English	Arabic
7	Zamil	ZAMIL	Industrial	Born Global	English	Arabic
8	The Arab Gulf States Institute in Washington	AGSIW	Social	Born Global	English	Arabic
9	Emirates National Oil Company	ENOC	Industrial	Born Global	English	Arabic
10	Qatar Assistive Technology Centre	MADA	Technology	Born Global	English	Arabic
11	United Arab Emirates University	UAEU	Educational	Born Global	English	Arabic
12	Hong Kong	HK	City Branding	Born Global	English	Chinese
13	BenQ	BENQ	Technology	Born Global	English	Chinese
14	The Jewish Federation of North America	JFNA	Humanitarian	Born Global	English	Hebrew

Furthermore, Bowen (2009) states that the number of documents collected is not as important as the quality and their relevance to the research. The brand guideline manuals selected consisted of two types of brands: (1) global brands and (2) born-global brands. The selection consisted of three educational institutes; three industrial; two of each from the social sector, technology and humanitarian brands; and one of each of the transportation and city brands (Table 3.2). It is important to note that not any corporation's guideline manual was analysed in this research, but only international manuals that includes other scripts adaptations, particularly non-Latin scripts; the guideline manuals used in this study varied from manuals with only an Arabic adaptation, and others with multiple non-Latin script adaptations such as Cyrillic and Chinese. Some of the logo marks in the guideline manuals collected were designed bilingually (born-global) while others were adapted later for each script. Even though this study's focus is to investigate on the adaptation of logo marks but it was still valid and valuable to analyse and investigate different kinds of guideline manuals such as born-global corporations to explore the different bilingual or multilingual Latin/non-Latin logo marks.

3.8.2.3 Limitations

Document analysis methods have advantages as well as disadvantages. The advantages range from the accessibility of the method and finding appropriate documents in the 'public domain'. On the other hand, Bowen (2009) lists some disadvantages of document analysis, with an emphasis on the fact that "documents are produced for some purpose other than research; they are created independent of a research agenda" (p.31). This disadvantage contradicts the method's best advantage of being non-reactive; despite the document being created for a different purpose, it is then the researcher's intuition that can help decide how valid this document can be. Bowen (2009) adds that being non-reactive can also be an advantage over interviews and observation data as it gets rid of any research bias; however, Bowen (2009) also states that bias can still be a factor in the selection process of the documents. Furthermore, the only limitation of this method was the availability of the guideline manuals. Even when contacted directly by the researcher, the documents were not accessible because they were considered by most to be confidential internal documents that could not be shared publicly. The types of brands in this stage of the research are clearly different from the commercial brands selected for the first stage of the research. Nevertheless, even though the types of corporations studied were different, it does not affect the research purpose at this point of comparison, as the main purpose of the research is to investigate the different ways that guidelines are used and how the logo marks are being adapted to the Arabic script. The usage of guideline manuals in the study is to establish general principles of translation and adaptation expressed in these guides and its application to cross-cultural branding. It would have been more convenient if the brand guidelines of the same brands identified in the previous stage were analysed, however, due to the complexity of acquiring those documents, and the other possibility that they might not have been available, the brand guideline manuals analysed were those successfully located. It was only possible to use guideline manuals in the public domain as the purpose of the study is not to investigate how a specific corporation adapts its visual identity to Arabic or another language and culture, but rather the primary objective is to investigate the best way adaptation can be achieved by looking at multiple examples of linguistic and cultural adaptations.

3.8.3 Stage Three: investigating the designers' perspective

3.8.3.1 Interviews

An interview is a simple conversation between the researcher and the interviewee that clearly has a purpose and is led by the study themes and research questions (Brinkmann and Kvale, 2015; Kvale, 2007; Rubin and Rubin, 2012). According to Robert Weiss (1995), there are several reasons to conduct interviews such as to develop detailed descriptions, describe a process, and present multiple perspectives

(pp.9-11). In addition, according to Herbert Rubin and Irene Rubin, interviews usually collect information and details from the interviewees to explore the study topic from different angles: "what, when, how, why or with what" (2012, p.32); they also emphasised the details and depth of information sought in interviews using descriptions and examples; asking questions such as what, how, and why highlights the details and attempts to obtain in-depth answers or details that will lead to a comprehensive insight (Rubin and Rubin, 2012). To be able to have data to construct knowledge, one must find meaning by exploring details. In addition, Steinar Kvale (2007, p.1), states that "the research interview is an inter-view where knowledge is constructed in the inter-action between the interviewer and the interviewee." Rubin and Rubin (2012) further explain that interviews provide the researcher with information to reconstruct experiences or design processes to understand processes or decisions that the researcher does not have previous knowledge of. Furthermore, Weiss (1995) states that getting different perspectives can "enrich or extend our understanding" (p.17). Thus, this study seeks design specialists in areas connected to the adaptation of logo marks and visual identity elements; graphic designers, type designers, calligraphy artists and branding consultants were interviewed to collect different perspectives about this topic.

The two main types of interviews highlighted in the literature are semi-structured and unstructured interviews (Bernard, 2000; Rubin and Rubin, 2012). This stage of the research employs a semi-structured interview method to investigate the research from the designers' perspective; semi-structured interviews allow the researcher to ask specific questions and follow up on other emerging issues throughout the interview process (Rubin and Rubin, 2012). In addition, Rubin and Rubin state that, "in semi-structured interviews, the researcher tries to focus more narrowly on the planned items that speak to the research question" (Rubin and Rubin, 2012, p.31). Semi-structured interviews are conducted either face-to-face or online. This study relied on the availability and cooperation of designers and their nature of work and location; design specialists have busy work and travel schedules, thus making it difficult to establish contact with them. H. Russell Bernard (2000) recommends semi-structured interviews when there are time limitations and the possibility of just a single opportunity for the interview.

Furthermore, the semi-structured interviews can be conducted in two different ways: face-to-face and online, the latter consisting of audio and/or e-mail interviews. Each kind of interview is slightly different from the other, but they were all utilised to collect the same kind of insights from the design specialists. Face-to-face interviews are the most traditional form of interviewing (Bampton and Cowton, 2002; Czaja and Blair, 1996). However, although it is the standard method, it is also the most expensive as it requires traveling a distance to the interviewees (Bampton and Cowton, 2002; Czaja and Blair, 1996). Face-to-face interviews, in turn, require an audio recorder, which

would need to be transcribed into text format before analysis. As mentioned, the design specialists contacted in this study are based all over the world, which would have presented a bigger challenge in the past. Thus, e-interviews or also referred to as online interviews were the primary method of data collection in this stage of the research. Nowadays, the Internet has changed the way interviews can be conducted; it has created a new context for data collection and reaches interviewees that were previously inaccessible to the researcher, both in terms of time and distance (Meho, 2006; Rubin and Rubin, 2012).

3.8.3.2 Pilot Study

Testing the interview questions was important to see how they were being understood and answered. Floyd Fowler Jr (2014), states that testing the interview is a challenge as the researcher must play two roles: conducting the interview and monitoring the process of the interview, what is working and what is not. Two pilot studies were carried out to test the interview questions and how well they were being understood and interpreted by the interviewees and also to discern which of the different interview methods were preferred. One participant preferred the audio Skype interview while the other preferred the e-mail interview because they felt that this allowed them more time to interpret the question and give better answers. The audio interview on Skype was a challenge for the interviewer and interviewee as there were problems with internet connections, and it seemed as though it might not have been as reliable as first thought. However, to avoid any misunderstanding it was decided that the interview transcripts with design specialists should be later shared with the interviewees for clarification of any inaudible words or phrases. Meanwhile, probing was an issue in the pilot audio interview as the interviewee did not hear the interviewer ask questions when the interviewee briefly paused between sentences. In addition, it was also made clear that the interview questions had to be slightly revised from one interview to another as they were personalised to each designer and their work and experiences.

3.8.3.3 Sampling

This research adopted purposive sampling by choosing interviewees depending on their expertise and usefulness in order to provide the needed in-depth data. Rubin and Rubin (2012) suggest that "having had the experience of those you are studying can be helpful in finding interviewees" (p.61); my previous work in the design and advertising fields made it easier to identify design specialists from my network circle and expand to the designer's other networks. Weiss (1995) emphasises that a variety of interviewees from different areas have different perspectives about the study's topic; therefore, a list of prominent design specialists in the field was composed first and then I started contacting them one by one; the list include some of the top graphic designers, type designers, and calligraphers in the field specialised in Arabic script and multilingual

designs. This research attempted to interview design specialists with various expertise, varied cultural backgrounds, and with different linguistic backgrounds.

This stage of the research gave the design specialists a choice of three different kinds of interview formats: face-to-face interview (for UK based designers), Skype/audio interview, and an e-mail interview; Interviewees were given the option of either a one-time audio/video online call or an exchange of e-mails between the researcher and the interviewee. The options gave design specialists the choice of the method that best suits their time and schedule. Some designers were busy and only had one hour to put into the interview, so an audio call was the best choice for them while other designers preferred face-to-face interviews instead. The literature clearly states that there is no specific ideal number of interviewees or an 'enough' factor; Rubin and Rubin (2012) and Weiss (1995) defined that having 'enough' participants would be when data starts repeating the same information and no new data is being extracted. Table 3.3 shows the interview specialists' sampling process in a table adopted from Meho (2006) to illustrate the interview process of contacting interviewees, response rates, drop rates, and the kind of interview preferred. After the sampling process, six design specialists were interviewed, five by audio and one was interviewed face-to-face in London, in the United Kingdom. Before the interview was scheduled, each design specialist was given the information sheet along with the consent form to read through and approve before the meeting is scheduled (see Appendix H). The form was to be signed and returned, however, for the audio interviews, verbal consent was given before the start of the interview instead of asking the designers to sign the form and e-mail it back.

Table 3.3: Design Specialists' Sampling Process

Invited specialists	Geographical distribution	Recruitment tool/method	Response rate	Drop rate	Interviews that took place
19 Design specialists (graphic designers, type designers, calligraphers, branding consultants)	Germany, Lebanon, Netherlands, Saudi Arabia, United Kingdom, United Arab Emirates.	Interview invitations were sent by email. Some emails were directly addressed to the designer, while other emails were directed to the agency looking for the designer(s) who worked on their adaptations projects.	**11** agreed to participate **7** did not respond **1** declined for not being a specialist in topic	**5** discontinued correspondence within the first week of data collection	**6** interviewed (**5** Audio interviews via Skype and **1** face-to-face interview)

3.8.3.4 Audio Recording and Transcribing

Audio recording is essential in face-to-face and online audio interviews as they require transcribing (Brinkmann and Kvale, 2015; Rubin and Rubin, 2012). Weiss (1995) states that recording and transcribing is of particular importance if the researcher is planning to quote from the interview; for those reasons, researchers should be careful with audio recordings and ensure that the appropriate tools are used. In addition, Rubin and Rubin (2012) emphasise that two recorders be better than one, in case one of them fails. Two forms of audio recordings were used in this case: Quicktime audio recorder software on the laptop and Quick Voice App on the iPhone. The primary purpose of audio recording an interview is to save and transcribe the data; transcribing is defined as translating the audio data collected from interviews into an analysable text format (Brinkmann and Kvale, 2015). Transcribing also acts as the link between the act of the interview process and the analysis process as it turns the audio interaction to letters and words that can be carefully examined for the research. The transcriptions in this research were conducted by myself using the online Google Chrome browser add-on app *Transcribe*. This online tool allows the input of the audio recorded file and makes it possible to slow down or fast forward the speech, making typing the text more convenient; it also has a text box in the same window as the audio file, which eliminated the need to switch between windows of opening the sound file in one window and the word document in another window. Furthermore, the software has keyboard shortcuts for 'Pause,' 'Play,' 'Rewind,' and more options for slowing down the audio, which made the transcribing process much pleasanter and quicker. The interview transcriptions were shared with the design specialists to ensure that no words have been misheard or misinterpreted.

According to Rapley (2007), the researcher must decide on the style and details of the transcript. In this case, the interviews were transcribed in a style where the words were revised and edited by eliminating repeated speech and translating some Arabic words that were used by some of the Arab designers; the words translated were not in any way related to the study topic but rather conversational 'filler' words that were sometimes used at the beginning or end of the sentence. The purpose of these interviews was the content that is being provided by the designers and not the way that the stories were being told. Therefore, the point of this transcribing style is to make the text smoother and more organised to analyse without affecting the meaning of the information. Nevertheless, it is also worthwhile noting that all the interviews were conducted in English, but all the design specialists interviewed were non-native English speakers, including myself; therefore, some proof editing was applied to the transcripts but without changing the meaning of the text. Also, for the confidentiality and privacy of the designers and the brands that they discussed, the interviewees and brand names were removed from the interview transcripts. Design specialists were referred to as

"Specialist 1", "Specialist 2" and also with shorter abbreviations as S1, S2, and so on (see Appendix I for full interview transcripts).

3.8.3.5 Limitations

According to Meho (2006), online interviews are considered the most cost-effective interview methods compared to the travelling costs of face-to-face interviews. The first obvious disadvantage of online interviews whether it was by e-mail (text based) or on Skype (audio based), that they lacked the nonverbal indicators present in the traditional face-to-face interviews (Meho, 2006). In this study, Skype, in particular, was used as an audio method even though it is also associated with video calls; however, the design specialists preferred to use the audio only, either for convenience or better internet connection when used for audio only. In addition, Meho (2006) also mentions that both methods are limited to people with Internet access only; however, the advantage of this format is that it helps the researcher to reach remote participants, instead of being obliged to travel to each one of them (Bampton and Cowton, 2002; Mann and Stewart, 2000; Meho, 2006). It is also worth noting that as of 2016, all, if not the majority of individuals in the design field, are active and visible online, which makes the disadvantage of requiring internet access irrelevant. The audio recording was a challenge on two occasions; in one instance during the interview process, the desktop software failed to record the full conversation, and if it were not for the second form of recording (iPhone app), the interview data would have been lost. The second case was in the face-to-face interview, where the specialist wanted to meet in a café instead of the office and the audio recorders recorded everything else in the interview conversation, including background noises of the café. Surprisingly, the audio of the interviews conducted on Skype was much clearer and focused both on content and clarity of the recording and concentration of the interviewer and interviewees from the audio of the interview conducted face-to-face, which included many interruptions and side conversations; thus, it was much smoother to transcribe.

3.9 Analysis Plan

> Analysis is a challenging and exciting stage of the qualitative research process. It requires a mix of creativity and systematic searching, a blend of inspiration and diligent detection. (Spencer et al., 2014a, p.270).

Greg Guest, Kathleen MacQueen and Emily Namey (2012) identify four analytic approaches: Exploratory, Explanatory, Confirmatory, and Comparative Analysis. The analytic approach adopted in this research is exploratory as it relies mostly on an inductive approach. The interaction between the researcher and the collected data inductively creates the categories and themes that were developed from the data and presented as findings (Guest, MacQueen and Namey, 2012). This research has three different stages in which different types of data were collected.

These stages, therefore, employ separate analytic frameworks. The first stage described the current status of adapted logo marks to Arabic in the context of Saudi Arabia: 100 pairs of logo marks were analysed visually. The second stage explored 14 guideline manuals that consist of data in the form of electronic files containing a combination of text and visuals. Finally, the third stage investigated the designers' perspectives and conducted interviews with six designers that have worked on adaptations in the field. Given the combination of different types of data and methods, this study used two approaches to analyse the data: content analysis and thematic analysis.

3.9.1 Content Analysis

According to Mojtaba Vaismoradi, Hannele Turunen, and Terese Bondas (2013), content analysis and thematic analysis are often used interchangeably in the literature and by researchers; they define content analysis as, "a systematic coding and categorizing approach used for exploring large amounts of textual information unobtrusively to determine trends and patterns of words used, their frequency, their relationships, and the structures and discourse of communication" (Vaismoradi et al., 2013, p.400). Furthermore, Content analysis is usually known as a quantitative method, but it can also be used as a qualitative method. In addition, Liz Spencer, Jane Ritchie, Rachel Ormston, William O'Connor, and Matt Barnard (2014a, p.270) also state that in content analysis "both the content and the context of documents are analysed — the themes are identified, with the researcher focusing on the way the theme is treated or presented and the frequency of the occurrence". Content analysis was applied to the first and second stages of the research that include visual data such as logo marks and guideline manuals; even though the documents consisted of both visual and textual data, but the visual data was the primary. An analytical framework matrix was developed with categories and sub-categories based on the frequency of the data in the logo marks and guideline manuals.

According to Margrit Schreier (2012), qualitative content analysis (QCA) is an analysis method that is distinct from the quantitative content analysis; QCA is not as dominant as quantitative content analysis, not as well-known and often forgotten as a qualitative method. "QCA is a method for describing the meaning of qualitative material in a systematic way. You do this by assigning successive parts of your material to the categories of your coding frame" (Schreier, 2012, p.1). QCA is the recommended method when descriptive research is being studied; "descriptive questions are often comparative in nature" (Schreier, 2012, p.42). Content analysis is applied to the two stages of the research where data is being compared: the first stage compares the Latin logo marks with their equivalent Arabic versions, while the second stage compares the Latin-only guideline manuals with the manuals that include another form of script. Meanwhile, QCA is often used only to analyse text

qualitatively, but Philip Bell (2001) and Rose (2012) have described how content analysis can also be used to interpret visual data.

Rose (2012, p.101) described content analysis as "a clean method for engaging systematically with large numbers of images". Meanwhile, Bell (2001) focuses on the visual content analysis as a method of observing and describing content, by counting the frequencies and describing the context it is in (2001). He adds that after quantifying the data using content analysis, it can then be interpreted qualitatively to find out "what the data mean" (Bell, 2001, p.27). However, Rose (2012) emphasises that even though content analysis is quantifiable, or depends on quantifying as a primary outcome, it does not necessarily serve the search only by quantifying. It has been noted from the literature that content analysis is a systematic tool with steps to follow to ensure reliability and validity (Bell, 2001; Rose, 2012; Silverman. 2014). This study followed the four steps identified by Rose (2012, p.87) to analyse the visual data collected: (1) finding your images, (2) devising your categories for coding, (3) coding the images, and (4), analysing the findings of that coding.

3.9.2 Thematic Analysis

Thematic analysis is defined in the literature as a qualitative approach for identifying and analysing themes (Braun and Clarke, 2006; Vaismoradi et al., 2013). Thematic analysis, on the other hand, was applied to the interviews conducted in this research, as text data from the transcripts needed a thematic analysis approach to discover and identify the themes (Vaismoradi et al., 2013). Virginia Braun and Victoria Clarke (2006, pp.87–93) identify six phases for thematic analysis: (1) familiarising yourself with your data: transcription of verbal data, (2) generating initial codes, (3) searching for themes, (4) reviewing themes, (5) defining and naming themes, and (6) producing the report. According to Braun and Clarke (2006), "some of the phases of thematic analysis are similar to the phases of other qualitative research" (p.86). Although the content and thematic analysis seem similar, they have been used for specific purposes in this research based on the data type and its intended use to answer the research questions. According to Vaismoradi et al. (2013), the content analysis uses categories and sub-categories to describe the content and context, while thematic analysis uses themes and sub-themes to give an expression of the content. They also add that thematic analysis is often used for the analysis of interviews, and content analysis is used, "if conducting exploratory work in an area where not much is known" (Vaismoradi et al., 2013, p.400).

3.9.3 Analytical Tools

Computer-assisted qualitative data assisted software (CAQDAS) are usually used in data analysis to assist in indexing, sorting and storing the data (Spencer et al., 2014a). The analysis applied by using computer-assisted programmes is faster (Bell, 2001; Rose, 2012; Schreier, 2012). However, this study opted for manual methods of data analysis as the data was more manageable for the researcher manually. Computer software such as Pages and Numbers were used as an organisational tool to help order and visualise the process.

3.9.4 Presentation of Analysis and Findings

Schreier (2012) describes two primary strategies for presenting the research findings: 'matrices' and 'using continuous text' (p.220). This research shows the findings of all the studies using continuous text; however, matrices were used throughout the three stages to organise and analyse the data. According to Miles, Huberman and Saldana (2014, p.91), "matrix displays chart or table the data — including codes — for analytic purposes. They organize the vast array of condensed material into an "at-a-glance" format for reflection, verification, conclusion drawing and other analytic acts". Matrices were first created for the purpose of visualising and organising the data (Guest, MacQueen and Namey, 2012).

Terminology

Qualitative research has many different analytical approaches, creating an inconsistent terminology usage in the literature where terms that are often used to mean the same thing, or one term, different things (Miles, Huberman and Saldana, 2014; Spencer et al., 2014a). For example, Bell (2001) uses the term 'variables' in the same way that Rose (2012) uses 'categories' and that is also referred to as 'themes' by other researchers. Bell defines a variable as "any such dimensions (size, colour range, position on a page or in a news bulletin); or any range of options of a similar type that could be substituted for each other" (Bell, 2001, p.15), while values are then derived from the variables, are also be known as sub-categories or sub-themes. "The values should cover all the possible categorizations on the respective variable" (Bell, 2001, p. 16). Rose (2012) also uses the word 'coding' to describe assigning categories to the images. This research will use the terms 'categories', and 'sub-categories' when addressing content analysis and 'themes' and 'sub-themes' when addressing thematic analysis. Meanwhile, even though the term 'coding' is the most popular word used in the literature when referring to organising and sorting the data in the management stage of analysis, this research refers to it as 'sorting and indexing', following the preferred terminology used by Spencer et al. (2014a).

Counting and Numbers

Both numbers and words are critical to being able to verbalise the findings of the analysis (Miles, Huberman and Saldana, 2014). The use of numbers in qualitative research has been debatable. Guest, MacQueen and Namey (2012) stress this issue by stating, "that does not mean we should abandon the use of numbers; it does mean you need to be clear about what you are doing with numbers, why you are doing it, and how to appropriately interpret the findings" (Guest, MacQueen and Namey, 2012, p.133). Spencer et al. (2014a) also identify the different ways that numbers are used qualitatively: "[qualitative counting] uses counting to identify different patterns of linkage to understand what factors and features might underpin the different connections," (Spencer et al., 2014b, p.329). Numbers can also be used in a descriptive way in qualitative research; for example, when describing the number of participants interviewed or the number of documents collected, numbers necessarily play a descriptive role (Guest, MacQueen and Namey, 2012). Counting is also common: "to count the number of times a specific code was applied to a particular item or unit of analysis" (Guest, MacQueen and Namey, 2012, p.138). Both categories and themes were counted in this research to be able to describe and make sense of the data more clearly.

3.9.5 Stage One

After the completion of data collection using visual observation and image internet archival methods, the images were organised and sorted in digital formats in a series of folders. They were sorted into two main folders: "Latin" and "Arabic", and each folder consisted of 100 logo marks. This stage of the research adopted a qualitative content analysis strategy to analyse and compare the two sets of logo marks to each other. Leeuwen and Jewitt (2001) describe content analysis as a comparative method that requires two sets of the same data. This is what this study is doing: comparing two versions of a corporation's logo mark to see how the language and culture of the Arab market have affected the adaptation and created *third culture logos* based on the analytical framework constructed.

Table 3.4: Analytical Framework

1. Corporate Classifications	Country of origin
	Sector
	Location of logo mark
	Tangibility of the corporations' products
2. Brand Names	Meaning of the brand name
	Translation of the brand name
3. Logo Characteristics	Logo mark characteristics (iconic/typographic/ combination)

4. Symbols	Symbol adaptation (changed/removed/no change)
5. Typography	Typographic adaptation styles
	Unit of bilingual adaptation
	Typopgrahic graphic elements
	Script harmonising challenges
	Glyph adaptations
6. Colour	Colour adaptations (change/no change)

After the organisation of the logo marks electronically into folders, a review of the data was conducted by comparing both versions of the logo marks (Arabic and Latin) side by side for the analysis process (Appendix C1 and C2). A mix of inductive and deductive analysis approach was used. Deductively, the data was analysed looking at the four visual elements identified in the literature review: brand name, symbol, typography and colour. The four visual elements created the base of the main categories for the analytical framework of this stage; based on those elements, sub-categories were identified inductively from the data collected; the data was reviewed once, and some sub-categories were identified, while the other sub-categories were identified and listed as the data was sorted and indexed. An additional category, corporations' classifications, was created to include the corporations' country of origin and sector and the placement of the logo mark when it was collected (on signs, packaging, and advertisements). This was important to identify to note whether it had any influence on the adaptation process. The sub-categories were identified in such a way as to be substituted in place of each other, so it would not have been possible to put the same brand under two sub-categories at the same time (Bell, 2001; Schreier, 2012). The analytical framework including the categories and subcategories are presented and defined in details and presented below in Table 3.4.

Schreier (2012, p.222) states that matrices are used to organise and help analyse the data and even, "illustrate various aspects of your findings". The categories and sub-categories were organised using the spreadsheet software, Apple Numbers. The images were observed, indexed and sorted one by one, going to each category and sub-category and assigning it to the appropriate field. When no sub-category was found appropriate, a new one was created to accommodate the new adaptation aspect. The purpose of this content analysis is not to generalise how all global corporations adapt their logo marks to Arabic but rather to describe the different ways that Arabic is incorporated into Latin logo marks. Furthermore, the data was analysed qualitatively, but a general form of counting was applied to compare every category and subcategory with each other (Appendix E).

3.9.6 Stage Two

The guideline manuals were treated as a combination of visual and text data by using qualitative content analysis. The manuals were archive in the form of electronic multiple-page (.pdf) computer files; these were organised using a filing system on the computer and sorted alphabetically based on the type of corporation and by non-Latin script adaptations. Analysing guideline manuals included reading, writing notes, categorising, sorting and indexing the data using an analytical framework matrix. Matrices were used as aid to organise and manage this type of data into a visual and readable format. According to Bowen, "researchers should not simply 'lift' words and passages from available documents to be thrown into their research report. Rather, they should establish the meaning of the document and its contribution to the issues being explored." (2009, p.33). Therefore, it was necessary to create two different matrices for the documents.

The first matrix was constructed after a preliminary review of the documents resulted in an initial category list. Each document was then reviewed with the matrix in hand, indexing and sorting the rest of the documents into it and adding new categories and sub-categories as they emerged. This was then completed throughout the 14 documents selected; the first category consisted of a classification that included the corporation's name, designer/publisher, year of publishing, and the source of the documents; it was important to identify the type of the guideline manual and the sector of the corporation to ensure that the source of the document is reliable. The second matrix explored the content of the manuals and the details of the guidelines. The same way documents were chosen, they were also critically examined, as Bowen (2009, p. 32) stated: "document analysis involves skimming (superficial examination), reading (thorough examination), and interpretation". This stage of the research explored how guideline manuals of global and born-global corporations used guidelines to keep their logo marks and visual identities consistent. Furthermore, the linguistic adaptations, whether it be Arabic or other non-Latin scripts such as Chinese, Cyrillic or Hebrew, were analysed to explore the different adaptation styles to different scripts. This information would be useful, but even the absence of such information could inform the research and lead to findings or additional investigation factors (Bowen, 2009; Rapley, 2007).

3.9.7 Stage Three

After completing the data collection and transcribing all the interviews, the data was analysed inductively using a process of thematic analysis, whereby themes were identified from the transcripts and organised into matrices in themes and sub-themes. The interviews were analysed in a similar manner as the previous two stages of the research; the only noticeable difference was that the data at this stage was only text, unlike the last two stages that also consisted of visual data. However, the same

process of reading, writing notes, sorting and indexing the data into thematic matrices were used. This stage investigated the perspective of the designers, who play one of the central roles in the adaptation of the global corporations' logo marks.

A preliminary reading of the interview transcript identified a few main themes; each theme that was determined was put in a separate matrix, and a quote from each specialist was imported into the matrix in the appropriate theme and sub-theme. There were seven main themes identified at this stage: 1) Adaptation; 2) The Arabic Market; 3) The Arabic Language; 3) Latin to Arabic; 4) Logo Marks, Word Marks and Typefaces; 5) Adapting Visual Elements; 6) Born-Global corporations; and 7) Communicating with the Brand. The transcripts and matrices were later reviewed so that each sub-theme was organised correctly and to ensure that nothing was omitted from the interview transcripts.

3.10 Ethical Considerations

This research deals with ethical issues relating to the privacy and confidentiality of human participants, as well as issues of visual copyrights and right of usage. These remained a priority throughout the research stages: research design, data collection and reporting of the findings. The Internet has certainly contributed new ethical issues to the already fiercely debated ethical procedures in research, whether in dealing with humans online or with visual data shared online. In the book *Digital Tools for Qualitative Research*, Trena Paulus, Jessica Lester, and Paul Dempster (2014) mention that there are many newly emerging concerns with the ethical considerations of digital tools used today in qualitative research. They add that ethical considerations, no matter what the medium, should always take into account any harm that could potentially be caused to participants, as well as being respectful and protective of their confidentiality (Paulus, Lester, and Dempster, 2014).

3.10.1 Visual Copyrights

The majority of this research data is visual, making it important to note the ethical views and visual copyright issues of its use: especially since the logo marks of global corporations are the subject of analysis. Eric Margolis and Luc Pauwels (2011) advise research students to respect the copyright of visual material, whether from advertisements, art or other visual data; all sources have to be acknowledged as well as permissions sought for reproduction if any. According to an email exchange with Gavin Llewellyn (2014) from Davenport Lyons Firm (Appendix A), all global corporations' brand names, logo marks, and parts of their visual identities used that are familiar to the general public, is permissible to use in a descriptive context in the thesis to identify a product or subject, but not as a trademark.

A background research on the rules and regulations of taking photographs in Saudi Arabia determined that no official document states any regulations. Word of mouth from specialists in the media field suggests that it is permissible to take photographs in Saudi Arabia, except government buildings and people without their permission; neither of these was an issue in this study as described earlier. Therefore, photographs taken using the photo-documentation tool were in public places without any people in sight or away from the object of attention to avoid any ethical issues. Moreover, all guideline manuals analysed in this research were documents found in the public domain; thus, the researcher was not obliged to gain permission before analysis. All visual materials related to global corporations were used with respect and only for the purpose of the research to investigate the best process of adapting logo marks from Latin to Arabic scripts, the visual materials for the corporations were not used for any other purpose.

3.10.2 Human Participants

Despite the fact that human participation in this research was limited, especially in comparison to the use of visual material, it was important to take extra consideration of the ethical procedures relating to human participants. According to Robert Yin (2009), the key aspect of ethics in research with human participants is to act with respect for the rights of other people as well as being honest about the process and not hiding any details that might make the participants uncomfortable. Participants are first asked if they are willing to participate in the research with all the details of the study available to them. During the study, the interviewee had the choice of stopping or changing their minds at any time until specified. A consent form was sent to interviewees for approval with all the details of the research, designed to avoid deception in any of the aspects of the study. During the third stage of the research, the researcher sent a participant information sheet and a consent form to all interviewees. The participant information sheet gave the participant an overview of the study to which that they were being invited, detailed the issues to be discussed, the purpose of the study and its benefits for the participants (Bampton and Cowton, 2002; Brinkmann and Kvale, 2015; Kvale, 2007; Mann and Stewart, 2000). Roberta Bampton and Christopher Cowton (2002) state that the participant information sheet also included technical details such as the length of the interview and confidentiality procedures. The attached informed consent sheet requested consent from the participants after participants had read the participant information sheet; it requested consent for agreeing to the interview, various requirements such as audio recordings and to quote from the interview text. Aside from giving information about the study, Svend Brinkmann and Steinar Kvale (2015), state that informed consent laid down the rights of the participants by informing the participants of their right to volunteer to participate and right to withdraw at any time. A deadline to withdraw consent was also given for before data analysis begun; once analysis was underway, all data were mixed, and it was not possible to identify the

participants' responses from the rest of the data. Furthermore, informed consent usually requests a signed consent form to document the consent; however, this might not always be possible or convenient for e-interviews. Lokman Meho (2006) suggests a returned fax or a mailed signed form or a simple reply to the e-mail with the consent attached. This study sought a signed form from face-to-face participants and an e-mail reply agreeing to participate in the study from participants through e-interviews.

Anonymity

The identity of the design practitioners and the names of the corporations that they worked on were kept private; the main purpose of anonymity is to protect the participants (Brinkmann and Kvale, 2015). They were informed that their names and the brand names would be anonymised in the reporting of the findings and also in the interview transcripts. Anonymity was necessary to be able to allow the practitioner to talk about the process of adapting a logo mark or the font to Arabic without the issue of sharing confidential material about a certain brand arising. The name of the designer was therefore also anonymised, as designers are always associated with their work and it is easy to identify a designed from their work. At the interview stage, participants' identities were known, but this was anonymised at the analysis of the data and reporting of the findings to ensure the protection of the designers, the agencies they have worked for and the corporations. Despite the advantage that anonymity brings, Brinkmann and Kvale (2015) state that some interviewees might not want to be anonymous after they provide the researcher with valuable information that they gained through hard work. This can be a limiting factor of the interviewee drop-out rate or no-response rate, but in this case, it did not prove to be a problem as all the interviewees gave consent.

3.11 Issues of Trustworthiness

Being consistent and flexible is crucial to high-quality research. Flick (2007) describes the difference between quality in quantitative and qualitative research; quantitative research maintains a high degree of quality by having a controlled setting. Meanwhile, qualitative research does not have standardised or controlled settings, but rather creates a protocol and guide to guarantee validity and reliability. Flick (2007) also adds that quality is not only achieved at the planning and research design stages but also in the process of the study itself. Maxwell (2013, p.124) identifies two validity threats for qualitative researchers: "researcher bias, and the effect of the researcher on the individuals studied, often called reactivity". These issues were previously addressed in the introduction chapter under section 3.3 The Researcher's Role, to describe the background of the research and how this reflects on the subject of the research. The selection of the data sampling strategy was also explained under each research stage section. Maxwell (2013) stresses that "it is impossible to deal with these issues by *eliminating* the researcher's theories, beliefs, and perceptual lens. Instead, qualitative

research is primarily concerned with understanding how a particular researcher's values and expectations may have influenced the conduct and conclusions of the study (which may be either positive or negative) and avoiding the negative consequences of these" (p.124).

Besides explaining the researcher's bias and reactivity, there are other strategies identified in the literature that can be applied to ensure the validity and trustworthiness of the research. The most appropriate strategy to this study for checking the validity of the research is *triangulation* (Flick 2007; Maxwell, 2013; Miles, Huberman and Saldana, 2014). Reliability, on the other hand, refers to the extent that research can be replicated with the same findings, by developing a case study database at the data collection stage (Collis and Hussey, 2009; Yin, 2009). Reliability is higher in positivist research than in constructivist research (Collis and Hussey, 2009), especially because replicating processes in a positivist study is ideal and expected. "Emphasis is on establishing protocols and procedures that establish the authority of the findings (Collis and Hussey, 2009). Reliability was attempted in this study by clearly defining a list of the categories and subcategories, as this study was analysed only by the researcher; the first stage's analytical framework matrix is presented in Appendix D.

3.11.1 Triangulation

Collis and Hussey (2009) define triangulation as the use of more than one source of data, either using different methods or having a multiple numbers of researchers. While Miles, Huberman and Saldana (2014) state that the main purpose of triangulation is to 'confirm findings' and that is done "by showing that at least three independent measures of it agree with it or, at least, do not contradict it" (p.299). The purpose of triangulation is to improve the quality of the research by increasing its credibility and validity, not by adding more of the same kind of data (Flick, 2009). Glenn Bowen (2009, p.28) emphasises that "triangulation helps to guard against the accusation that a study's findings are simply an artefact of a single method, a single source, or a single investigator's bias". Data triangulation is achieved by using different data sources and different data types. In this study, there was a mix of qualitative text data, visual images and documents; different practitioners were interviewed from the design field, creating different data sources within these types of data. Moreover, data was collected from three different cities in Saudi Arabia (Jeddah, Riyadh and Dammam) to ensure that the data was a sample from all parts of the country, as these are the main cities of Saudi.

3.11.2 Generalisation

According to Flick (2007), qualitative research is not usually generalisable. Maxwell (2013) states that "qualitative researchers usually study a single setting or a small number of individuals or sites, using theoretical or purposeful rather than probability sampling, and rarely make explicit claims about the generalisability of their

accounts." (pp.136-137). However, according to Collis and Hussey, generalisability "is the extent to which the research findings (often based on a sample) can be extended to other cases (often a population) or other settings" (p.65). This research does not claim to generalise its findings on to all the other non-Latin language adaptations and cultures around the world, but it does claim a generalisation in the Arab region. The data that was specifically collected in the first stage of the research (visual observation) was only conducted in Saudi Arabia. However, the rest of the data was an investigation into the adaptation process that is currently occurring in the Arab market as a whole, by looking at the guideline manuals and also interviewing practitioners in the field. The focus was on Saudi Arabia because it had the obvious regulations in the market and the most extreme examples of adapted Arabic logo marks. This research only conducts an "internal generalisability". Internal generalisability was defined by Maxwell (2013) as "the generalisability of a conclusion within the case, setting, or group studied, to persons, events, times, and settings that were not directly observed, interviewed, or otherwise represented in the data collected" (p.137); thus, the sample in Saudi Arabia compared to the Arab region applies to the internal generalisability identified by Maxwell.

3.12 Summary

In summary, this chapter provided a detailed description of this study's research methodology and design. A case study methodology was adopted to investigate the phenomenon of the adaptation of global corporatons' logo marks in the Arabic market, which eventually led to a constructed pattern of guidelines for global corporations to design and manage their logo marks to different markets. The conceptual framework was also presented in this chapter to illustrate further how the research was conducted, analysed, and guiding the research. Furthermore, a section was specifically assigned to present an overview of the information required to answer the research question, and also presented the plan of how the data collected would be managed and analysed. The ethical considerations of the research were discussed that included the visual copyrights and human participants, as well as the issues of trustworthiness. The following chapters present the three stages of the research: chapter four presents stage one that described the current status of the subject visually, chapter five presents stage two that explored the subject from the management perspective by analysing documents exploring the research visually, and chapter six presents stage three that investigated the subject from the practitioners' perspectives.

CHAPTER 4

STAGE ONE: THE CURRENT STATE OF ARABIC LOGO MARK ADAPTATION

4.1 Introduction

The research looks at how the logo marks were adapted visually in the Arab market. This stage describes the current state of logo mark adaptations to Arabic by comparing the adapted logo marks to the original Latin versions and identifies the different ways in which each element of the logo mark was adapted. Visual observation and archival research were chosen as the methods in this stage to observe and collect both Latin and Arabic logo marks in order to analyse the differences between them. This chapter starts by first presenting and describing the data's background and context in the following sections: (a) regional and cultural context; and (b) corporation classifications. The chapter then presents the findings and interpretation of the data collected in the first stage of the research.

4.1.1 Regional and Cultural Context

Since it has been established that the Arab region is a large market, Saudi Arabia has been selected as a focus and a site for collecting the Arabic logo marks' sample needed for this stage of the research. The selection of the location mainly related to the government regulations in Saudi Arabia that require the adaptation of global corporations' names and logo marks to Arabic. Saudi Arabia currently has the largest economy in the Arab region and the biggest population in the Arabian Peninsula; other Gulf Cooperation Council (GCC) countries share similar regulations, but those in Saudi Arabia are certainly the strictest (Natarelli, 2009). Also, Saudi usually has the most linguistic restrictions geographically, because it is the land of the birth of Islam and the place where the Qur'an, the holy book of the Islamic faith, was first revealed. Furthermore, the observations were conducted in the three main cities of Saudi Arabia: Jeddah, Riyadh and Dammam, concentrating on the main shopping districts and main roads of each town, as well as the shelves of the most locally popular supermarkets. At this stage of the research, no private access to particular corporations' sites was needed, but rather it depended on the visual observation of logo marks that were available to the public.

4.1.2 Corporation's Classifications

This section serves to describe the demographic variables of the sample. The classifications consist of four categories: country of origin, the sector of the corporation, the location of data collected, and whether the company's product is tangible or intangible. Table 4.1 show that the majority of the corporations' logo marks visible in the Saudi Arabian market originate from the United States (51%) and the United Kingdom (20%). Interestingly, five percent of logo marks originate from countries that speak a language that uses a non-Latin script. However, their logo marks were designed in the

Latin script; these corporations originated from Japan and South Korea: Hankook, Kia, LG, Suzuki, and Toyota (Figures 4.1 to 4.5). The reason for the global Latin logo marks may be that these corporations were designed as born-global brands from the start and aimed to be communicated to the Western market that mostly utilises the Latin script.

Table 4.1: Country of Origin

Country	No. of Corporations	Country	No. of Corporations	Country	No. of Corporations
Belgium	2	Japan	2	Sweden	2
France	9	Netherlands	1	Switzerland	3
Germany	4	South Korea	3	UK	20
Italy	1	Spain	2	USA	51

Figure 4.1 Hankook Latin Logo marks   **Figure 4.2** Kia Latin Logo marks   **Figure 4.3** LG Latin Logo marks   **Figure 4.4** Suzuki Latin Logo marks   **Figure 4.5** Toyota Latin Logo marks

The sector of the corporation is another significant characteristic to the classification of the sample in this study. The retail sector constitutes 22 percent of the data collected and all food related sectors constitute 27 percent in total. Also, the luxury (8%) and automotive (7%) sectors account for the next populations of the corporations collected. Meanwhile, the rest of the brands were divided across a range of areas such as banking, business and technology, cosmetics, courier, entertainment and fitness, furnishings, hotels, household, humanitarian, media, and personal care. See Table 4.2.

Table 4.2: Sector

Sector	No. of Corporations	Sector	No. of Corporations	Sector	No. of Corporations
Automotive	7	Entertainment and Fitness	2	Luxury	8
Banking	1	Food	16	Media	4
Beverages	8	Furnishings	2	Personal Care	2
Business and Tech	4	Hotel	1	Restaurants	13
Cosmetics	3	Household	3	Retail	22
Courier	3	Humanitarian	1		

On the other hand, the location that the data was collected in might also be significant to the findings; the largest sample was collected from outdoor signs (50%) while about a quarter was from packaging (26%). Also, corporations in retail, restaurants, beverages, and food rely mostly on the visibility of its adapted logo mark on store signage and packaging which makes the collected sample appropriately a majority in these sectors. In contrast to media and humanitarian corporations who do not necessary utilise store signage or packaging in their branding. Therefore, since the regulations in Saudi Arabia apply only to brand names that are on public display, it might affect the adaptation process depending on where the logo mark is naturally visible (Table 4.3). In addition, this study shows that 86 percent of the logo marks collected are those of corporations with tangible products, as opposed to 14 percent of intangible products (Table 4.4). This finding indicates that global corporations with products that are physical and touchable item including, food, cars, clothes, accessories, and others are more visible in Saudi Arabia. This may only indicate that those with tangible products that have products, store signage, packaging, and a more visible presence in the market than those that will need to adapt their logo mark to the market, unlike the other corporations that do have a logo mark. However, it is not publicly visible in the market or requires adaptation.

Table 4.3: Logo mark Visibility

Location	No. of Corporations	Location	No. of Corporations
Billboard	2	Internet	9
Exterior Sign	50	Packaging	26
Interior Sign	9	Printed Documents	4

Table 4.4: Tangibility of Corporations' Products

Attribute	No. of Corporations	Attribute	No. of Corporations
Tangible	86	Intangible	14

4.2 Logo Characteristics

Based on the logo marks collected in this study, three logo characteristics were identified: iconic, typographic, and iconic/typographic logo marks. The iconic logo marks constituted three percent of the sample while the typographic logo marks were the biggest sample (57%) and the combination of iconic/typographic accounted for 40 percent (Table 4.5). Typographic logo marks, also known as word marks, include both type-only logo marks and typographic logo marks that included graphic elements that were attached or inseparable from the type, such as Subway, Nespresso, and Pampers (Figure 4.6). Iconic/typographic logo marks, on the other hand, had a combination of the icon and text, which are displayed together and also can be displayed separately

from each other such as, Pepsi, Chanel, and McDonald's (Figure 4.7). While iconic logo marks consist of only the icon or the symbol without any text, such as Nike, Starbucks and Volkswagen (Figure 4.8).

Table 4.5: Logo mark Characteristics

Logo mark Characteristic	No. of Corporations	Logo mark Characteristic	No. of Corporations
Iconic	3	Typographic	57
Icon/Type	40		

Figure 4.6: Subway Latin Logo mark

Figure 4.7: Pepsi Latin Logo mark

Figure 4.8: Nike Latin Logo mark

Another typographic observation noted in this study was how the logo marks were adapted to Arabic and presented concerning the Latin version, whether they were placed in one unit that cannot be separated, or whether they were designed to be used separately (see Table 4.6). An example of the combined logo marks (7%) that were developed in a combined unit are, CNN, Lays, and The Voice (Figures 4.9–4.11). Only seven corporations were designed in a bilingual combined unit. However, five out of the seven corporations were in the media and business and technology sectors: these are BBC, CNN, Google, National Geographic Channel, and the TV series, the Voice. The findings seem possible because these corporations operate on a digital platform, especially for the Arab viewer. Even though these particular logo marks were part of the sample collected in Saudi Arabia, they are used widely across the entire Arab region. For example, the National Geographic Abu Dhabi that operates from the United Arab Emirates still targets the Saudi Arabian market. The exception was Google, which has a different country name under its Latin logo mark for every country depending on the location of access.

Table 4.6: Adaptation Unit of the Bilingual Logo marks

Adaptation unit	No. of Corporations	Adaptation unit	No. of Corporations
Combined	7	Separate	92
No Arabic adaptation	1		

Figure 4.9: CNN Arabic Logo mark

Figure 4.10: Lay's Arabic Logo mark

Figure 4.11: The Voice Arabic Logo mark

4.3 Symbols

The symbols discussed in this section are only the ones from the iconic and iconic/ typographic category of logo marks; typographic graphic element symbol adaptations will be taken up under section 4.5: Typography later in the chapter. The study shows that 33 percent of the logo marks studied, the symbol did not change. Meanwhile, six percent had a symbol change, and five percent had the symbol completely removed. Symbol adaptations that changed included a difference in the slant of the typography and the reflection of the symbol to the other side of the text such as Burger King and Kipling to mimic the Arabic script direction: right to left (Figures 4.12 and 4.13).

Figure 4.12: Burger King Latin and Arabic Logo marks

Figure 4.13: Kipling Latin and Arabic Logo marks

Another symbol adaptation was the removal of a cross on two logo marks: Red Cross and Swatch. Figure 4.14 shows the Red Cross logo mark in contrast to the adapted logo mark that replaced the cross with a crescent, which also underwent a name change that will be discussed in the next section 4.4 Brand Names (Figure 4.14). Meanwhile, Figure 4.15 shows the other cross replaced in the Swatch logo mark, which hints the brand's country of origin, was replaced with text that reads "Made in Switzerland". The findings indicate that some symbols have been changed or altered from the original logo mark of the corporation in the Saudi Arabian market where this stage's sample was collected. This shift highlights the Saudi Arabian Commercial Names' Law discussed in the Introduction Chapter (section 1.3: Rationale and Justification), where it states that brand names must be consistent with 'Islamic Law', which may be applied to other aspects of the logo mark such as the symbol. It is necessary to address some aspects of the Saudi Arabian culture to make sense of the adaptation changes that occur in its market; Saudi Arabia is a Muslim majority country, and it is also the location of the two holiest sites in the Islamic faith. Islam, in general, urges to dedicate time to devotion and work, and like any other religion, there are

usually those who are more conservative and those that take a more flexible stance. Also, it is not a known habit to publicly practice other religions or display religious symbols other than Islamic practices in Saudi Arabia due to the country's majority practising Islam.
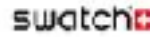
Figure 4.14: Red Cross/Crescent Latin and Arabic Logo marks

Figure 4.15: Swatch Latin and Arabic Logo marks

Two other related symbol adaptations were observed in the Gymboree and Godiva logo marks. In the Gymboree signage, the text that acts as a symbol in this particular logo mark reads "Play & Music" which was replaced in Saudi Arabia with the text "Play & Learn" (Figure 4.16). This was an interesting observation that may be interpreted in some different ways. Similar to the previous removal of the crosses, cultural/religious factors and perception have a role in how corporations adapt their logo marks. In this particular example, it may be explained by clarifying that there is a large group of conservatives in Saudi Arabia who perceive music as a distraction from religious devotion, thus looking at music negatively and exchanging music with learning. Meanwhile, the iconic symbol of Lady Godiva was absent from the Godiva logo mark in Saudi Arabia, which may be explained by the same cultural/religious factor. The symbol most definitely clashes with a general rule for women in Saudi Arabia, which is to be modestly covered, thus the removal of Lady Godiva in both Latin and Arabic versions in the Saudi Arabian market (Figures 4.17).

Figure 4.16: Gymboree Latin and Arabic Logo marks

Figure 4.17: Godiva Latin and Arabic Logo marks

The findings obtained from this analysis cannot provide the information to who made the decision to change the symbol on any of the logo marks mentioned: whether country regulations required it or if it was a decision made by the management of the corporation as they studied the market. If it was a legal regulation, where exactly does it spells out these rules, and if the brand managers decided, how was the regulation interpreted? Nevertheless, since these findings were an analysis of logo marks collected in Saudi Arabia, it is not possible to indicate whether the same adapted logo

marks were used in the rest of the Arabic market. However, it is important to highlight the changes in this particular market, possible reasons for the adaptation decisions, and its relation to the rest of the Arab region. For example, regarding the replacement of the cross in the Red Cross logo mark, the Red Crescent is an old well-known foundation that exists globally in Muslim countries including the Arab region. Thus it is not the only adaptation that occurred in one country within the Arab region. However, this study cannot generalise or interpret whether the 'cross-less' Swatch logo mark was visible or Lady Godiva made an appearance in any of the other countries in the Arabic market.

4.4 Brand Names

To analyse how the logo marks were adapted linguistically and then visually, the meaning of brand names was a significant factor (Table 4.7). It is necessary to note that there are many factors in establishing the sense of a corporation's name; the name sometimes has another meaning that goes beyond the origin of the name. The largest percentage of names either had a meaning or were based on names of actual people, animals, and locations; about 40 percent of the total brand names in this stage were based on a person, an animal, or a location. Examples of such corporations are Adidas, Snickers, and Baccarat, while 32 percent were actual words or phrases that had a meaning such as, Pizza Express, La Vache Qui Rit, and La-Z-Boy. The other brand name meanings included fictitious names and initialised names. Made-up names composed 11 percent of the sample collected, such as Coca-Cola, Google and Wikipedia. However, it was not essential to know the exact meaning of the names in this study to understand how they currently translated to the Arabic language. The translation styles of the brand names was a bigger adaptation factor (Table 4.8). Brand names are what identifies global corporations before any visual associations are linked to them. Findings on brand names are discussed in five subsections below: 1) phonetic translation; 2) semantic translation; 3) name changes; 4) added text, and 5) initials.

Table 4.7: Brand Name Meanings

Name Meaning	No. of Corporations	Name Meaning	No. of Corporations
Person's name	34	Name of location	4
Initials	14	Inspired by film/play	1
Made-up name	11	Animal's name	1
Has a meaning	32	Unknown	3

Table 4.8: Brand Name Translation Style

Translation Style	No. of Corporations	Translation Style	No. of Corporations
Phonetically	83	Name change	2
Semantically	1	No translation	2
Combination	1	No text	1
Information added	10		

4.4.1 Phonetic Translation

The most striking finding to emerge from the data in the translation styles of brand name category was that 83 percent of brand names were phonetically translated to Arabic. Phonetic translation is expressed through the writing out of the sound of the words and the letters; Adidas, Nespresso, Lipton, and Mars are all good examples of phonetically translated brand names to Arabic. These findings are likely to be related to the fact that 66 percent of those corporations' names studied in this stage were names of real people, animals, location, initials, or made-up names that do not have an equivalent meaning. Translating a person's name, even if it has an equivalent meaning, would drastically change the person's identity. For example, two brand names that are based on names of individuals are Clarks and Suzuki; also, Baccarat and Evian are examples of names based on locations and names such as Coca-Cola, Google, and Wikipedia are examples of made-up names. Furthermore, made-up names are clearly unlikely to have a similar meaning in any other target language. However, clearly establishing the brand name's meaning is not an essential concept in the adaptation process; each corporation may have meanings that can be interpreted differently by every one.

On the other hand, 31 corporations had names based on meanings; they were the group in which brand names were rendered most diversely: either phonetically, semantically, by adding text to it or had a name change. Examples of such names are Bath & Body Works, La-Z-Boy, and Subway. It seems that translating names such as Subway or La-Z-Boy, for instance, is best done phonetically as a semantic translation of the names can completely change the name which greatly impacts how the corporation is perceived and known in the market. Another interesting finding was the need for some names to borrow letters from outside the Arabic alphabets to keep the Arabic pronunciation as close as possible to the original name. The Arabic alphabet allows for the rendering of most of the same sounds as the English language, except for a few letters such as the 'P' and the 'V'. As these sounds do not exist in the Arabic alphabet, they are often rendered as 'B' and 'F'. This, however, affects the pronunciation of the word when someone is trying to read the name of the corporation for the first time and never heard its original pronunciation. Only eight logo marks out of

20 opted to incorporate the extra letters to indicate the correct pronunciation of the corporation's name. Table 4.9 shows how names of companies that did not opt for the inclusion of extra letters would be pronounced. Meanwhile, the eight corporations that incorporated non-Arabic letters allowed for the Arabic consumer to pronounce 'Dove' instead of 'Dof', Evian instead of 'Efian', and 'Paul' instead of 'Baul'. It may be that some corporations benefited from the correct pronunciation in some way, but for others, it was a necessity to avoid any negative associations when an incorrect pronunciation would have a mean in Arabic. For example, Paul Smith opted for the extra dot in the Arabic 'B' to make it sound like the letter 'P' to avoid having their name sounding like an inappropriate word in Arabic.

Table 4.9: Arabic Pronunciations of Brand Names

Brand Name	Spelling of Arabic name	How it is read in Arabic
Gap	جاب	Gab or Jab
Kipling	كبلنج	Kibling or Kiblinj
Lipton	ليبتون	Libton
Nespresso	نسبريسو	Nesbresso
Pampers	بامبرز	Bambers
Pepsi	بيبسي	Bebsi
Pizza Express	بيتزا اكسبرس	Bitza Exbress
Pizza Hut	بيتزا هت	Bitza Hut
Pringles	برينجلز	Bringles or Brinjles
The Body Shop	ذي بودي شوب	The Body Shob
The Melting Pot	ذي ميلتنغ بوت	The Melting Bot

According to the findings of this stage, a phonetic translation of brand names is the most common translation style. However, in the Dune logo mark, the name was phonetically translated to Arabic, which reads the same way that it would in the English language. What is interesting is that the name spelt out in the Arabic script reads out a word that means *debts* in the Arabic language (Figure 4.18). This finding highlight that discretion is necessary since the translated name in this particular adaptation created a different meaning in the Arabic language for the region with a negative or an inexact connotation, especially for a retail store. These coincidences probably do not happen often, and this was the only corporation in this study that had a negative meaning in the local language. On the other hand, the brand name Gap Arabic as [جاب], which means *he brought* in the Arabic local dialect, however, it does not have any negative associations.

Figure 4.18: Dune Latin and Arabic Logo marks

4.4.2 Semantic Translation

The only occurrence of the name being translated semantically or by the meaning of the name was *La Vache Qui Rit.* The Arabic translation is [البقرة الضاحكة] which reads *The Laughing Cow* in English. The English name is a direct semantic translation from French and which is also the known English name in markets such as the US. The La Vache Qui Rit brand, in particular, is known with those two names in the Saudi Arabian market: (1) with the Arabic name that is equivalent to the English name *The Laughing Cow* probably because it was adapted from the pre-existing English language translation; and (2) with the original French name that does not phonetically translate smoothly but from my childhood memories, I can still remember ringing in my head in TV and radio advertisements. The french name was made out as a jingle alongside the Arabic translation in the Arabic advertisements which is why it is known for both names today.

4.4.3 Name Change

Similar to symbols, brand names are also changed when necessary. There were only two corporations in this stage that had a name change: HSBC and Red Cross. HSBC, originally an initial of the name *Hong Kong and Shanghai Banking Corporation,* is called *Saudi Arabian British Bank* (SABB) in Saudi Arabia. The reason for the name change is not clear, but it seems that it may have been a business decision linked to common stocks; this is just a name change in Saudi Arabia, while other HSBC banks in the region have kept the same brand name. Nevertheless, the reason for the name change is not relevant in the context of this study, however, despite the name change, the symbol has stayed the same (Figure 4.19). The other brand name, Red Cross, has been modified to the Red Crescent in Saudi Arabia reflecting the symbol change that was mentioned earlier in section 4.3: Symbols.

Figure 4.19: HSBC/SABB Latin and Arabic Logo marks

4.4.4 Added Text

Ten corporations in this stage of the study had information added to the Latin logo mark to adapt it to the Arabic market; there were four different ways that text/information was added to the brand names analysed: (1) adding the word "Arabic" to the Latin logo mark without any other changes; (2) listing of the franchisee's or dealer's names; (3) location in which the corporation operates; and (4) adding the equivalent meaning of the brand name, not a direct translation of the name. The first addition was the words "Arabic" and "in Arabic" to the Latin logo mark; the additional texts were in fact, in the Arabic language. Interestingly, the media corporations in this stage, CNN, BBC, National Geographic Channel, and the Voice were all adapted to the Arabic market by adding information to the Latin logo mark. A possible explanation for this might be that the media corporations had to be adapted to be as visible as one combined unit as it appears either on TV screens or online platforms; thus, the information was added to the original Latin logo mark (see Figures 4.20 and 4.21). The second type of additional text was the name of the franchisee or dealer of the corporation locally; these companies constituted four percent of the sample and included DHL, KIA, Toyota, and VW (Figures 4.22–4.25).

Figure 4.20: BBC Arabic Logo mark

Figure 4.21: CNN Arabic Logo mark

Figure 4.22: DHL Arabic Logo mark

Figure 4.23: Kia Arabic Logo mark

Figure 4.24: Toyota Arabic Logo mark

Figure 4.25: VW Arabic Logo mark

The third type of addition to the Latin logo mark was the name of the location that the corporation is based in (2%), such as Google *Saudi Arabia* and National Geographic *Abu Dhabi* (Figures 4.26 and 4.27). In fact, not all additional text was in Arabic; some

were in Latin such as VW by displaying the local dealer's name in Latin script and also, the National Geographic Channel, which added the location where the channel is based in the region: Abu Dhabi in the UAE.

Figure 4.26 Google Latin Logo mark

Figure 4.27 National Geographic Channel Latin Logo mark

The largest sector that had information added to the name was the Automotive sector, including corporations such as Toyota, Kia, and VW. This may be interpreted as a result of the local car franchise or dealer being more involved in the brand-customer relationship because they do not just sell the products (cars), but they provide parts, conduct maintenance and are involved with the buyer even after the sale of the product. This may be why the brand name is not translated to maintain the visual identity of the logo marks on the cars, and also to present themselves as dealers of this corporation. On the other hand, the fourth additional element was the addition of the name in Arabic and the equivalent meaning of the Latin name (2%). Starbucks, as an example, was rebranded worldwide recently without any accompanying name next to its symbol; it was the only corporations that had the brand name added in Latin and Arabic script in the Saudi Arabian market, while its new logo mark was only a symbol (Figure 4.28). Meanwhile, Figure 4.29 shows that the Arabic name of The Voice is added as an additional element to the original Latin version. The Arabic translation is [أحلى صوت] which means (the best voice) in English; it is not a phonetic or exact semantic translation, but rather an Arabic phrase that reflects the show's purpose of being a singing competition.

Figure 4.28 Starbucks Café Latin Logo mark

Figure 4.29 The Voice Latin Logo mark

These findings imply that perhaps the famous logo marks, such as the media brands, are better adapted as they are known and "seen" in the market. The media and automotive logo marks are well known for their Latin versions in the Arab region and

worldwide probably because of their nature or sector. All cars in the streets of the Arab region have the Latin logo marks or Latin initials on the cars themselves. Thus they are already recognised and known as they are. Same goes for the media logo marks such as CNN, BBC, and Google, where they are recognised on TV screens globally in their Latin versions. The additional Arabic text or information seem like an addition to fulfilling the requirements and communicate directly with the Arabic viewer. However, the Latin logo mark is the dominant script in these adaptations.

4.4.5 Initials

Another prominent brand name category from the sample collected was those corporations whose names are in the form of initials (14%) including HSBC, M&Ms, and UPS. Initials were an interesting name adaptation to observe as Arabic script does not use initials. Out of the 14 logo marks seen in initials, there were three different adaptation styles for Latin initials to Arabic (See Table 4.10). The first style that the initials were adapted by was not adapting at all! One of the Latin initials were kept the same in the Arabic adaptation; while three corporations kept their Latin initials but added some Arabic text to it: BBC, CNN, and DHL (Figures 4.30–4.32). Another way of adapting initials to Arabic was phonetic: either spelling out the sound of the Latin initials letter by letter or as a whole word. For example, Figures 4.33–4.35 display the corporations that translated their initials phonetically letter by letter: BHS, H&M, and LG. On the other hand, corporations that translated the names phonetically as a whole word included IHOP, IKEA, and MAC.

Table 4.10: Initials Translation Style

Translation Style	No. of Corporations	Translation Style	No. of Corporations
No Arabic translation, logo stayed in Latin script	1	Spelled out the initialised name (translated the full name)	1
Initials spelled out Phonetically in Arabic (individual letters)	4	Initials spelled out Phonetically in Arabic (as a word)	5
Added to the Latin initials additional Arabic letters/ words	3		

Figure 4.30: BBC Arabic Logo mark

Figure 4.31: CNN Arabic Logo mark

Figure 4.32: DHL Arabic Logo mark

Figure 4.33: BHS Arabic Logo mark

Figure 4.34: H&M Arabic Logo mark

Figure 4.35: LG Arabic Logo mark

For example, KFC or 'Kentucky Fried Chicken' was adapted differently than the previous names; the initials spelt out two of the words and then translated it through a combination of phonetic and semantic translations; the Arabic adapted logo mark reads in Arabic 'Kentucky Chicken' (Figure 4.36). Furthermore, KFC has exchanged the initials of its name in English to the full name 'Kentucky Chicken' in Arabic. This occurred after the corporation had been in the Arab region for a number of years and was already popularly known as 'Kentucky Chicken' for many years; previously, KFC was known for its full name globally, *Kentucky Fried Chicken*, but after its latest rebrand, the name was replaced with only the initials; however, the Arabic version of the brand name was created through a combination of semantic and phonetic translations: the name of the American state 'Kentucky' was phonetically translated into Arabic, while the word 'chicken' was translated by meaning which reads [دجاج كنتاكي]. Since the corporation had a history of its existence in the market, the name translation did not rely on the initials but the name that every one in the local market was already familiar with.

Figure 4.36: KFC Arabic Logo mark

The findings indicate that the majority of brand names in the form of initials were phonetically translated depending on how the brand name is pronounced in the original language. For example, the brand names BHS and H&M were phonetically adapted by translating each letter individually: BHS as [بي اتش اس] and not as [ب هـ س]. Similarly, H&M was rendered [اتش اند ام] and not [هـ و م]. In contrast, if those brand names were translated phonetically as a single word: BHS as [بهس], no sounding as *Bahas* in English or H&M as [هوم] and sounding as *Home* in English, then it would sound like a completely different brand name and might even mean something different in Arabic or any other equivalent language it is adapted to. In addition, other initial brand names such as IHOP, IKEA, and M.A.C are all pronounced as a single word despite their

initials form and were translated into Arabic as a whole word phonetically reflecting the original brand name pronunciation.

4.5 Typography

Typography (type) is a central visual element in the adaptation to the Arabic market; it is a significant visual change when adapting to another script. The logo marks in this study were observed in relation to the different ways that Arabic type is adapted from the Latin logo mark, including all the graphic elements in typographic logo marks. Table 4.11 displays the different typographic adaptation styles. The styles consisted of a combination of typographic treatments that were widely used to adapt Arabic logo marks from its Latin version. The observation in the typography category included the extra glyphs and how they were adapted to Arabic, as well as the use of non-Arabic glyphs to design a more consistent Arabic logo mark.

Tabel 4.11: Typography Adaptation Style

Arabic Typography Adaptation	No. of Corporations	Arabic Typography Adaptation	No. of Corporations
Cut-and-paste Latin letters	17	Drawing Arabic based on Latin version	41
Choose similar Arabic typeface	11	No arabic adaptation	9
Choose unrelated Arabic typeface	20	No text	2

4.5.1 Cut-and-Paste

The first typographic adaptation style was a combination of cutting out parts of the Latin letterforms to create the Arabic letters. This adaptation style where letterforms from the Latin script are cut to make the letterforms of another script seems to create many immediate issues. Seventeen Latin logo marks were adapted to Arabic using this cutting and pasting style. Among the most familiar ones were Dior and Tiffany & Co., (Figures 4.37 and 4.38). In typographic logo marks, typography is the main visual element; the form, shape, size, and all the little details in a typographic logo mark become a visual element in the same way a symbol is a corporation. Therefore, it might be that since there are no symbols that are duplicated or used in the adapted logo mark, it might have been believed that cutting and pasting Latin letterforms and adapting it to the Arabic version was the only way to incorporate the characteristics of the style of typography from one script to another.
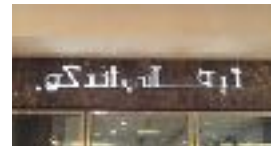
Figure 4.37: Dior Latin and Arabic Logo marks

Figure 4.38: Tiffany & Co. Latin and Arabic Logo marks

4.5.2 Pre-existing Typefaces

The other style of type adaptation that emerged was the use of pre-existing typefaces in two different ways. One way is selecting an Arabic typeface that is similar in its characteristics to the Latin typeface while the other style is selecting an unrelated, sometimes even incompatible, Arabic typeface that is different from the Latin script (21%); an example of that is Kraft (Figure 4.39). In comparison, 10 percent of had a similar typeface was chosen, such as Domino's Pizza (Figure 4.40). Surprisingly, the unrelated Arabic typeface adaptations were almost twice as common in the sample as the logo marks that were adapted with a similar equivalent typeface. A possible explanation for this is that there are not enough equivalent Arabic typefaces available for the corporations to choose from. However, there are some extreme cases of chosen unrelated typefaces such as Harley Davidson and Pizza Express in Saudi Arabia (see Figures 4.41 and 4.42); there could have been other similar options of Arabic typefaces that are closer to the Latin equivalent logo mark than those chosen. The reason for selecting an unrelated Arabic typeface is not clear; it could be that there is a lack of knowledge from those who were designing or managing the adaptation process.

Figure 4.39: Kraft Latin and Arabic Logo marks

Figure 4.40: Domino's Pizza Latin and Arabic Logo marks

Figure 4.41: Harley-Davidson Latin and Arabic Logo marks

Figure 4.42: Pizza Express Latin and Arabic Logo marks

4.5.3 Drawing the Adaptations

The largest sample (41%) had designed an Arabic logo mark by drawing an adaptation that reflects the same style as the Latin version; an example of this adaptation style are Baccarat and Virgin (Figures 4.43 and 4.44). The Arabic adaptation with inspiration

from the Latin logo mark can be designed by taking the characteristics of the Latin script and reflecting it in drawing the Arabic adaptation. This is slightly different from the cut-and-paste style discussed earlier. The latter cuts the actual letter or parts from the letter in one script and turns it upside down or flips it to make up the letters in another script. This style, on the other hand, takes the characteristics of the letterforms in the Latin logo mark only and designs an Arabic version inspired from the Latin letterforms.

Figure 4.43: Baccarat Latin and Arabic Logo marks

Figure 4.44: Virgin. Latin and Arabic Logo marks

4.5.4 Other Typographic Adaptations

The other styles of adaptation were either those in which the Arabic logo mark did not have an adaptation of the Latin logo mark or there was no accompanying text to the logo mark. Most of those logo marks in this stage that did not have a separate Arabic logo mark adaptation were adapted to the Arabic market by adding text to the Latin logo mark. The only exception in the study was Xerox, which did not have an adaptation in Arabic nor any additional information in Arabic or English. The reason for not having an Arabic adapted name is not clear because, without an Arabic translation of the name or the adaptation of its logo mark in the display, it does not adhere to the Saudi Ministry of Commerce's Commercial Name Law discussed earlier. Besides, Latin and Arabic scripts are different writing systems with different anatomies, this impacted the logo mark adaptation typographically; the lack of capital letters in Arabic was one of the most important points, which significantly impacted other aspects such as the height and baseline of the logo mark adaptations in relation to each other. An example of the impact of the lack of capital letters can be seen in brands such as Gap (Figure 4.45).

Figure 4.45: Gap Latin and Arabic Logo marks

Furthermore, an interesting example of capital letters and logo marks was the corporation FedEx, which it is a combination of the abbreviations of the words *Federal* and *Express*. It is a combination of two words but divided by the use of capital letters

for the first letter of each abbreviation. However, in the Arabic adaptation, with no capital letters, the two abbreviations attached to each other became one word. The connections of the letters were not incorporated correctly as the last letter in the first word [د] should connect on both sides; with the second word attached to it, an entirely different Arabic letter was created by coincidence. The only thing that differentiates between the two parts of the word in Arabic was the corporate colours of FedEx that were adapted to Arabic similarly (Figure 4.46). However, without space, or if the logo mark ever appeared in one colour in Arabic, FedEx would be read as *FesEx* in Arabic. In addition, elongation of the connecting parts between letters enables for word to be extended to fill a certain space especially when adapting it from Latin to Arabic. The *Kashida* can help in logo mark adaptation to balance the length of the name or fill the space when needed as generally Arabic script can appear smaller than Latin when setting at the same point size (Figures 4.47 to 4.48).

Figure 4.46: FedEx Latin and Arabic Logo marks

Figure 4.47: Sephora Latin and Arabic logo marks

Figure 4.48: La-Z-Boy Latin and Arabic logo marks

4.5.5 Glyph and Graphic Adaptations

In addition to the typographic adaptation styles of the logo marks, graphic elements accompanying the typography and extra typographic elements (glyphs) created an interesting adaptation from Latin to Arabic. The visual elements in typographic logo marks were absorbing; they were categorised differently from symbols because they are elements that cannot be separated from the text and do not act as a symbol on its own. There were two kinds of graphic elements adaptation: (1) typographic visual elements that are attached or within the letterforms; and (2) graphic elements behind and around the letterforms or they can be part of the stylisation of the typographic logo mark (See Figure 4.46). An example of logo marks of the visual elements attached to letterforms is the arrow in Subway and the reversed 'R' in Toys R Us (See Figures 4.47 and 4.48). These visual elements within the typography seem as it was harder to incorporate within the Arabic adaptations; the "C" in Champion was used as a symbol

in the Arabic adaptation since no Arabic letter could have been integrated into that shape. Also, the "N" in Nespresso was not adapted to the Arabic as it seems that those elements only work with the letter "N" and incorporating it in any other Arabic letter might look like a new additional visual element to the brand identity. On the other hand, FedEx's famous hidden arrow between the letters "E" and "X" was incorporated into the Arabic but it seems that it was forced to fit and was not there in a subtle way as it was in the Latin. Two letters were affected and cut from, to incorporate an arrow that is much smaller than the Latin. FedEx's logo mark seems to have been highlighted by a number of different aspects in the adaptation from Latin to Arabic: capital letters, spacing/kerning, and graphic elements within the type.

Figure 4.49: Pampers Latin and Arabic Logo marks

Figure 4.50: Toys R Us Latin and Arabic Logo marks

Figure 4.51: Subway Latin and Arabic Logo marks

These findings suggest that a logo mark should not be adapted one element at a time, but as a complete unit. Each detail of the logo mark has to be analysed individually and then put together with all the other elements of the logo mark; then a final adaptation plan should be put into action. Otherwise, if each visual element was adapted separately, they will be in conflict with each other and against the Latin equivalent. In addition, most of the additional glyphs such as the dash, dot, and apostrophe were removed from the Arabic adaptations. However, an interesting observation was the different adaptation styles of the ampersand (&). Three out of four logo marks in this stage translated the "&" according to the sound of the word "and"; an example of this adaptation is M&Ms (Figure 4.52). On the other hand, Bath & Body Works was the only name that kept the "&" in its original Latin form (Figure 4.53). It is interesting that none of the corporations choose to translate the ampersand using the equivalent Arabic word for "and", which is one letter and looks like this [و] and might have been possible to design this letter to reflect the shape of the ampersand, which is similar to Arabic calligraphy abstract forms.

Figure 4.52: M&M's Latin and Arabic Logo marks

Figure 4.53: Bath & Body Works Latin and Arabic Logo marks

4.6 Colour

The last category was based on the logo mark colour adaptation. Table 4.12 shows that none of the logo marks in this study had any colour change when adapted to the Saudi Arabian market. Perhaps the most consistent finding in this study came from the findings of the investigation into the colour element. The findings are rather intriguing and could support the concept of a homogenous global attitude toward colour and cultures; there might still be a possibility that colour differences and cultural associations do exist, but are not visible in this sample collected. However, colour consistency provides an indication of the importance of colour as a visual element to the corporations' identities.

4.7 Summary

This chapter presented the details of stage one of the research by first introducing the stage, regional and cultural context, and gave a background on the sample's classifications. The chapter then presented the findings and interpretations of the analysis of the Latin and Arabic logo marks of the 100 corporations. The purpose of this stage was to describe the current status of the adaptation of Arabic logo marks in the Arab region, especially focused in the Saudi Arabian market. To describe the adaptation status, the findings were presented under five main visual elements (categories) that were used to guide the analysis of the data collected at this stage: (1) logo characteristics; (2) symbols; (3) brand names; (4) typography; and (5) colours. Each category included tables and figures to aid the analysis and interpretations. The findings showed that each visual element has its properties that are relevant to the process of the logo mark adaptation as a complete unit. The following two chapters will present the next two stages of the study, followed by the discussion chapter that discusses the findings of all the three stages collectively.

CHAPTER 5

STAGE TWO: THE BRAND'S PERSPECTIVE

5.1 Introduction

This chapter presents the second stage of the research, involving the viewpoint of the process of managing the logo marks through an exploration of guideline manuals. This stage of the research is part of the investigation on the adaptation of Latin logo marks to the Arabic language and culture in the region; the purpose of the study is to provide brand developers and designers with informed guidelines to sustain the logo marks in the Arab market. The study also guides those already in the market who need to maintain and improve their logo marks and rest of their visual brand identity. Document analysis was chosen as the method in this stage; fourteen guideline manuals were selected, organised, and analysed using qualitative content analysis. This chapter starts with a background on guideline manuals, identifying their purpose, usage, and relation to the corporation and designers. The chapter then presents the findings and interpretations on the three main visual elements that were highlighted throughout the guideline manuals: logo marks, typography, and colour. Also, culture and the brand management process are then discussed before the chapter is concluded with a summary.

5.2 Brand Guidelines

Brand guidelines, in general, are manuals that include guides listing the specifications for the visual identity and the correct usages of a brand's name, logo, symbol, and other visual elements. The guides are usually available for internal usage or shared with those who work with the corporation directly and need this information, such as designers and signmakers (Olins, 1989, 1995). The general terms used to describe guideline manuals in the documents collected: *guidelines*, *standards*, *tools*, and *manuals*; they were described as guides that assist those who work with the corporations to maintain the consistency of the visual identities. Some brands emphasised it in their guideline manuals more than others:

> **UAEU:** The brand guidelines provide a toolkit to govern usage of the brand identity system and the development and production of high quality printed and electronic media used for marketing communications. (p.3)

> **ENOC:** These brand guidelines have been developed to offer a clear, comprehensive resource on the branding of all marketing collaterals. Whenever developing internal or external communication material, let this be your first point of reference. (p.3)

Guideline manuals include very different content in different sections that are sometimes referred to collectively as the *visual identity*. These sections include logo

marks, typography, colours, photography, application of the visual identities (e.g., stationery, advertisements, websites, email signatures, vehicles and other marketing materials), and verbal identity (tone of voice and writing style). It is clear that visual identity is defined differently and includes a variety of materials for each corporation; only the three visual elements previously emphasised in this study were emphasised: logo mark, typography, and colour. The brand names, symbols, and word marks are all included under these selected visual elements. According to the New York University at Abu Dhabi (NYUAD) guidelines, visual identities are considered an "identity" of the brand (p.2), and also referred to by the Special Olympics (SO) guidelines as a "set of building blocks that are combined to create communication" (p.24).

5.2.1 Purpose of Guidelines

The apparent purpose of the use of guideline manuals by corporations was to keep the visual identity consistent throughout its usage. Interestingly, *consistency* was the term that was used in the majority of the documents to explain the purpose of the guideline manual and why it was produced (CMQ, NYUAD, SO, UNICEF, UAEU, ZAMIL, AGSIW, JFNA, RTA, EMARAT, MADA, ENOC). *Reputation*, *recognition*, *recall* and *awareness* are all also outcomes, or rather an ultimate purpose of the use of guideline manuals consistently.

> **CMQ:** The more consistent the graphic elements are used, the stronger the visual identity. The stronger the visual identity and use of consistent nomenclature, the greater the awareness and recognition of the University. (p.3)
>
> **NYUAD:** The purpose of this manual is to provide guidelines that help you support a consistent and cohesive visual identity within NYUAD's decentralised environment. The regular use and thoughtful application of these guidelines on every form of official communication reinforce awareness of NYUAD, increases the University's visibility, and reinforces our identity as a global university whose units work together for a common mission. (p.2)
>
> **UAEU:** Followed carefully, the guidelines will enable compelling, readily, identifiable and professional communication materials to be produced consistently and simply. (p.3)

Besides consistency, guideline manuals are also used to introduce a new brand identity after a rebrand (ZAMIL, p.1), or prevent unauthorised usage of the identity (UAEU, p. 3). The United Arab Emirates University (UAEU) states this clearly in its guidelines: "what the guidelines also aim to do is to prevent unauthorized or unprofessional use of the brand identity system" (p.3). Furthermore, according to the Emirates National Oil Company (ENOC) guidelines, "in brand building, consistency is king" (p.47). A common factor among corporations was that *recognition*, *credibility* and *awareness* is achieved by using the visual element guidelines consistently; those visual elements include aspects such as logo marks and their spacing, proportion and size, colour and

typography. Moreover, stating the incorrect usage of these visual elements adds to the definition of these guidelines by highlighting what not to do. Furthermore, the Roads and Transport Authority (RTA) guidelines presented a metaphor to emphasise the important role of the guideline manuals by describing it as "an anchor point" to achieving consistency (p.7).

5.3 Logo marks

The term *logo* is a widely used term in the documents that were analysed; other terms such as *symbol*, *logotype*, *wordmark* and *brand mark* were used interchangeably to refer to the logo mark. Some corporations described in detail each element that their logo consisted of, while others did not specify the different elements and referred to all the various components in their logo mark as the *logo*. Ten out of fourteen documents specified the different properties or elements of the logos, which mostly consisted of two main aspects: 1) The brand name (also referred to as the *logotype*, *signature*, and *word mark*); and 2) The symbol (also referred to as the *mark*, the *logo*). The Special Olympics' manual used the term *lock up* to define the combination of elements that must appear together to create their logo mark. It stated that "the mark should always be used in its full lock up version (symbol, logotype and program name) for all initial touch points" (SO, p.26). Furthermore, in the guideline manuals, not only was the logo mark presented, but also different variations of the logo marks were displayed, such as horizontal, vertical, centred or shortened as in initials for the most convenient design solution and spaces (NYUAD, p.6,10; SO, p.28; EMARAT, p.5-9; RTA, p.8; AGSIW, p. 3-10; ENOC, p. 36; MADA, p.11-12; UAEU, p.9-10; HK, p.18; BENQ, p.11; JFNA, p.6, 9). In addition, correct and incorrect usages of the logo marks were also presented in the majority of the brand guideline manuals for the maintenance of the identities' consistency (CMQ, p. 5; NYUAD, p.10; UNICEF, p.14; EMARAT, p.6; RTA, p.14-17; AGSIW, p.11; ENOC, p.47; MADA, p.19; UAEU, p.13; HK, p.15; BENQ, p.24; JFNA, p. 7):

> **MADA:** Under any circumstances, the brand mark should not be altered in any manner. To ensure integrity and legibility, the brand mark should always be used in its original unaltered form as presented in this guideline. (p.19)

Furthermore, there was a sense of the importance of the logo and its usage throughout the analysis of the guidelines; the EMARAT's guidelines stated that "the centrepiece of our identity is our mark" (p.5); the Jewish Federation of North America (JFNA) guidelines also emphasised the fact that "…the logo is the cornerstone of the brand… Consistent use of this logo makes the brand more recognizable and strengthens our presence in the community" (p.4).

Readability and Legibility

Interestingly, all guideline manuals emphasised the required proportions, spacing and minimum size of the logo to maintain *readability* and *legibility* of the logo in different contexts and sizes, which also plays a major role in keeping the logo mark consistent (CMQ, p.3; NYUAD, p.7, 9; SO, p.27; UNICEF, p.11; EMARAT, p.5; RTA, p.12; ZAMIL, 7-8; AGSIW, p.7; ENOC, p.38-40; MADA, p.13; UAEU, p.8; HK, p.5-7; BENQ, p.17-22; JFNA, p.6). Similar to the *logo* varied referencing, the terms *readability* and *legibility* were used interchangeably, sometimes these terms are used in reference to the logo mark as a whole, and sometimes just to one specific aspect of the logo mark such as the typography or symbol. However, *legibility* is stressed throughout the analysed guideline manuals mostly upon the size and space of the logo mark, the proportions, and the space around it.

> **AGSIW:** Standards regarding minimums size and space are required to preserve the integrity and legibility of the primary brand mark across all brand applications. (p.7)

> **UNICEF:** Careful selection and arrangement of typography provides legibility and readability to any communication material. (p.20)

5.3.1 Multi-script Logo marks

All the guidelines analysed included logo marks that are either presented with bilingual logo marks or multi-script logo marks. Nine of these were Latin-Arabic bilingual logos, two were Latin-Chinese, and one was Latin-Hebrew. In addition, two brands included multi-scripts logo marks; the scripts included Latin, Arabic, Chinese and Russian/ Cyrillic. The reference of 'bilingual' logo mark in this context is being referred to logo marks that are designed in two scripts—or more for multi-script logo marks—as an adaptation from an original script and does not refer to logo marks that were designed in a dual script from the very beginning. Nevertheless, bilingual logo marks are not all designed in one graphic element; some corporations opted for a separate logo mark for each language while others combine the Latin and non-Latin together in one single, 'lock up' logo mark. For example, CMQ and NYUAD both have a bilingual lock-up logo mark that combines both scripts in one unit, in contrast, UNICEF has a separate version for each script (Figure 5.1). Carnegie Mellon Qatar's brand guidelines clearly stated that their logo "consists of the Carnegie Mellon original wordmark, as well as an Arabic and English wordmark, indicated here. The elements should not be broken apart, split or distorted in any way" (CMQ, p.1).

Figure 5.1: Lock up Logo marks versus Separate Logo marks (CMQ, NYUAD, UNICEF)

The findings indicate that the use of a multi-lingual script logo mark depends on the corporation and their usage or need. For example, Hong Kong's (HK) reported that "the bilingual version may be used if the content is entirely bilingual" (p.5). While UNICEF instructed to, "use the non-Latin script versions of the logo (Arabic/Chinese/Russian) only when problems of readability arise for the local populations" (p.15). On the other hand, ZAMIL presented guidelines that considered the audience in deciding on the script: "always consider your primary target group when selecting the language of your logo" (p.3). In addition, ZAMIL emphasised the use of one language at a time and minimal usage of both scripts together: "the logo should be used either in Arabic or English and only exceptionally in both languages simultaneously" (ZAMIL, p.2). They further emphasised:

> **ZAMIL:** As one of the essential characteristics of a brand's logo is its simplicity and its recognition as a symbol, it is important to minimise its dual language usage. True to the edge that the essence of effective communication is sacrifice, it is necessary that you apply your judgement in selecting the use of either language, to the detriment of the other, when applying the logo on any communication material, whether printed or otherwise. (p.3)

Meanwhile, ENOC's guideline was the only born-global corporation that presented its logo mark in a lock up English-Arabic as well as a Latin-only version; there was no presentation of an Arabic-only version (Figure 5.2). ENOC established Latin as the primary language while the Arabic can be replaced if another script is needed to be exchanged: "for a dual language vertical logo containing a foreign language, the Arabic line from the master logo should be replaced by the foreign language" (p.41).

Figure 5.2: ENOC Latin and Arabic Logo marks

Furthermore, two brand guidelines included multi-script logo marks adaptations: UNICEF and the Special Olympics. Arabic, Cyrillic, and Chinese logo mark adaptations

were presented in the guidelines as official versions for those markets, which makes it evident that the need for multilingual logo mark adaptation is both necessary and required (Figure 5.3 and Figure 5.4). It was indicated that the Latin script is to be used for English, Spanish and French, while Arabic, Chinese, and Cyrillic are the non-Latin scripts (also referred to as non-Roman scripts). In the UNICEF guidelines, the logo marks were only presented in the non-Latin scripts without any further details or information regarding the typefaces used or other information. However, UNICEF's guidelines recommended the use of its official non-Latin logo mark versions only in specific situations: "use the non-Latin script versions of the logo (Arabic/Chinese/ Russian) only when problems of readability arise from the local population" (p.15).

| English | Arabic | Cyrillic | Chinese |

Figure 5.3: UNICEF Multilingual Logo marks

English · Arabic · Cyrillic · Chinese

Figure 5.4: Special Olympics Multilingual Logo marks

Similarly, the Special Olympics guidelines indicated specific typefaces for Chinese and Cyrillic. However, no typefaces were set for the Arabic script; only comments about the placement of the symbol was included. In addition, the symbol changed placements from the right of the name to the left for the Arabic and Hebrew adaptations, as both scripts read from right to left: "when creating the mark for non-Roman languages the same hierarchy and construction as the Roman fonts should be used. The symbol remains consistent, regardless of the localised logotype and Accredited Program name" (SO, p.34). However, it seems that it was not necessary to change the symbol location when adapting scripts with different reading and writing direction as there are corporations such as AGSIW logo mark that had the symbol on the left for both Latin and Arabic versions. Some corporations consider it necessary to change the location of the symbol so that it falls in the same place in relation to the type while other corporations only consider it necessary that the symbol be placed in the same direction of the script.

5.4 Typography

Typography is one of the significant elements of visual identity. MADA's guideline manual stated that "typography plays an important role in reflecting and preserving the MADA brand values, essence and personality" (p.21). Surprisingly, in the NYUAD guidelines, no mention of the Latin typeface options was given; this might be because the guideline selected for analysis for NYUAD might have been considered a supplementary guideline to the original New York University Latin-only guideline manual. Nevertheless, Arabic typefaces have been suggested in seven out of the eleven guidelines with Arabic adapted logo marks. In four of the guideline manuals with Arabic logo mark adaptations, there was no mention of any Arabic typefaces throughout the guide. Meanwhile, most of the guideline manuals had an Arabic typeface presented only as an indication of usage, while EMARAT's guidelines presented a bilingual typeface for Latin and Arabic scripts to be used specifically for the corporation. In addition, RTA had special instructions for usage of the Arabic typeface in comparison to the Latin because of the anatomy of the Arabic script as it is smaller in appearance compared to the Latin: "the point size of the Arabic typeface must always be slightly larger than that of the Latin typeface in order for them to appear similar in size" (RTA, p.20). ENOC also had specific instructions for usage to ensure that the English and Arabic are designed in harmony despite the difference in the script:

> **ENOC:** All designed communication pieces done internally or externally, such as ENOC corporate advertising, brochures, business cards, websites, press kits, professionally designed PowerPoint presentations, videos, etc., should use the prescribed fonts for Arabic and English text. Please note that the Arabic and English typefaces are from different families. Please ensure you use the exact prescribed typeface. (p.50)

Alignment

UNICEF and the Special Olympics Arabic logo marks clearly indicated the change to the symbols' location in comparison to the text, by moving it according to the directions of the script. Also, MADA had different alignments for the word mark and text attached to the name, with a left alignment for the Latin script and right alignment for the Arabic script (Figure 5.5). Furthermore, the Hebrew script also shared the same characteristics as the Arabic script as it reads from right to left, which was indicated by SO: "The standard version of the mark for print applications when using Arabic and Hebrew has the logotype to the right of the mark" (p.34). The placement of the symbol in relation to the name is inessential in UNICEF and the Special Olympics. However, it may be substantial in a different context. For example, AGISW had the same placement for the logo despite the modification of scripts (Figure 5.6).

Figure 5.5: Latin-Arabic Alignment Adaptations (SO, UNICEF, MADA)

Figure 5.6: AGSIW Latin and Arabic Logo marks

Aside from the issue of changing the symbols' location to mimic the script direction, the English and Arabic languages have different syntaxes regarding word order in a sentence. For example, ZAMIL's name reads in English as 'Zamil Group', while, in Arabic, the name reads as 'Group Zamil' (Figure 5.7). The way the name is constructed has created a different bilingual logo mark with regards to the order of the noun and adjective, even though the logo marks were designed simultaneously. The change of word order made the logo mark seems visually unbalanced when compared to each other as the word 'group' was on top in the Arabic version and at the bottom in the Latin version. In addition, while the symbol of the triangle stays in the same place and alignment, and the alignment of the Latin script stays to the right as well.

Figure 5.7: ZAMIL Latin and Arabic Logo marks

Script Hierarchy
Three types of script hierarchies were observed in the guidelines analysed. The non-Latin scripts took either a primary, secondary, or an equal role in combination with the Latin script. In all the six logo marks of born-global corporations where the Latin and Arabic were designed together, Arabic seems like the primary script as it was always on top (Figure 5.8). RTA stressed the relationship between the two scripts without giving a reason for why Arabic is primary, rather stating that they should both be inseparable: "both English and Arabic word mark placed one above the other as a unit that cannot be separate. Its relationship to the RTA logo is fixed and at no time can be changed" (p.8).

97

Figure 5.8: Latin-Arabic Script Hierarchy (CMQ, NYUAD, RTA, UAEU, EMARAT, ENOC)

As a secondary hierarchy, BenQ designed the Chinese script as an additional secondary text next to the original Latin version in its graphic element; "the lock-up between the BenQ logo and the Chinese text has been carefully constructed and balanced" (BenQ, p.11). Furthermore, the Hebrew script was added as a secondary hierarchy when added to the Latin JFNA logo mark (Figure 5.9). On the other hand, Hong Kong had a separate logo mark designed for each script. However, in its combined Latin-Chinese bilingual logo mark both scripts took an equal role as they were designed side-by-side of equal importance (Figure 5.10).

Figure 5.9: Other Non-Latin Scripts Hierarchy (BENQ, JFNA)

Figure 5.10: Hong Kong Bilingual Logo mark

5.5 Colour

Colours are an essential element of the visual identity, and this was an aspect emphasised in all fourteen guideline manuals analysed. All the documents analysed listed the corporation's primary colours, secondary/complementary colours, colour options of the logo marks such as black/white, inverted colours, and also the logo mark against an image or patterned backgrounds.

> **ENOC:** The ENOC brand colour palette is as much a part of our identity as our logo. These colours should be used across all brand touch points to enhance the visual integration of all our communication. (p.57)

> **MADA:** Our corporate colours are an essential element of the brand. They should be consistently matched in all produced material, whether print, on-screen or merchandise items. (p.15)

The colours were presented in different formats such as Pantone, CMYK, and RGB; colour consistency was emphasised using the colour reference codes especially the Pantone numbers and chips. Pantone colour numbers were provided for the accuracy of the colour matching to minimise the chance of there being any colour differences between the brands' visual identity materials. (CMQ, p.2; NYU, p.14-15; SO, p.39-42; UNICEF, p.25-29; UAEU, p.14-15; AGSIW, p.18-22; JFNA, p.22; ZAMIL, p.4-6; RTA, p. 19; HK, p.16; EMARAT, p.9-12; MADA, p.15-17; ENOC, p.57; BENQ, p.59-60).

> **JFNA:** Colors should be specified with your printer. Do not match colors to this document or a computer screen. Refer to actual Pantone matching chips or screen color values, using the numbers listed as reference. (p.5)

> **MADA:** It is important to note that printing is not an exact science, so colours will look different depending on the type of paper used to print, and the finish applied. Equally so, looking at our brand on-screen will look different due to back lit nature of a screen. Hence it is the responsibility of each employee to ensure that the colours are consistent across all touch points. (p.15)

5.6 Culture

There was only one cultural reference in the fourteen guidelines analysed; it was not directly associated with the visual elements' sections, but rather in the photography/ images section of the guideline manual; however, it was still vital to note down as part of the manual guideline data. The AGSIW guideline indicated that designers should be aware of cultural sensitivities around photography and images by stating: "…being mindful of sensitive details found in imagery (cultural, political, etc.) ensures that local content is free of offence and controversy" (AGSIW, p.32). The absence of more cultural references in the manuals is somewhat surprising given the fact that culture and religion play significant roles in the Arab region, and thus affect its market and everything it communicates.

5.7 Brand Management

The Special Olympics was the only brand in this study that had a specific section called *Brand Management* which included information on how to manage the visual identity presented in the guideline manual: "Managing a brand is like tending to a garden. It is a constant process to ensure that we retain coherency while allowing for new ideas to

flourish" (SO, p.85). Meanwhile, other corporations had included points of contacts and information for the guideline manuals users. For example, JFNA stated that this manual "should provide you with the answers to most of your questions in this regard, however, should you need any clarification or additional information, please contact…" (p.1). The majority of the brand guideline manuals analysed had clear directions of where the files/resources can be found, downloaded or contact information provided to inquire about the files needed. (CMQ, p.3; NYUAD, p.1; SO, p.89-91; UNICEF, p.63; EMARAT, p.19; ZAMIL, p.1; ENOC, p.152; MADA, p.35; JFNA, p.31). "The office will quickly address questions regarding placement of university logos or approvals of usage. MPR will work with your office to address specific needs" (CMQ, p.3). Aside from providing the contacts and resources of the guideline details, one guideline provided a call for action toward misuse of its logo mark: "to report the unauthorised or inappropriate use of the logo, send an email to…" (UNICEF, p.13). Thus, the findings indicate even though not all manuals had a specific section for management, all guideline manuals were created and used as a brand management tool that contained aspects of the process of brand management advice throughout its sections and contacts provided.

5.7.1 Communicating with Designers

While the main purpose of the brand guideline manuals was to ensure the consistency of the visual identity, it was only some brands that included directions for designers to follow while designing for the brand.

> **HK:** Only use the digital master artwork for the mark, which can be found on the CD supplied with this guide. On the CD you will also find versions of the mark for single-colour use. (p.6)

> **UNICEF:** When working with external graphic artists provide them with the correct logo and brand guidelines and instruct them to refrain from any customization or distortion of the logo, including its color or typography. (p.13)

The Special Olympics was the only brand that provided a clear strategy for working with designers; it presented a three-step checklist process for creating its communication materials: brief, design, and production (p.86). Each step has specifications that are necessary to cover before proceeding into that category; specifically, the 'design' step includes the basic checklist before designing anything for the Special Olympics brand (p.86):

1. a clear brief with the understanding of the specific audience and objectives;
2. an understanding of the visual identity building blocks and the Special Olympics house style';
3. necessary original mark artworks and the Ubuntu typeface for information texts;
4. identified artworks and copywriting requirements;

5. supplied information arranged into a clear hierarchy to focus message and ensure simple effective impact; and
6. considered copy solutions

Interestingly, the Special Olympics also identified 'zones' for "different degrees of professional design input" (SO, p.6); each zone consisted of the design skills or design knowledge needed to be able to carry the brand's identity. The three zones were created to differentiate the different design needs and provide proper guidelines to whom can apply these designs. The zones were divided into the following (SO, p.6):

- Items in Zone 1 are either pre-designed as a template or require little or no design expertise to apply;

- Items in Zone 2 can be created in-house with basic design skills. More complex or nuanced documents will require the skills of a professional designer; and

- Items in Zone 3 are generally created by professional designers and agencies.

Despite all these guidelines and direct instructions as to what to do and what not to do, only a small number of the brand guidelines suggested to the users that there is room for flexibility and design freedom within the brand identity. Phrases such as "use best judgement and practices" (AGSIW, p.15), "apply your judgement" (ZAMIL, p.3) and "basic common sense and taste should be applied" (ZAMIL, p.4) indicate the small margin of flexibility in the use of the guidelines. Furthermore, CMQ also indicated flexibility and link of communication by stating that "special situations and exceptions may be made where other typefaces can be used. Consult with MPR to discuss possible exceptions or use of decorative type" (p.5). The multi statements in the guidelines that give a degree of freedom to the designer may have been an acknowledgement of the input of the designers and perhaps suggest that designers should use the guidelines as efficiently as possible to create the desired design outcomes. Additional resources, references and contact details were included in almost all of the guidelines, suggesting that the corporation is open for communication on the best ways to keep their visual identity consistent.

5.8 Summary

This chapter presented the findings uncovered by the second stage of this research, exploring how the brands used guideline manuals to maintain their visual identity and, in particular, the logo mark; looking closely at the elements of the logo mark, typography and colour. It was essential to note the different guideline manuals that consisted of non-Latin scripts other than Arabic and that indicated how other scripts were also to be adapted. It was also necessary to analyse such adaptations to accumulate the best practices of adapting to other scripts from Latin. In addition, since guideline manuals are a type of data that includes a mix of text and visual data, notes

similar to observational notes were taken and added to the quotations selected from the document. Both quotations and images were presented from the data throughout the chapter to present a more accurate report of the findings of the data. The general finding at this stage of the research was that guidelines are an important part of maintaining the visual identity of corporations. The extent to which content, guidelines, and management were emphasised in the manuals indicates the strength and consistency of usage of the guideline manuals. Nevertheless, this stage of the research only explored how guideline manuals are used to maintain the logo mark as part of the visual identity, and not how the guidelines themselves were composed as it was not included in the manual. The proportions and size of the logo mark also play a major role in maintaining the logo mark's consistency while typography is maintained through typeface specifications, alignment indications, and hierarchy. Finally, colour is maintained through exact colour codes including RGB, CMYK, and Pantone for printed materials. In addition, it was a surprising finding that culture was not emphasised in maintaining the visual identity in the guidelines as it was hardly mentioned. Furthermore, Brand management was clearly indicated as a separate section in only some manuals. However, guideline manuals, in general, are in fact used to manage and maintain the brand. The next chapter will present the third stage of the research before discussing all the three stages of the research collectively in Chapter 7.

CHAPTER 6

STAGE THREE: INVESTIGATING THE DESIGNERS' PERSPECTIVE

6.1 Introduction

This chapter introduces the third stage of the study, which investigates the views of the design specialists. The thesis explores the adaptation of logo marks to the Arabic market to provide brand developers and designers with informed guidelines on how to sustain the logo marks. As well as providing those already in the market with guidelines on maintaining and improving their visual identity. This stage of the study includes the process of interviewing design specialists in different areas such as graphic design, type design, calligraphy, and branding. Accordingly, the chapter is structured so as to present the findings and interpretations of the interviews conducted. The chapter begins with a background on the adaptation terminology in the context of this study, followed by the presentation of the findings and interpretation of the designers' perspectives structured under the following sections: (a) the Arabic market; (b) the Arabic language; (c) adapting from Latin to Arabic; (d) adapting logo marks, word marks and typefaces; (e) adapting other visual elements; (f) bilingual logo marks; (g) communicating with the corporation; and finally concluding with the (h) chapter summary.

6.2 Adaptation

As previously indicated, there is a large number of terminologies that have been used in the field of design to refer to the same thing or distinct things. That is why it is always necessary to define the intended meaning first; such terms in this stage are *localisation*, *companion*, *Latinisation*, *matching*, *version*, *translation*, and *mirroring*; they have been used throughout the interviews by the design specialists when referring to *adaptation*. However, few were used more positively than others; surprisingly, surprisingly, the term *adaptation* was frowned upon by two specialists when asked about adapting to Arabic, they preferred to replace the word with *companion*:

> **Specialist 1:**…it is not about adapting the Arabic to fit to the Latin. It is about creating an Arabic that works by itself as an Arabic and also at the same time; it can be a companion for a certain Latin.

> **Specialist 2:**It is not an adaptation, it is a companion. It sits with it…if you call it a companion, it means it needs to sit with it, live with it, and then you start to think of the relationship immediately because it's a companion and then there is the relationship.

However, the terms *adaptation* and *version* always found their way back to the conversation and were used again by the same designers. Specialist 2 came back to the usage of the term *adaptation*, making the connection that a *companion* might be

referred to when designing an Arabic typeface for its Latin companion, but when designing a logo mark for another script, then it is an adaptation; she stated, "I have done quite a few logo adaptations by now… they are adaptations, right? When we think of logo design… the Arabic version, this is definitely an adaptation" (S2).

Specialist 3, on the other hand, used the term *Latinisation* to define the act of converting the Arabic letters unnaturally to Latin, creating a "forced Arabic" (S3). The use of *Latinisation* in the interviews is used to describe how the type is forced onto another. Meanwhile, according to Specialist 4, *brand localisation* is used to indicate adapting the brand identity to the local market. Nevertheless, adaptation does not only refer to designing an Arabic *companion* but rather also designing a companion in Chinese, Greek, Cyrillic, Thai or any other script. Technically, adapting logo marks or typefaces means designing one script and adapting it to the other; this indicates the broad range of terminology used in the literature and the practical field of design when referring to adaptation. For the purpose of this research, the term *adaptation* is used throughout this thesis when referring to designing an Arabic companion for its Latin equivalent.

6.3 The Arabic Market
There were many reasons for adaptation mentioned during the interviews with the designers: entering a new market, language, identity, culture, and religion were all identified as points of interest for the need of the Arabic adaptations of logo marks, typefaces, and other visual elements. With the increasing number of global corporations in the Arab market, the need to communicate in a new geographical location with a different spoken and written language is no longer an option but rather a necessity. Specialist 2 emphasised that there is a big need in the Arabic market. Thus adaptations or companions of logo marks and typefaces are needed (S2), while Specialist 1 elaborated that the need for adapting a logo mark to Arabic is extended to the entire Arab region as clients usually requested, "to implement it [adapted Arabic logo mark] in all of the Arab nations" (S1).

Culture
There were particularly interesting references throughout the interviews to the role of identity, culture, and religion that have not been specifically 'spelt out' by the designers. Also, there were phrases such as: "as you may already know…" and "as you can understand…". A possible explanation for this might be that both the designers and myself are familiar with the Arab region and maybe aware of these cultural differences as we share similar cultural backgrounds; they did not feel the need to elaborate on the topic or state the reasons because it was obvious in the context of the interviews. Meanwhile, Specialist 3 noted that based on his experience working in the region that "…there are a lot of scenarios with designing in the Middle East or Muslim countries in

general. You got to be a bit careful about cultural sensitivities" (S3). In addition, Specialist 4 stressed the importance of culture in the adaptation process by stating (S4):

> …it is all about employing the language with the culture, or the look and feel of the culture. We take into consideration the regional aspects, thoughts, activities, customs, and so on. It is important to know about how to link the language with the culture or target market, cultural aspect, or the dimensions. Every dimension of the country and city. It is all about the identity, and this is our identity. This is our language, this is our culture.

Aside from these two direct references, there was no explicit emphasis on cultural aspects to follow in order to adapt to the Arabic market. It seems that the Arabic culture or 'cultural sensitivities' mentioned by Specialist 3 are assumed or well-known in the adaptation process, even though I believe that it is the most entangled and has very unclear guidelines in regards to adapting logo marks or the visual identity in general.

The Arab Region

The Arab region is often referred to as one unit, without much differentiation between the countries that have different dialects, traditions, diverse geography, and climates. The region is often called, *Arab region*, *Arab countries*, *Arab world*, and sometimes even falsely as *Middle East*, referring to all the Arab countries in Asia and North Africa. Specialist 3 emphasised the differences between Saudi Arabia and Egypt as an example, "You have to think about across-border as much as possible, each region actually, there is a lot of advertising and design that is quiet unique to each country" (S3). The Saudi Arabian market, in particular, was mentioned a number of times throughout the interviews as an example of a specific country that requires the adaptation of brand names and their logo marks. Saudi Arabia and its policies and regulations were especially highlighted during the interviews because of its economic status within the Arab region. The regulations that require the visual elements to be adapted to Arabic was discussed earlier in the thesis, but in this stage, design specialists stress how they have approached it in their adaptations. Specialist 3 stated that in Saudi Arabia, "there is a policy that you cannot do signage without translating to Arabic or have at least a transliterate version of it in Arabic" (S3). However, Specialist 4 —a Saudi Arabian brand consultant—explains that the regulation of translating the brand name and adapting the logo marks to Arabic is not only in Saudi Arabia but also in other countries in the Gulf Cooperation Council (GCC) (S4).

6.3.1 The Arabic Language

The Arabic language is considered the main 'vehicle' for the adaptation of global logo marks; it is a linguistic as well as a visual change factor. Specialist 3 highlighted the

importance of the Arabic language and script as it is not only used in Arab countries but other Muslim countries and even gained popularity and interest in Western countries. Specialist 3 also stated, "…because Arabic is so recognisable now in the world due to mostly negative things—but hopefully some positive [too]—but the point being is obviously, it is a significant visual factor for a lot of people" (S3). One of the important aspects linguistically in this study is the difference between Arabic language dialects. Specialist 6 discussed the varied dialects and terminology known in different parts of the Arab region by giving examples of words that are different between Saudi Arabia, Lebanon, and Egypt (S6). Furthermore, the design professionals mentioned two main points in Arabic script: the script anatomy and knowledge of calligraphy. They all agree that the Arabic script is different from Latin, and for them to work side-by-side, the Arabic has to adapt to the Latin text while keeping the same structure and anatomy of 'proper' Arabic letters.

Script Anatomy
Throughout the interviews, terms such as *proper Arabic, Arabic-looking character*, *legible*, *good font*, *Arabic traditions* and *natural feel of Arabic* emerged to describe how Arabic should look, feel, or read correctly; this can be an unclear term usage. Specialist 1, for example, describes *proper Arabic* as follows (S1):

> I believe that if you are a good designer, if you have a good visual interpretation of what you draw and what you see, then you will know how much you can change or modify in a certain script and keep it proper and descent…So, there are certain guidelines or proportions that, you need to respect and you need to stay within to keep your letters looking proper and legible.

On the other hand, Specialist 3 stated 'what not to do', which also stressed the importance of what they recommend should be done to achieve *proper Arabic* (S3):

> If you look at it [Arabic letters] and at an initial glance find it difficult to read because it looks not like Arabic and then you got a problem…So if I showed it to somebody right now, who knows Arabic or can read Arabic, and if they cannot read it in the first second or two, then that is a problem. Then that means that for a split second or a second, they could not tell if it was Arabic or not because it looks so close to the Latin right?

However, what does the term *proper Arabic* mean? There might be a correlation between the terms used by the design specialists and Arabic calligraphy traditions; other different definitions emerged from the interviews that refer to calligraphy as to what constituted the term *proper*. Correct structure has to be applied, and that it should be adopted from one of the calligraphy styles. There was a consensus on the importance of having a working knowledge of calligraphy to design any Arabic letters,

whether it be part of a logo mark or a typeface, or just an individual letter; the specialists emphasised that the lack of calligraphy knowledge may lead to mismatches of Arabic letterforms and therefore to mis-adaptations especially from a Latin visual:

> **Specialist 1:** Calligraphy is a reference. Calligraphy is something to rely on but not to see it as a strict rule that you cannot move away from… you need to have a very good comprehension of the calligraphy that will allow you to break somehow away from it and keep it proper.

> **Specialist 3:** The thing is Arabic typography, has a very strong tradition of Arabic calligraphy and you cannot—simply cannot design without understanding Arabic calligraphy. It makes absolutely no sense to design Arabic type without its heritage essentially.

> **Specialist 5:** I think the knowledge of Arabic calligraphy is essential…because you have to have the awareness and take a conscious decision when you break or bend the rules and not fall into the mistake of breaking the lettering rules of—or let us say, the calligraphic rules in Arabic without knowing that.

The findings indicate that having a knowledge of calligraphy allows designers to design new Arabic letters based on an existent calligraphic structure. Lack of calligraphy knowledge can create *non-proper*, *non-legible*, and *non-Arabic-looking* adaptations by clients or brands that use Arabic logo marks or Arabic typefaces equivalent to their Latin.

6.4 Adapting from Latin to Arabic

Latin and Arabic scripts each have their different and personalised characteristics. Before presenting how logo marks adapt from Latin to Arabic, the differences between the two scripts has to be acknowledged. Throughout the interviews, the design specialists stressed how Arabic and Latin scripts are different from one another, for example, Specialist 1 listed some differentiations between the Latin and Arabic scripts giving an additional illustration of how much they differ (S1):

> 1) The guidelines, as you know, they are baseline, x-height, ascender, descender basically. In Arabic, we do not have the same. What you have the same is only the base that is the baseline, everything else is different;

> 2) Instead of the x-height—because we do not have an X—we have loop heights, eye heights, and tooth heights, and all these are for all the loops, eyes and teeth in the Arabic letters;

> 3) Instead of ascenders, we call it Sky. We have Sky 1, Sky 2 and even more, depending on the [أ], and [ط] and [ك] and the [ل];

4) Instead of the descender, we have Earth 1, Earth 2, etc., depending on the [ع], and [و] and [ص];

5) …you have to take into account that the spacing and the kerning in Arabic is different than the Latin. You have to take into account if you want to introduce a kashida, and you have to take into account the letters not to touch each other at certain points, etc., etc.; and

6) … sometimes you flip the contrast because usually in the Latin it is vertically stressed and in the Arabic it's more horizontally stressed. Usually, the stress is flipped, so the thickness of the vertical in the Latin becomes the thickness of the horizontal baseline in the Arabic, and everything else follows.

Nevertheless, Specialist 2 emphasised that the two scripts must embrace their differences and work side-by-side at the same time: "maintaining the same personality across the two and making sure that each is authentic to where it comes from and aesthetically and culturally and also maybe just that Arabic needs to be Arabic and Latin needs to be Latin" (S2). Also, the specialists also stressed that it is necessary to design Arabic letters individually without adapting them to any existing Latin version and also to decide on the structure of the Arabic when it is a modified version of a Latin equivalent.

> **Specialist 1:** So once you have decided on the style and you have decided on your guidelines and your proportions that you want to create for the Arabic based on the Latin...then you can start drawing some sketching and drawing some Arabic letters and test words and see how it works with the Latin. The only thing that you keep in mind is that...never ever copy anything from the Latin, draw the Arabic based on a certain calligraphic style.

> **Specialist 2:** It was difficult to decide on the structure… and that was always the hardest part. Like what kind of structure will the letter forms follow… That was for many years—that was my biggest challenge… but yeah, at first, it was always the structure, always the structure because it gives you everything. It provides you with the pattern; it gives you the rhythm… and then because in Arabic you have the different styles, like Naskh or Kufi or the hybrids between them… so the structure is where all of these questions are resolved.

Due to the lack of available Arabic typefaces, constructing Arabic by cutting and pasting Latin typefaces was an easier solution as mentioned by the specialists; the process of cutting and pasting Latin involves borrowing parts of the letterforms and sometimes even entire letters from the Latin script to make up an Arabic script. Specialist 2 gave an example of how letterforms are cut and pasted, "…the [g] tries to become a [و] and the [a] that tries to become [ة] you know…the structures are so different" (S2). The reasons for this is probably the lack of and the lower number of Arabic typefaces

compared to Latin. However, even with the positive outlook of the increasing number of Arabic typefaces and Arabic type designers in the region, the problems associated with borrowing complete letters from the Latin script still exist. Specialist 3 mentioned how this is still a problem recurring today, "…a lot of young designers are cutting a letter, Latin typefaces and just literally making an Arabic out of the butchered and chopped up Latin letters, but you cannot do that. You start losing the natural feel of the Arabic, and the Arabic must still retain a sense of legibility" (S3). Cutting and pasting parts of Latin was not the only style of the many used to adapt from Latin to Arabic mentioned in the interviews, Specialist 5 described two other styles of positively using Latin as a guide to adapting to Arabic: 1) drawing an Arabic typeface from an existing Latin typeface; and (2) choosing an Arabic typeface that looks as close as possible to the Latin equivalent (S5).

There is no denial that when adapting to Arabic from Latin, an influence from Latin is adopted; adapting a logo mark or a typeface from Latin to Arabic means borrowing the same style of the Latin and reflecting it into the Arabic adapted design. The design specialists indicated that to be able to meet the purpose of the adaptation and existing together in harmony; the adapted design must reflect the original Latin logo mark. Specialist 3 stressed that there would always be a bias toward Latin when adapting to Arabic, "…and if it was a Western brand, it always had a slight bias toward the English or the Latin, right?" (S3). The Latin 'dominance' in adapting from Arabic to Latin is foreseen in this context; Specialist 2 stated that when designing a companion to a Latin typeface or an adaptation of a logo mark, as much as a designer tries to balance the design in the Arabic, many factors are already decided for you with a Latin dominance (S2):

> …when you have to make a companion for an existing Latin,
> there are a lot of decisions that have already been made, the
> style of the typeface, the design characteristics, the personality,
> the weight, the distribution, you know, the regular, bold,
> whatever they have already been decided upon, and you just
> have to live with that. Even the name, you do not have to come
> up with a name, so that makes it easy. So it sorts of guides you
> in a certain direction but then you have the freedom to design
> what you think is best.

In addition, Specialist 3 stated that even when adopting with the influences from the Latin script, the proper way is not to use the Latin as letterforms but to, "redraw the Arabic completely from scratch. Matching and making, matching and—this is for almost every one of these projects" (S3). Nevertheless, Specialist 2 stated her observation on how adaptation has changed over time, where earlier it was harder to see examples or references of how to adapt to Arabic, but now there is a bigger archive of Latin to Arabic adaptations: "It was very difficult for me when I was doing…Nothing to look at, but now, we're at a different point and time—there are references… [but now] there is

more to look at and other solutions that have been put to the test, and it is not like you are drawing in the dark" (S2). The process of achieving an adapted design, whether it be a logo mark or a typeface is a constant design process that must be researched, analysed and tested. It can be successful from the first try, or in need of constant experimentation and revisions. Two specialists described their process of adapting to Arabic from Latin and how they deal with Latin influences and proper Arabic forms:

> **Specialist 1:** When I see that I can create an Arabic that looks like a decent Arabic and at the same time has the same feel as Latin, I would do that. Once I feel that it's not working and once I feel that the Latin that is done allowed me to do an Arabic that will look like it, then I will take it to the other extreme that is 'Ok, let me do an Arabic that has the same feel, same kind of design, same elegance, and the same robustness based on the design'…and not mimic how the Latin is drawn.

> **Specialist 3:** We were designing a sort of an Arabic version of a certain product… We initially did a very closely matching Arabic typeface to the English, to the point that every stroke looked identical. So, if there was an [L] in Latin, that same shape made the same shape in [ل] in Arabic. Now, the problem with that approach was that… the Arabic almost looked unnatural, it looked so Latinised, right? Or Western or English… that it did not read Arabic anymore, and it did not have any sense of—it almost looked like a forced Arabic.

As much as the Latin is a guide for the Arabic script in the adapted design, the design specialists still emphasised the need for the Arabic to maintain its proper script and form. However, no matter what the reason for adapting a logo mark or a typeface, the design specialists stressed the necessity of making the two scripts conform. According to Specialist 6, the purpose of the adapted Arabic logo mark or a typeface is to "work in harmony with the Latin". These findings indicate that Latin and Arabic are obviously very different and when adapting from Latin to Arabic; Latin would always have a clear influence on the adaptation. Latin dominance on adaptations especially when adapting Latin to Arabic in the context of this research is expected and well intended since the main purpose of this research is to help maintain the consistency of visual identity and the adapted Arabic logo marks in relation to the Latin versions.

6.5 Adapting Logo marks, Wordmarks and Typefaces

As mentioned earlier in the chapter, it was apparent throughout the analysis of the interviews that the designers used the same adaptation terminology while referring to different types of logo marks that they worked on without making a clear differentiation between each type. Logo marks can vary from only an iconic symbol, a typographic wordmark, or a combined logo mark that couples a symbol and a word mark. The two types of logo marks that were referred to in the interviews were: 1) the combination logo mark that adapted both the symbol and the name, and 2) the typographic wordmark that adapted the typeface only. Not only are logo marks different but even

word marks can be adapted in various ways, and these should be characterised; word marks are either: 1) drawn letters that are created especially for this logo mark; or 2) selected ready typefaces that were designed as a complete alphabet for this particular corporation or chosen typefaces from an existing typeface family. Also, it was important to understand the different types of logo mark adaptations to be able to extract what each adaptation process refers to. In addition, typeface adaptations were also mentioned in the interviews; these are related to the second type of word marks that consists of ready typefaces described above.

Similar steps related to the process a designer takes to adapt a logo mark or a typeface emerged across the interviews in the analysis. The adaptations depend on many factors including the type of the logo mark and the style that the designer adopts. Primarily, it first depends on how the designer studies the logo mark and approaches the adaptation. Specialist 1 emphasised that when designing an adapted logo mark, "…it means that it is a certain icon that people are used to, and whenever they see it, they know that this is a certain brand… it is very important to try as much as possible to keep this iconic or mark feel in it and give it the other language" (S1). On the other hand, Specialist 4 described the process of approaching the adaptation by stating, "we first study as much as we can about the company and how they work… and we create a new one [adapted logo mark] that looks like the global one… We do not want to create a new one" (S4). In addition, most of the design specialists agree that when adapting Arabic from a Latin logo mark, then it is a more restricted design and requires a greater effort than when designing the logo mark for two scripts simultaneously, referring to born-global corporations:

> **Specialist 1:** Very few times, I am asked to do the Arabic for the existing Latin, which it goes well, but it's still always a very… very hard and annoying process—back and forth and back and forth!

> **Specialist 3:** You constantly have a battle between what is close to— or true to— the original brand and what looks good in Arabic and sometimes you have to make a decision to make sure that you get close to the Latin original, but you compromise enough to make sure the Arabic is good enough. And that is the very fine line, and it takes a lot of work and a lot of details and effort from a designer to get that right.

In addition, Specialist 4 expressed an interesting personal perspective, that getting the chance to adapt a logo mark to a different script is considered a privilege for the designer: "it is really interesting how to think and how to go deeply into some details that the designer thought about in their logo. I feel the same feelings as the designer that designed the original logo, so I love this feeling" (S4).

6.5.1 Adapting Logo marks

The process of adapting logo marks varies from one designer to another; Specialist 1 in particular organised the process into five steps that include analysing the logo mark or the typeface to be adapted, choosing a calligraphic style to work as a guide for the adaptation, establishing the Arabic guidelines, drawing the letters, and finally testing and revising as much as needed (S1):

1) You need first to analyse and dissect your brief or the Latin font…You analyse it from which style it is based on, is it serif or san serif, is it modern or script, you analyse it with the way of the contrast, the weight, the proportions, the typographic guidelines, etc. How big and how high is the x-height… and how you want to work your vertical limits, etc., etc., etc.;

2) …see how you want to create the Arabic to work with this kind of Latin. Would they go for a Kufi Arabic or a Naskh Arabic or a Thulth Arabic, or a hybrid Kufi Naskh or a hybrid Naskh Thulth, or, etc?;

3) …and then you need to decide on the guidelines—the guidelines, as you know, they are baseline, x-height, ascender, descender basically. In Arabic, we do not have the same; what you have the same is only the base that is the baseline, everything else is different;

4) ...then you can start drawing some sketches and drawing some Arabic letters and test words and see how it works with the Latin; and

5) …it has to be tested, sometimes it is not, sometimes it is less, sometimes it is more. It has to be tested, depending on the design, we cannot say an overall approach for all of it.

The designers agree that it is not the same process for all adaptations, but it rather depends on many other factors. Specialist 2 stated that "…it depends on the style of the Latin," while Specialist 5 mentioned that, "…[it] depends on the nature of the brand and the need for the brand". Furthermore, Specialist 5 indicated that even though typography is essential to the adaptation process, however, adapting a logo mark is not only about the script and lettering. He stated that the other distinctive features of the logo mark are key to adapting the logo mark into Arabic or any other script consistently by stating that, "the main task is to find out what is unique about the word mark or the logotype, and try to grasp and reflect it in Arabic" (S5). Other than typography, the most discussed visual elements related to adapting the logo mark was the brand name, while the colour was mentioned briefly.

Brand Names

Designing the Arabic adaptation of any logo mark requires a previous step: translating the actual brand name to the Arabic language; whether the brand name is English,

Spanish, Chinese or any other language, some form of Arabic name has to be developed. Usually, the task of adapting logo marks may include the translation of the brand name; whoever translates the brand name has to be aware of the corporation, product, market, and linguistic issues in the region. Specialist 3 stressed this out by stating that, "…some agencies might even get some stuff translated by an independent translator, but the translator would not understand the nuances of the product, so they are just translating blindly" (S3). The designers have mentioned that there were different instances where the designer and agency were given a chance to come up with the appropriate Arabic translation or a phonetic translation and then discussed it with the brand managers.

The specialists also indicated that the most usual way to translate a brand name is phonetical, by translating the sound of the brand name to Arabic rather than finding an equivalent meaning. However, the different Arabic language dialects in the region have to be considered; for example, Specialist 6 mentioned that the letter [ج] is the equivalent of either 'J' or 'G' and is pronounced in Egypt as /gaa/ while it is pronounced in Lebanon, Jordan, and other Arab countries as /jaa/ (S6). These findings suggest that the spelling of the name is an additional important linguistic aspect that influences how the name is later designed and eventually pronounced and handled in the Arabic market. In addition, Specialist 3 indicated the different ways brand names can be translated to Arabic by giving an example as follows (S3):

> For example, would you translate 'Apple' brand?… You would not translate it; you would not call it [تفاح] (tufah)… [عندي تفاح أو موبايل تفاح] (I have a tufah, or my mobile is tufah), you know (laughs) You are not going to say that…You are going to say the brand name…Apple could be translate, you could technically just call it 'Tufah' but it loses the brand integrity, and then it becomes known as another entity, so you do not want that to happen from a branding point of view.

However, sometimes even a phonetic translation might not work if the brand name is, for example, in initials form. Specialist 3 explained how he dealt with an initialised name translation by stating (S3):

> We had to tell them that you cannot translate initials…you cannot make it work easily in Arabic, so I told them what we usually tell our clients, 'Look, it is best if you stick to what you have already, transliterate it in the text, but do not change your logo.' So we did not rebrand their logo because their logo was made-up of initials or letters, which does not translate to Arabic.

Interestingly, even if a phonetic translation is possible and the name in Arabic sounds like the original brand name, it might still be a possibility for the name to sound like an unrelated or inappropriate Arabic word. Specialist 3 described how some names can be

funny when translated into Arabic from English especially with a diverse language like Arabic that has different dialects within the region (S3):

> …it becomes problematic in certain countries because the word can be misinterpreted to something else… you have got to understand local dialects; you cannot just have it in [فصحة] (formal Arabic dialect)…people would giggle at if it is a little bit funny in their dialect, you know? So you do not want that 'little bit of funny' in your brand, you want to stay away from it…so we did not translate the word, we just left it out deliberately just to make sure it is not embarrassing for anybody.

Colour

Furthermore, the findings indicate that colour was not a visual element that was stressed by the designers, but it was briefly mentioned by Specialist 5. He highlighted the role of colour as a "guaranteed" factor in the process of adaptation, "…you have to maintain the colour signal if the letter or the logotype is not a well-done job. The colour signal, at least, is a guarantee. It is one of the factors that people can link to the brand" (S5). Colour seems to be an expected or a standard visual element to the process of adaptation despite the fact that it was under-mentioned.

6.5.2 Adapting Word marks and Typefaces

The adaptations of word marks (typographic logo marks) might be treated the same way as adapting a typeface because it consists of text only. Specialist 2 explained how adapting a word mark is different and much more flexible than when trying to adapt an Arabic typeface from Latin; she stressed that the two differ as word marks usually consist of one to three words that are locked letters in a specific context or order, however, typefaces consists of an entire alphabet and many letters and word combinations. Specialist 2 further described the detailed typographic differences between designing typefaces versus word marks (S2):

> …there is something that is evident in a typeface but not in a logo, that is the butterfly effect. Sometimes you can make things a little bit, just a tiny bit sharp but because of the repeat over and over, over a page of text, it becomes too sharp, so it becomes too much. But if you are designing a logo and that sharp corner appear only one time, then you can live with it maybe, right? So it is the scale that is different, the scale of repetition that put the boundaries between logo design and type design. Because the little elements that repeat can have a huge impact and in a logo, it is less so.

6.6 Bilingual Logo marks

Aside from logo mark adaptations of global corporations that are the main subject of this thesis, other bilingual logo marks of born-global brands were discussed throughout the interviews. The born-global logo marks are not an adaptation of Arabic to Latin, but rather, having two scripts designed in one logo from the very beginning. Specialist 1

compared the two: adapting logo marks from Latin to Arabic versus designing a logo mark with two scripts as one logo mark (S1):

> It's much pleasing when you are doing a project from scratch and doing both scripts together following the same brief and same design approach than having to create something for an existing design that has its identity, and you can't change it, and this new design should only adapt to it which is really somehow annoying.

When designing a bilingual logo mark for a born-global brand, they are designed for both scripts simultaneously. Nevertheless, even though it is thought to be a bilingual logo designed with two scripts at the same time, the design specialists further explained that one script is usually designed first and then the other script is designed later; this is different from adapting one script to the other. Specialist 3 described how, "[the client] wanted a clearly Western look and feel to everything so in that scenario, we made sure that we develop the English/Latin type first and then the Arabic. The Arabic was almost meant to be abstract; it was not meant to be legible" (S3). He also mentioned another way he used to approach a bilingual logo mark design, "…it took a similar approach as some of the others where we found a nice Latin typeface that we wanted to work with and then created the Arabic from the Latin, you know… so it was done jointly, so I think the Latin didn't develop it" (S3). Although, some born-global brands design their bilingual logo marks and visual identity mostly in the English language, with the Latin script as the primary logo. Specialist 4 stated how he disliked the design of complete visual identities in the English language instead of Arabic in the Saudi Arabian market (S4):

> There is no exact reason they use English instead of Arabic. In all cases, I do not recommend using English in everything because it is not our mother language. Why do they use English in the time that they know that the target market and target audience are all Arabs?

In addition, Specialist 4 further listed three reasons for why he thinks that more born-global brands in Saudi Arabia are designing their logo mark in Latin script (S4):

> 1) I think in Saudi Arabia, they would think they can get more customers if they go with Latin [script] or any other language;

> 2) Sometimes the company wants to go global, so they think that one day they will go global and establish more branches out of Saudi Arabia. They think 'If we branded our name in Arabic we will lose our vision and go in another line'. In the same time when you use English in Saudi Arabia, you look modern, you look like you are following the new trend, you know…; and

3) I think because they did not think about how the Arabic will look like. They think the English will be modern and catchy… It is complicated…(laughs).

6.7 Communicating with the Corporations

The role of designers in the adaptation of logo marks is essential. It was, therefore, important to highlight the communication channels of the designers and their roles in the adaptation process. There are different ways that corporations approach agencies and designers for Arabic adaptations of their logo mark and other aspects of their visual identities. The design specialists interviewed had different experiences of communication with the corporations that they worked with; some were approached directly by the corporation, others were contacted by the corporation's current agency, and others were approached by the local franchise after internally communicating with the corporation's headquarters. For example, one of the design specialists interviewed explained how he was given the brief by simply stating that he got these instructions: "this is the Latin, now do the Arabic similar" (S6). It might seem like an exaggerated statement. However, other specialists received similar briefings. Specialist 1 also stated that he was only given the Latin logo and the measurements of the logo (S1). The following are other excerpts from the interviews with the designers narrating how they were contacted and briefed by different corporations:

> **Specialist 4:** It is the responsibility of the local management. They suggest to the head company of localisation or any local services. Once the local agency agreed, and then for sure the head company will agree. Like (brand name removed), if they did not suggest it, the main headquarter would not be thinking about it. They do not know what is happening here in Saudi Arabia; they do not have a good experience about Saudi Arabia. So they do not know the culture, target audience, how they think, how they feel, what they exactly need…

> **Specialist 1:** I was working with a branding agency in Switzerland that handles all the work for (brand name removed), and they briefed me about the type project, and I had to deliver to them, not to the brand directly. I was working in collaboration with this branding agency in Switzerland, and then we presented it to the client, and it was accepted.

> **Specialist 3:** Most of the time, Western [global] brands would go to the agency that they are already used to, but they are more likely to look for agencies that have the specialist, but they do not find any. In fact, they hardly find any, and the ones they do find are abroad, in the Middle East, but they do not want to go there as they are so unfamiliar with the territory.

Specialist 5 mentioned another factor or variable in communicating with the corporation; he thinks that some global corporations often "are not willing to put the investment," in adapting to the local language; he stated few reasons of why he thinks so (S5):

> …when an absolute match is not necessary from the standpoint of the brand…when the brand is not widely spread, or so powerful, or so strong that it requires this effort. Nor the brand owners or managers are keen on getting to that area.

Furthermore, Specialist 4 gave an example of how the agency that he works with approached a global corporation to redesign their Arabic adapted logo mark that was, in his opinion, 'very poorly' designed (S4):

> When we asked (brand name removed) to design an Arabic font, they asked us 'For how much?!' Once we sent them the quotation, they got shocked and said, 'they do not have that budget!' Sometimes they do not even think about the Arabic because they only put the signage for a while so just when the Baladiyah [Saudi Arabia's Municipality or City Council] comes, they would see the Arabic logo and once they leave, they take it out.

In some instances, when designers flag mistakes or inaccuracies in the Arabic designs and report this to the corporation, it seems that their input is sometimes disregarded. Specialist 5 mentioned that in some of the cases when a designer makes a comment about the brand name, it would have been after the corporation has registered the name locally; they usually reply with, "this is the name we registered," even if the comment was regarding a misspelling (S5). The clients usually do not want even to be told that something needs a revision or a redesign, and they would often also reply as follows: "No no! We cannot touch it; it is approved, it is registered, we cannot change it" (S5). This may be explained by the fact that global corporations register their names and trademarks at an early stage of entering a market probably before even planning the adaptation of their logo mark. For example, in Saudi Arabia, global corporations must register their Arabic name and logo mark at the Ministry of Commerce before any formal steps are taken when entering the market. Another possible explanation for the inaccuracies in a logo mark was suggested by the design specialists themselves; Specialist 3 indicated that the lack of knowledge of the Arabic language and script might be the reason for certain mistakes such as the misspellings or mis-adaptations: "some clients have got logos that have major mistakes in them because they do not know the Arabic, and they cannot check the Arabic for faults and mistakes" (S3).

The design specialists also take on the role of educating the brand managers in anything they can help with, whether it is an insight into the Arabic language, script, or Arabic culture. Specialist 3 further explained the designer's role in educating the brand managers in corporations or the international agencies (S3):

> A lot of design agencies do not have the expertise or the understanding or the cultural nuances to handle all of that before they even begin designing. We feel that we have some of it, we advise the client a lot of the times. So it is a process of education, especially with Western brands.

Eventually, after the designer is contacted and given the brief to design an adaptation of the corporation's logo mark, the degree of detail in the design brief or instructions vary from one corporation to another. Specialist 1 indicated that "they had a manual, and I was sent the brand manual, but basically, it was only for the typeface, and I had to do the Arabic typeface for their corporate font based on their visual identity and their branding strategy" (S1). Furthermore, Specialist 4 shared a similar experience, he described, "…we asked them to send us the brand guideline to take into consideration every single detail about how they use the logo, colours, shapes, icons, typeface, everything because it is a sensitive service, not like any other service" (S4). In another instance, Specialist 6 mentioned how he received a logo mark adaptation project with no specific guidelines on how to adapt the Arabic; after the design was submitted, the client returned to the designer stating, "…sorry, I have checked with (brand name removed), and that's not our corporate identity guidelines" (S6). The designer was still furious as he retold the story, indicating that the agency gave him the brief without the guideline manual even though such guidelines existed, hinting to the lack of knowledge and communication internally between the corporation's headquarters and the local offices, as well as their communication with designers. Meanwhile, according to Specialist 1, the designer seems always to be 'left in the dark' in the communication process and after the design is submitted to the client; he stated, "…with these big companies, once you do a project, they will just disappear, and they do not give you any feedback or any— what is happening or when are they launching" (S1). The findings indicate that the design specialists are usually not involved in the entire adaptation process of the corporations' logo marks and visual identities and that there are miscommunications or lack of guidelines available when communicating with the designers.

6.8 Summary

This chapter presented the third stage of the research that investigated the designers' perspective on the Latin logo marks adaptations to Arabic. The chapter introduced the findings and interpretations of the stage; the findings were organised by the themes that emerged in the interviews. Furthermore, the findings identified the different *adaptation* terminology used by the design specialists in the practice of adapting Arabic from Latin. Also, the context of the Arabic market and the role of the Arabic language in the adaptation process from the perspective of those who work on the adaptations was presented. Also, the adaptation of logo marks was differentiated from the adaptation of word marks and typefaces, as well as the adaptation of other visual elements in the logo marks. Bilingual logo marks were also highlighted as a theme to compare how designing Arabic and Latin scripts simultaneously may be different from the process of adaptation to Arabic from Latin. Finally, the communication and briefing process between the designer and the corporation was highlighted. The following chapter

discusses the three stages of this research generally and will be followed by the concluding chapter.

CHAPTER 7
DISCUSSION

7.1 Introduction

The purpose of this multi-stage case study was to explore the logo mark adaptations in the Arab region to provide designers and brand managers with informed guidelines to maintain their logo marks abroad. In addition to providing those already in the market with guidelines on sustaining and improving their logo marks that will inform the rest of their visual identity. This chapter seeks to answer the study's research questions through a discussion of the findings from the three stages of the research. Each stage informed the discussion from a different perspective, lead by various data collection methods and analysis. The first stage informs the research by describing the current state of adaptation in the Arab region while the second stage informs the discussion by exploring the corporation's logo mark management through guideline manuals analysis, and the third stage by investigating designers' experiences and perspectives. This chapter is organised into four main sections, each answering one of the research sub-questions: (1) What are the factors that influence a global corporation's logo mark when it enters a new market such as the Arab region? (2) How is the linguistic, culture, and visual aspects of the logo marks managed and adapted by the corporation? (3) How does the adaptation of logo marks from Latin to Arabic provide insights into the adaptation process for other non-Latin scripts? (4) What role is assigned to the designer in the management of the adaptation process? This chapter will be followed by the conclusion chapter that will conclude the thesis.

Research Question: *What are the factors that influence a global corporation's logo mark when it enters a new market such as the Arab region?*

7.2 Third Culture Brands

The Arab region in this research refers to all the Arab countries that use Arabic as its official language. This study adopted a conceptual framework for the concept of *third culture*, whereby a *third culture* is created when two cultures meet. *Third culture brands* were defined as global corporations that come from a first culture (country of origin) and move into the second culture (new market), in this case, the Arab region. The point where those two cultures meet is where the *Third Culture Brand* is created; the following sections discuss the three cultures of the *third culture logos* in more detail.

7.2.1 The First Culture

The first culture that is referred to in this study is mainly specific to what global corporations with Latin logo marks bring into the second culture. Although all the original logo marks in this study are composed in the Latin script, they also come from different countries of origin including those whose languages consists of non-Latin

characters. The first culture consists of the corporations' visual identities, however, this study only focuses on the visual elements of the logo marks: brand name, symbol, typography, and colour. The brand name, which involves many linguistic factors such as meaning, typography, and the pronunciation of the name, all constitute part of this particular visual element; symbols highlight icons and their meanings. In addition, typography involves the script anatomy, structure, and style of the letters in typographic or combination logo marks. Finally, the colour was the simplest element of the four in the context of this study, which remained unchanged throughout the adaptation process visually and culturally.

7.2.2 The Second Culture

A second culture can be any market that has a different culture than the first culture; for this particular study, the second culture was the Arab region and the meeting point where the adaptation process occurs. As previously indicated, the Arab region covers a vast area from Morocco to the Arabian Gulf. The Arab countries are often referred to as the *Arab World* in the literature and by most of the design specialists interviewed. This indicates the fact that the region is considered as a single unit even if it consists of different countries. Learman (2009) demonstrates that the word *Arab* is commonly used to refer to the race of people in Arab countries, including the Arabian Peninsula, the Eastern Mediterranean and North Africa. Arab nations are usually classified under one category whether it be language, region, geography, culture, or religion, despite the fact that each country and indeed region has its dialect of Arabic. However, in the context of this study, logo marks that are adapted to Arabic for one part of the area are usually implemented across the Arabic market collectively. According to Chapter 6, the designers stressed that they were briefed on adaptation projects with the specification that it will be applied across the region. Whether it was implemented across the Arabic market or not that is not clear as not all the countries have the same laws and regulations when it comes to using the Arabic logo marks. In addition, the same consideration was given to the Arabic Special Olympics' logo mark; the Arabic SO logo mark did not include any specific country name under the logo. Meanwhile, the Cyrillic and Chinese adapted logo marks clearly indicated the country names, 'Russia' and 'China' as extra text under the brand's name. Thus, suggesting that as different the Arab region may seem, they still share a large part of corporations' global identities and visual communications.

In addition, the focus of the research was to ultimately provide guidelines for the process of adapting logo marks to Arabic in the Arab region. Therefore, it was essential to highlight the location where it is a requirement for global corporations to translate and adapt their logo marks into Arabic. The research features Saudi Arabia and the other Gulf Cooperation Council (GCC) countries in the first stage of the study as they are the ones with regulations that impose Arabic script adaptations onto global

corporations entering the national market. This regulation was also mentioned many times during the interviews with the design specialists.

7.2.2.1 The Arabic Language

This study indicates that there are slight differences in the dialects and terminology within Arab countries. Even though the *Arab world* is often referred to as one region united under the Arabic language, however, that is not always the scenario. Arabic local dialects differ significantly from one country to another, and even within different regions of the same country as earlier mentioned. Few design specialists indicated that some words have different meanings in each local dialect in the Arab region; Egypt, Lebanon, Saudi Arabia, and Morocco among others have different meanings for similar words; there is a clear indication that there is a diversity of dialects in the Arabic language. According to Al-Olayan and Karande (2002), "… differences between Arab countries do exist, but there is a similarity of thinking that most inhabitants share across the Arab world due to homogeneity regarding their religious beliefs and language" (p. 75). Despite the differences, Arab countries do share one common dialect that is familiar to all the region: Modern Standard Arabic, which is the formal language taught in schools and used in the media and by scholars, and is described as the dialect of the Quran (Abou Rjeily, 2011; Boutros, 2005; 2009). This is significant when brand names are discussed later in section 7.3.3: Brand Names, as the diversity of Arabic dialects, can affect the way brand names are translated.

7.2.2.2 The Arabic Culture

Furthermore, Arabic culture and cultural sensitivities are woven into the Arab region; religion and culture are often so much intertwined that it was difficult to differentiate what constitutes cultural norms and what are religious considerations and sensitivities. What is interesting to highlight is that in the rules and regulations of the Saudi Arabian Ministry of Commerce there were many regulations specifying brand names and translation to the Arabic language more than cultural and religious norms or laws. The only reference to Islamic Law is in the Saudi Arabian Ministry of Commerce and Industry Commercial Names' Law - Article (1), which states that brand names should not be "misleading or be inconsistent with Islamic law or affect the public interest" (MCI, 2014b). However, no details or specifications in regarding this regulation follow. Nevertheless, the importance of cultural sensitivity has been acknowledged at several stages of this study. In stage one, two aspects of culture adaptation were observed, which will be discussed in more detail in section 7.3.2: Symbols. The two cultural issues that were identified in the first stage were in connection with religion and the modesty of women. Meanwhile, with such occurrences and changes to global corporations' logo marks, it was expected that there would be more reference or specifications to cultural sensitivities in guideline manuals; however, that was not the case. These findings are likely to leave room for uncertainty for both designers and

brand managers alike; it also seems that such phrases, "consistent with Islamic Law," was being interpreted to both extremes, either with extreme laxity or strictly enforced.

7.2.3 The Third Culture

The *third culture* is a new culture that is created where the first and second cultures are combined. In this research, the *third culture* is a combination of different first cultures of global corporations from around the globe entering the second culture: the Arab region. The *third culture* also balances the visual, linguistic, and cultural aspects of the other two cultures, creating a new culture that uniquely works in this new context. The findings of this study suggest that there can be many other *third culture brands* around the world which are a combination of any two cultures. Therefore, third culture brands are not only associated with the Arab region but can exist in other markets, such as China, Thailand, Greece, and Russia.

Furthermore, the *third culture* is where changes and adaptations occur between the first and second cultures. The most significant debate in the literature was whether to standardise or localise and adapt. However, the literature did not always differentiate which part of the corporation's identity was being discussed. The primary emphasis on adaptation in the literature was a debate on whether to adapt or not, and not on how to carry out the adaptation process. Even when an adaptation process was discussed, it was regarding different visual aspects, whether it be advertising messages, visuals, or slogans. Papavassiliou and Stathakopoulos (1997), for example, refer to standardisation as "using a common approach (i.e., common advertising messages) to promote the same product across national boundaries" (p.504); they refer to localisation as customising different messages to address different audiences in different cultures or countries. However, as already introduced in the study's rationale, adapting logo marks to the Arabic language is a market regulation in some Arab countries. Interestingly, another debate emerged from design specialists in the field; this study has found that there is a mix of terminology used to describe the way in which global corporations adapt to other markets where it involves the addition of a new language and culture. This study has shown that different terminology was used by design specialists to refer to the same thing; words such as *adaptation*, *companion*, and *Latinisation* were all used interchangeably. For example, two design specialists disliked the use of the term *adaptation* and favoured *companion*, but later one of the specialists defined the differences between *adapting* an Arabic logo mark from Latin and designing a *companion* Arabic typeface to Latin (S2).

In addition, regarding the design of the adapted logo marks, the design specialists interviewed stressed that it was a longer process than when designing a Latin logo mark or an Arabic logo mark. It is acknowledged by the designers that creating an adapted logo mark is a different process to designing a logo mark. The differences

between designing and adapting the logo mark include many aspects such as designing a new logo mark versus having an existing design to adapt to. Also, the background and the history of the corporation's visual elements and logo mark versus the new market that it is going to expand to. Thus, adapting a logo mark needs a new category to be created that fits the circumstances that are involved and differentiate it from 'designing a logo'. What is interesting is that the literature recognises the *third culture* to a limited extent but does not relate this to the visual elements of branding. De Mooij (2014) stressed that despite the existence of universally understood languages such as traffic signals and other internationally known symbols, "there may be global products, but there are no global people" (p.5). This demonstrates that different consumers do exist and thus hinting how you communicate to them can and should be different. Machin and Van Leeuwin also stated that "two worlds coexist uneasily: the world of nation states, with their native languages and cultures, and the global world with its emerging global language and cultures carried, not by nation states, but by global corporations and international organisations" (2007, p.2). Therefore, in general, it seems that there is an acknowledgement of another *culture* that differentiates consumers and products on the global stage that supports *third cultures* and *third culture brands* identified in this thesis.

Research Question 2: *How is the linguistic, culture, and visual aspects of the logo marks managed and adapted by the corporation?*

7.3 Third Culture Logos

The *third culture* becomes the platform for global corporations to acknowledge their first culture (where the corporation originates from: its visual identity, logo mark, and other visual elements). As well as recognising their second culture that has recently expanded to or planning to expand to a new market; in the context of this study, also to a new language, script, and culture. Thus in combination, a new category for logo marks is created in a *third culture*, it can be called *Third Culture Logo*. The idea of *third culture logos* is not to design a new logo mark but rather create an adapted logo mark version influenced by the original logo mark. However, both scripts, the Latin from the first culture and the Arabic from the second culture, must exist in harmony with each other. The design specialists in the third stage of the research stressed this by saying that the Arabic script should not be forced into the Latin-based logo mark. Adaptations of Latin to arabic and the visual elements are discussed in this section: brand names, symbols, typography, and colour. These are the elements that primarily underwent adaptation and change when the global corporations are adapted from Latin to Arabic. The adaptation of the logo mark including different characteristics and styles will be discussed first.

7.3.1 The Logo mark

Logos, *icons*, *symbols*, *marks*, *logotypes*, *wordmarks*, *brand marks*, and *signatures* were all found to have been mentioned in the literature, the brand guidelines, also used by the design specialists. In the adaptation process, it is essential to differentiate between the different characteristics and terminology surrounding the logo mark, given the lack of consistency in usage. In the first stage's analytical framework, the logo marks were divided into three categories, iconic, typographic, and a combination of the two: iconic and typographic. Meanwhile, the guideline manuals had similar terminology that was used throughout the documents; the terminology did not differentiate between the types of the logo but did distinguish between parts of the logo mark. The logo mark as a whole was referred to as a *logo* or a *brand mark* while the symbol was referred to as a *symbol* or a *mark*. The type of logo was referred to as a *logotype*, *wordmark* or a *signature*. The design specialists mostly used *logo* when they were referring to the logo mark as a general unit, and *logotype* and *word type* when referring to the typographic aspect of the logo. Furthermore, as mentioned in the literature review, Wheeler (2003, p.84) defines word mark as "a freestanding word or words. It may be a company name or an acronym"; she gives the logo a much more detailed definition (Wheeler, 2003, p. 84):

> Logos including letterforms are the single letter used as a distinctive graphic focal point of a brand-logo. A pictorial style uses a literal and recognizable image. The image itself may allude to the name of the company or its mission, or it may be symbolic of a brand attribute. An abstract style uses visual form to convey a big idea or a brand attribute. These marks, by their nature, can provide strategic ambiguity, and work effectively for large companies with numerous and unrelated divisions.

While it seems that every logo mark eventually becomes a visual representation of symbols even if it is a word mark; the wordmarks or typographic logo mark is not emphasised in the literature as much as the symbols. The letterforms of a typographic logo form a visual representation that allows for the recognition of a corporation in the same way as a symbol. It might not be as iconic as a logo mark that only includes a symbol, such as Nike and Apple, however, it would be quickly recognised for its symbolic elements. That is why in the first stage of the research, the typographic logo marks that constituted more than half of the sample collected were divided into three additional categories: 1) typographic logo with only letters; 2) typographic logo with visual elements within the letters; and 3) typographic logo with visual elements around the letters. The visual elements that are referred to are not the same as a symbol but rather a visual or a graphic element that accompanies the letterforms. These graphics within the letters do not exist separately; an example of this are the arrows visible in the FedEx and Subway logo marks.

7.3.2 The Symbol

A symbol is an iconic representation of a corporation that can in some cases not require text. Symbols, icons and marks are the prominent visual elements of a logo mark. Therefore, it is often thought that symbols do not need much adaptation when they enter a new market. However, symbols do adapt when needed, and when they are being changed, it is usually for a particular reason, possibly linguistic or cultural. In stage one, 11 out of the 100 corporations had a symbol change in some way; when logo marks are adapted, symbols are also affected linguistically. The difference in the script direction between Latin and Arabic may suggest the need for the symbol also to mimic the text direction. However, in general, it seems that it is not necessary to change the symbol position when adapting scripts with different reading and writing direction as there are corporations analysed that did not modify the symbol's direction or position. However, some companies consider it necessary to change the location of the symbol so that it falls in the same place in relation to the type while other corporations only find it necessary that the symbol is placed in the same direction of the type.

The other reasons for symbol changes are linked to the regulatory aspect of the new market. As mentioned earlier under the section 7.1.2.3: Arabic Culture, the Ministry of Commerce and Industry lists a *Commercial Names' Law* that indicates that brand names should be consistent with Islamic law, however, no specific regulations have been stated on the requirements of symbols or logo marks in general. In stage one, two corporations were identified as having made a culturally sensitive adaptation of their symbol: the Red Cross and Swatch, the latter of which uses the Swiss flag on their logo. When the Red Cross was replaced by a crescent; not only did the symbol changed, but the name changed to reflect this to be called the Red Crescent. Meanwhile, Swatch removed the cross from the Swiss flag and replaced it with a text that reads "Made in Switzerland". Specialist 6 mentioned how the cultural and religious aspects of adaptation were widely observed when the Real Madrid football club was sponsored by the National Bank of Abu Dhabi (S6). An article in the Telegraph newspaper stated that the cross was removed from the club's logo mark "to appease Muslim sensibilities". However, the cross-less logo mark will only be used in the United Arab Emirates (UAE) (Telegraph Sport, 2014); it is likely that anything related to the football club in UAE will also be incorporated in other Arab and Muslim countries that will welcome the logo mark adaptation.

7.3.3 The Brand Name

Brand names are what identifies global corporations before any visual associations are linked to them. The findings suggest that the spelling, pronunciation, and meaning of the brand name are all related when translating to a new market with a different language and script. Despite the majority of the brand names deciding to translate their

names phonetically, some issues do arise with how the name is to be spelt and how the name is to be pronounced in the local language. In addition to the name becoming an entirely different word if the phonetic translation of the name has a surprising equivalent meaning. Based on the examples given in Chapter 4 regarding the brand names Dune and Gap, the pronunciation is important to link with the spelling of the word, and if necessary, the spelling can be revised to avoid the directly different Arabic word. Other than those two examples, there could be other adapted names that read the word in Arabic differently according to different dialects in other Arab countries.

This brings another important topic into the discussion. Arab nations have different Arabic dialects and word usage; it was established in the literature that certain words in Arabic mean different things in different countries and even regions within the same country (Abou Rjeily, 2011; Boutros, 2005, 2009; Nydell, 2012). Therefore, in relation to the brand name, it is important to establish the name and the meaning behind it that the corporation wants to convey and translate to other markets to direct which translation style, spelling, and pronunciation is best to be communicated within the new market. Nevertheless, based on the three stages conducted, phonetic translation are usually the first choice for global corporations at it reserves the sound of the brand's name based on the Latin script. However, other translation styles are sometimes considered such as translating semantically or in a combination of phonetic and semantic. In addition, one finding that arose from the analysis of brand name translation that was in stages one and two, it was observed that words such as *pizza*, *café*, *olympics*, and *donuts* were all phonetic translations from brand names despite there being pre-existing words to convey those meanings in Arabic. This can be illustrated briefly by the Special Olympics, which was translated into Arabic as [الأولومبياد الخاصة] (Alolymbiyad Alkhasa). The word 'special' was translated into the equivalent Arabic, but the word 'Olympics' was phonetically translated.

Brand names are also changed when necessary. As previously mentioned in Chapter 4 (4.3: Symbols), the Red Cross name was changed to the Red Crescent in Muslim countries; also, HSBC was changed to SABB in Saudi Arabia. The findings indicate that some corporations could have different names in different countries. For example, Lay's, which originates from the United States is also called *Lay's* in Saudi Arabia. However, it is called *Chipsy* [شيبسي] in Egypt, and *Walkers* in the United Kingdom (Mark, 2016). Another example is the brand Galaxy; Galaxy chocolates is called *Dove* in the United States. However, it is called *Galaxy* in the Arab region. There could be many reasons for this: either the country already has another local corporation with a similar name, or for the obvious reason that was discussed above, that the brand name might not translate smoothly into the local language and script. See Figure 7.2.

United Kingdom   Egypt   United States
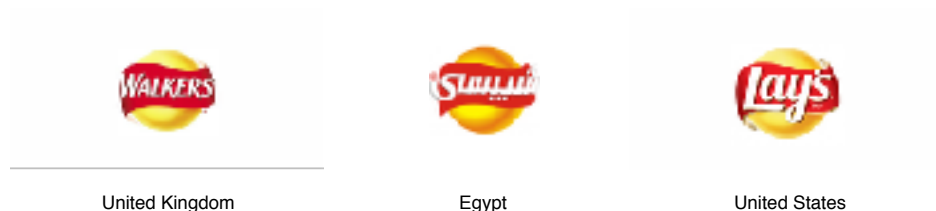
Figure 7.2: The Variety of Lay's Brand Name

On the other hand, brand names that are in the form of initials have different translation styles than usual names. As mentioned earlier, the Arabic script is a connected script and does not utilise initials in replacement of names. From the data in this research, the findings indicate that initials were mostly adapted from phonetically translating letter by letter. Another form of changing initials involved phonetically translating the initialised word as it is pronounced, thus translating the sound of the initial as a word, and not one letter at a time. For example, brand names such as IHOP, IKEA, and M.A.C are all pronounced as a single word; hence, it was more appropriate to translate IHOP as one word [ايهوب] and not each letter separately as [اي اتش او بي]. Furthermore, attempting to initialise Arabic letters would not be readable or legible. For example, in the book, *Cultural Connectives*, Abou Rjeily (2011), designed a disconnected typeface, *Mirsaal*, to simplify the Arabic letters mainly for the purpose of teaching Arabic, but also to be used as a bilingual typeface design where the two scripts share similar features, width, and thickness. Thus, it would not be clear to the reader how to pronounce disconnected Arabic letters, creating more confusion to the already changing visual element. In addition, translating the longer version of the initials would probably be the third option for translating initials if the previous options were not feasible.

Lastly, even though the Arabic alphabet lacks the sounds of individual letters such as the *P* and *V*, there are several occurrences in which the sound of a single letter in the Latin script or to be more precise. The English language can be rendered by more than one Arabic letter (see Table 7.1). Letters such as *T* can be written in Arabic with either [ت] or [ط]; same as the letter *S*, which can be written as [س] or [ص]. In addition, pairs of letters such as *Ph*, *Th*, *Sh* and *Ch*, are all spelt with one letter in the Arabic language. These are linguistic factors observed from the study that shows the flexibility of the Arabic script and language in incorporating the appropriate brand name's pronunciation, which is usually the first step towards designing an Arabic visual adaptation. However, the diversity of the dialects and accents within the Arab region still has an influence on the pronunciation of the letters in Arabic that should be considered when adapting logo marks to Arabic.

Table 7.1: Spelling of Arabic Letters in the English language

English alphabet	Arabic alphabet	English alphabet	Arabic alphabet	English alphabet	Arabic alphabet	English alphabet	Arabic alphabet
K	ك	DH *as in Riyadh*	ض	D	د	A	أ
L	ل	T	ط	TH *as in the*	ذ	B	ب
M	م	DH *as in Abu Dhabi*	ظ	R	ر	T	ت
N	ن	A	ع	Z	ز	TH *as in path*	ث
H	هـ	GH	غ	S or C	س	J or G	ج
W	و	F or PH	ف	CH or SH	ش	H	ح
Y or I	ي	Q or K or G	ق	S	ص	KH	خ

7.3.4 The Typography

The Arabic and Latin scripts differ markedly from each other. Differences include the direction of reading and writing, lack of individual letters and sounds that are equivalent to each other, lack of capital letters in Arabic script, a different way of spacing between the letters, and also different anatomical grids. The anatomical differences between Latin and Arabic scripts are numerous. Both Balius (2013b) and Zoghbi (2015) developed an Arabic script anatomy grid that illustrates the anatomical structure and highlights how it differs from the Latin script. The Arabic grid has additions to the x-heights, descenders, and ascenders: various levels of 'teeth' and 'loops' (Balius, 2013b; Zoghbi, 2015). In addition to the anatomical grids, Arabic and Latin have a number of differences that were described in detail in Chapter 2 (section 2.3.3: The Arabic Script). In the three stages that were conducted in this study, the anatomical changes were emphasised based on aspects such as anatomical grids, capital letters, and spacing/kerning. Capitals do not exist in the Arabic script, thus creating an unbalanced adaptation in the type's height and grid. For example, Figure 7.2 shows how Armani Junior's Arabic and Latin logo marks' anatomical grids vary significantly. In addition, initials presented a similar obstacle to capital letters since most initials in the study were in capitals. Initials do not exist in Arabic as discussed earlier. Arabic is a connected script, and its letters do not stand in isolation; it would take at least two or three letters in Arabic to spell one Latin letter phonetically (Figures 7.3 and 7.4).

Figure 7.2: Armani Junior Latin and Arabic Logo marks
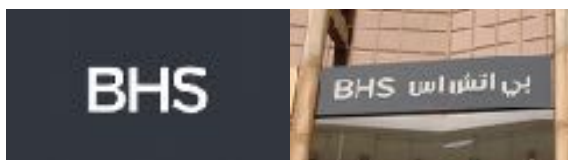
Figure 7.3: BHS Latin and Arabic Logo marks

Figure 7.4: LG Latin and Arabic Logo marks

Furthermore, different approaches apply to letter spacing in Latin and Arabic scripts. Arabic is a connected script; single spaces between the letters are non-existent unless the letter is in an isolated (or separate) form. For example, my name is spelt in separate letters in Arabic as the letters that make my name do not connect to each other in this combination. As mentioned in the literature, the Arabic alphabet has 28 letters, with almost each having four variations (isolated, initial, medial, and final). However, six of those letters only connect from the right side. Therefore, the combination of the Arabic letters in my name [رزان] connect only from the right, except the last letter which is why they are all in the separate forms, however, a combination of isolated letters in a word does not often occur.

Meanwhile, to adapt a logo mark from one script to another, as a general rule, characteristics are usually borrowed from the original Latin version. The actual adaptation process of Latin logo marks to Arabic has been investigated mainly in the third stage of the research when the designers were interviewed. There was a general agreement among the design specialists that the Latin version influences the decisions made when adapting to Arabic. These findings support the first culture concept that was earlier introduced in this chapter; to adapt the Arabic logo mark from the Latin, the first culture has to be acknowledged. Everything about the logo mark, the country of origin, the script used, its characteristics, visual elements, and anything else that would support the logo mark should be considered in the adaptation. This brings us to the idea at the beginning of this section that adapting to Latin logo marks can be biased to the Latin, which is presumed as it is the one being adapted to, as long as the Arabic letters were designed as 'proper Arabic letters'.

7.3.4.1 Typographic Adaptation Styles

There were three main types of typographic adaptation styles that emerged in this research: 1) cut-and-paste Latin; 2) Selecting pre-existing Arabic typeface; 3) Drawing

Arabic adaptation. The first style, cut-and-paste Latin, where letterforms from the Latin script are cut-and-pasted to make the letterforms of another script seems to create many immediate issues. The findings of this study indicate that most of the cut-and-paste styles were applied to typographic logo marks. The letterforms or the typeface used in the Latin logo mark, whether it was a pre-existing typeface or a custom type designed especially for this corporation, were a strong visual representation of the corporation that can be recognised and associated with its typography immediately. This might be why this style was adopted as an adaptation style since there were no graphic elements to assist the adaptation or make the adapted logo mark look like they belong under one visual identity. Nevertheless, in the literature, Chahine (2004) described these Arabic logo marks that were parts of cut Latin letters as the "Frankenstein of Arabic typography", a statement that has been quoted many times and became familiar in the Arabic market. However, despite the fact that it might have been thought that this adaptation style was disconnected, or an outgrown style and was only used earlier when Arabic typefaces were scarce, but the design specialists still emphasised that it is still practised to this day. The second typographic adaptation style is selecting a similar pre-existing Arabic typeface for the adaptation: a similar typeface or an unrelated typeface. While the former is standard and expected to a certain degree, however, the latter is somewhat surprising. According to the literature and designers' perspective, this supports their statements that there is a lack of available Arabic typefaces. However, some of the typeface adaptation choices discussed in Chapter 4, for example, Pizza Express and Harley Davidson, seem like not only was there no similar Arabic typeface available, but it clearly indicates the absence of knowledge or familiarity concerning the Arabic script and typefaces. In addition, the third typographic adoption style was specifically drawing the Arabic letterforms that make the logo mark for this particular adaptation. Surprisingly, this was the most used style that emerged from the study and recommended by the design specialists. The interesting point about 'drawing' letters is referred to in the literature, as well as by the design specialists, by a variety of different terminology. The words *design*, *draw*, and *create* were often used interchangeably to refer to the construction of the Arabic logo marks that are equivalent to the Latin version. Words such as *develop*, *letter*, *craft*, and *illustrate* were also used throughout the literature and the interviews. Smeijers (2011) labelled the different ways of constructing letters as *written*, *drawn*, or *lettered*, which reflects the same terminology used by the design specialists to describe the construction of Arabic letterforms in adapted logo marks. Lettering, in particular, was differentiated from typography in the literature (Baines and Haslam, 2005; Cabarga, 2004; McLean, 1980; Smeijers, 2011). Since lettering refers to drawing letters, words, and phrases by hand, according to Willen and Strals (2009), 'lettering' is the best solution for specific designs where there is a limited number of letters to draw and move around to indicate the spacing between the letters in a flexible way. Lettering is considered ideal for constructing the Arabic letters in the adapted logo marks as the

few constructed letters only interlock with each other in a specific variation, or two ways if the logo mark is designed in two different forms such as horizontally and vertically, for example.

7.3.5 The Colour

Perhaps the most consistent adaptation in this study came from the findings of the investigation into the colour element. The first stage of the research indicated that there was no colour change in any of the logo marks observed in this study. While, in the second stage, the colour was an important recurring element in the guideline manuals that were analysed; the guidelines emphasised the colours of their logo marks using the presentation of their primary and secondary colour palettes. They also demonstrated the correct and incorrect uses of the logo marks in different colours, inverted colours, on various backgrounds, and when the logo mark is displayed in black and white. Specific colour settings of colour values were listed in each manual to indicate the correct colours uses such as CMYK and Pantone colours for printed materials and RGB for on-screen digital formats. However, in stage three, the colour was not a visual element that was stressed by the designers. The absence of mentioning it in the context of this research further supports the idea that colour is mandatory and there is no need for its adaptation. The findings support Roellig (2001) who notes the importance of colour as a visual element and how it is recognised as the name of the corporation. In addition, this can also support the brand study conducted by Smith (2011) who replaced each letter of the logo mark with coloured circles as an experiment to show how important colour recognition is to visual identities. Furthermore, regarding this research study, the findings and literature suggest that colour can be the perfect aid in *third culture logos* to help identify the corporation.

On the other hand, a strong relationship between colour and culture was reported in the literature; many researchers agree that certain colours can mean different things in different cultures (Dowling, 1994; Ind, 1992; Olins, 1995; Schmitt, 1995). The findings from this research and more specifically in the first stage where no colour changes were observed in any of the 100 global corporations' logo marks, was rather intriguing and could support the concept of a homogenous global attitude toward colour and cultures. However, of course, there might still be a possibility that colour differences and cultural associations do exist, but were not visible in this study.

Research Question 3: *How does the adaptation of logo marks from Latin to Arabic provide insights into the adaptation process for other non-Latin scripts?*

7.4 Adaptations Across Non-Latin Scripts

Even though this study is focused on the Arab region, other non-Latin scripts were considered throughout the research, from the literature review to the analysis of logo

marks, guideline manuals and interview transcripts. In the first stage of the research, 70 percent of corporations studied originated in the United States and the United Kingdom; other corporations in the study were from Asian countries including Japan and South Korea. The logo marks of corporations that originated from Japan and South Korea surprisingly used the Latin script, even though the local script of Japanese and Korean languages is non-Latin. The five corporations that were observed in the first stage were Hankook, Kia, LG, Suzuki, and Toyota. There were some examples in the literature on the adaptation of Latin logo marks to non-Latin scripts. However, the phenomenon of designing Latin logo marks by corporations that originated in countries with official non-Latin scripts is not present in the literature. Steiner (1995, p.52) explains this for the Japanese corporation, Sanyo, and its Latin logo mark, referring to it as a 'global logo mark': "Sanyo wishes to be seen as a diversified global corporation rather than a purely Japanese company". This might be the reason that other East Asian corporations adapted the same strategy when designing their logo marks for their born-global brands such as Toyota, LG, and Kia. Chinese, Korean, and Japanese scripts were different from Latin in structure. Furthermore, the need to adapt to the East Asian scripts is still as necessary and in demand as the Arabic script. Two decades ago, Sadek and Zhukov (1997) stressed the necessity for logo marks' multilingualism and bilingualism in different markets around the world. Today, multilingual logo marks continued to be a necessity, as is evident in the Arabic and East Asian markets. Therefore, due to the increase in demand for multilingual designs, there has been an increase in the design of multilingual typefaces, especially those of non-Latin scripts (Balius, 2013a, 2013b; Ross 2012). Furthermore, in stage two of the research, UNICEF and the Special Olympics' guideline manuals included multi-script logo marks adaptations in Arabic, Chinese, and Cyrillic, which supports the demand of bilingual logo marks in those regions.

Each non-Latin script has a different writing system and therefore different translation styles apply to it. For example, phonetically translating brand names does not work the same way as the Arabic language since doing so can most definitely create different words in the Chinese language due to the way the ideographic characters are composed. The Chinese script has thousands of characters in contrast to the 26 letters in Latin; with possibly the largest market in the world, Chinese logo mark adaptations are also in need of structure. What is interesting is that the master's thesis by Cao (2012) which conducted research on adapting Latin logo mark to the Chinese market, has proposed a nine-step adaptation process. This process recommended for the Latin and Chinese letterforms to be cut and replaced with each other to create the best Chinese adaptation that is equivalent to the Latin logo mark. What is surprising is that this style of adaptation is referred to as cut-and-paste in this research in the context of the Arabic market; it was one of the identified typographic adaptation styles that are currently being used to design Arabic adapted logo marks and is highly frowned upon.

However, the interesting part is that this adaptation style might be the ideal solution to the Chinese market, and does not create the same "Frankenstein" logo marks that are created in the Arabic adaptations when the same style is applied (Chahine, 2004). Therefore, due to the many differences between two non-Latin scripts, such as Arabic and Chinese, the study found that each non-Latin script has in fact very different properties and characteristics that cannot possibly be generalisable but can certainly be useful and share similar concepts and methods. The findings of this study show that each non-Latin script is different. However, the *Third Culture Brand* and *Third Culture Logo Models* are still applicable to the different non-Latin markets' adaptations; non-Latin scripts have different second cultures including the language, script, and culture to create their *third culture brands* and *logos* in any market around the world.

In addition, the usage of bilingual logo marks was stressed throughout this research. Bilingual logo marks are either designed in a 'lock-up' unit with the two scripts in one logo mark, or they are designed separately. Surprisingly, in the first stage of the research, it was a clear result that most of the Arabic adaptations were designed as a separate unit from their Latin versions. In addition, specific instructions were stated in the brand guideline manuals regarding these lock-up or separate usages of bilingual logo marks. Specific usages were indicated in some of the guidelines which all recommend that mostly only one language, for example, ZAMIL's guideline manual stated that only one language should be used at a time. These indications of usage were not possible to observe in stage one or by interviewing design specialists as these usage restrictions are probably indicated by the brand's management. These findings show that the process of managing current adaptations of Latin logo marks to the Arabic script and other non-Latin scripts seems to indicate a limitation to their usages that are different from the original logo mark.

Research Question 4: *What role is assigned to the designer in the management of the adaptation process?*

7.5 Brand Management

The process of brand management of logo mark adaptations and the consistent use of visual brand identity in the Arab region was investigated in stages two and three. This question is answered by examining the tools used to manage corporations' logo marks and visual identities and the communication between the corporation and the designers. These investigations were conducted in stage two which analysed guideline manuals. The purpose of the guidelines is to manage the visual identities as a whole and the logo mark as one of its elements. Stage three investigated how the designers were approached, communicated with, and what elements were shared to ensure the consistency of the logo mark adaptations to Arabic.

7.5.1 Brand Guidelines

The study found that guideline manuals were highly regarded as a guideline and a tool for maintaining the consistency of the corporations' visual identities. In the analysis of guideline manuals, the Special Olympics was the only corporation that had a specific section called Brand Management. However, as mentioned in Chapter 5, it is necessary to acknowledge that a guideline manual's primary purpose is managing the brand identity. In the literature, identity guidelines manuals are a guide to the corporations' visual identities, including the brand name, symbol and use of colour (Ind, 1992; Olins, 1989, 1995, 2008). The guideline manuals' analysis and the literature agree with most of the brand guideline aspects; they also indicated the same elements or sections that are essential in a guideline manual. The most common are symbols, typography, colours, proportions for the logo mark, spacing and minimum size, and correct and incorrect usage of the logo mark. De Mooij (2014) stated that brand guidelines are necessary to manage the corporations' visual identities crossing cultures. However, the guideline manuals analysed in this study did not include a section to indicate how a logo mark or any of its visual identity elements should be adapted abroad to a different script or culture. The only acknowledgement of a change of market and any linguistic differences was in the typography section where adapted logo marks were presented. In addition, some of the guidelines studied listed recommended Arabic typefaces or other non-Latin scripts' typefaces for use as an additional supporting text for the visual identity communication, but not the typeface used in the adapted logo mark. In addition, Heller (2000) and Pilditch (1970) indicate that the primary purpose of brand guidelines is to leave nothing to chance; however, Olins (2008) suggests that the function of the guideline is for the designer to feel more inspired to create something in the same spirit of the corporation, and not just apply the visuals as required. Consistent with Olins, and in relation to the adaptation process of logo marks from Latin to Arabic, the design specialists stated that they are given the brand guidelines or the Latin logo specs as a guide to design the Arabic, leaving room for interpretation. Furthermore, in the guideline manuals, the part that should include directions or steps of the process by which the corporations' logo marks are to be adapted is non-existence in the guideline manuals analysed.

7.5.2 Corporation and Designer Relationship

The brand guidelines, or the lack thereof, come into importance when briefing the designer about the adaptation design job. As mentioned in Chapter 6, design specialists stated different ways that they were communicated with and briefed with an adaptation project. They also stressed that they are not usually involved in the entire adaptation process of the corporations' logo marks and visual identities. Nevertheless, the findings indicate a lack of communications or knowledge of the process of adaptation from the corporation and the role in the communication process from the designer. What was interesting is that the Special Olympics brand guidelines were the

only one analysed to include a clear section that provides extra aid to those within the corporation to help in keeping the visual identity consistent. Even though no specific design guidelines were given to designers in relation to designing the adaptation of the logo marks, there were specific statements in some of the manuals that suggested some form of flexibility or direction for the designers, which is also consistent with Olins (2008). Thus, these findings indicate an importance to sharing the brand guideline manuals with the designers and keeping the communication process flexible.

Furthermore, The success of the adaptation process involves the successful communication between brand managers and designers in the *third culture*. The relationship and communication procedures between the two were not originally one of the main objectives of the study; not that the communication between them was not acknowledged, but it significantly emerged throughout the study. Thus, the need to discuss this aspect is essential to this research; the designers' role is key to the adaptation process. Specialist 4 discussed the involvement of the designers' role in the adaptation process of the logo marks; he thinks that it is a privilege that is given to him to design an adaptation of a logo mark that has been previously designed by another designer: "it is really interesting how to think and how to go deeply into some details that the designer thought about in their logo. I feel the same feeling as the designer that designed the original logo, so I love this feeling" (S4). The findings of the research show variations in the way the corporation communicates the brief to the designer. The design specialists interviewed note the different ways they were given the design job; they were either contacted directly by the corporation's head office, by the corporation's international branding agency, by the Arab region local brand management, or by the local agency in the Arab region as presented in Chapter 6.

7.6 Unexpected Inconsistencies

During the process of data collection, an interesting aspect emerged that was essential to include in the discussion of this thesis, even though it was not part of the data collection or the preliminary purpose of the research. In the process of data collection, I noticed different versions of Arabic logo mark adaptations of global corporations in the Arab region. These adaptations were either seen on the internet, on social media, shared by designers, or posted by designers in my network on Twitter. It was clear that the issue was not only the Arabic logo marks' adaptation process, but it seems that there are miscommunications or mismanagement in the Arabic adaptation process within the Arab region.

| Saudi Arabia | Bahrain | Saudi Arabia | Wissam Shawkat |
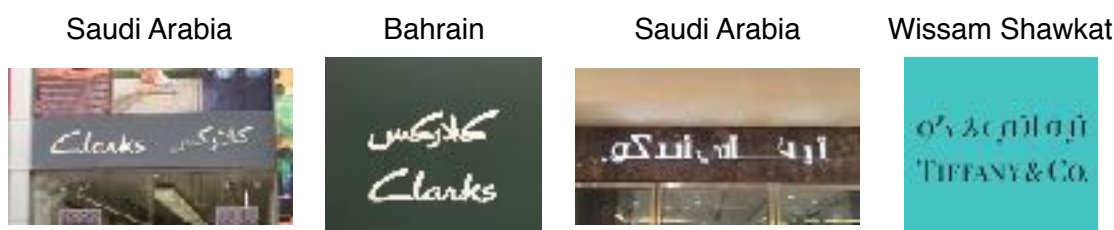
Figure 7.20: Clarks Arabic Logo marks (Saudi Arabia and Bahrain)

Figure 7.21: Tiffany and Co. Arabic Logo marks (Saudi Arabia and Instagram)

Two examples are Clarks and Tiffany and Co.; Clarks used different versions of their logo mark adaptation in Saudi Arabia and Bahrain; the latter is part of the GCC region and shares some regulation for the adaptations of global corporations into Arabic. Clarks' typographic logo mark in Saudi Arabia was adapted by selecting a non-related typeface while in Bahrain, the logo mark was adapted by drawing the Arabic with influence from the Latin version (Figure 7.20). Furthermore, a calligraphist and Arabic logo marks adaptation specialist, Wissam Shawkat, posted an Arabic logo mark for Tiffany and Co. (2014), on his Instagram account (Figure 7.21). However, in Saudi Arabia, the new signage displayed an adapted logo mark that was very different and had been created using cut-and-paste Latin letterforms. It is not possible to know the details of the process of brand management or design decisions made regarding these two logo marks; however, these examples highlight the need to further explore the management of logo mark adaptations around the Arab region.

7.7 Summary

This chapter presented the collective discussion of all the three stages of this research. The discussion was organised by the research sub-questions in which each question was answered by using all the different perspectives investigated in this study: the description of the current status of Arabic logo mark adaptations, the exploration of guideline manuals, and the designers' perspective. Ultimately, the four discussions on the individual chapters answer to the main research question: *how do global corporations adapt their logo marks to the Arabic market?* The chapter starts with a discussion on the *third culture brands* by describing each culture within the context of this study and problem. *Third culture logos* are then presented which highlights five elements that have been repeated throughout this thesis: the logo mark, the symbol, the brand name, the typography, and finally the colour. Each of those elements was discussed from the three perspectives (stages) of the study. In addition, aside from Arabic, other non-Latin logo mark adaptations were mentioned briefly in relation to the Arabic adaptations. The findings indicate the importance of bilingual logo marks and especially Latin to non-Latin adaptations. Since other non-Latin scripts have similar properties to Arabic in how they are different to Latin, the *Third Culture Brand Model* can be adapted to each non-Latin script region. This is recommended for future research in the next chapter. Also, brand management and the relationship between

the corporation and designers were discussed based on the second and third stages only. The findings indicate the need to communicate early on in the adaptations process and involve the designer from the brand name translation until the implementation of the adapted design. Finally, the chapter concludes with unexpected findings that were unintentionally discovered during this research, which is the inconsistencies of the Arabic adaptations within the Arab region. This is also highlighted in the conclusion chapter.

CHAPTER 8
CONCLUSION AND RECOMMENDATIONS

8.1 Introduction
The purpose of this multi-stage case study was to investigate the adaptation of logo marks for global corporations in the Arabic market. The study was conducted in three stages, each stage looking at the subject from a different perspective and with various types of data: stage one described the current state of Arabic logo mark adaptations, stage two explored the guideline manuals of global corporations, and stage three investigated the designers' perspective. The aim of this research was to ultimately provide a guideline for the process of adapting logo marks from Latin to non-Latin scripts. The study did not only include corporations looking to expand globally but also aid those already in the market to help improve and maintain their adapted logo marks. This chapter concludes the thesis by presenting the theoretical and practical contributions to a significantly less explored field in brand design research. The contributions are followed by recommendations of a practical implication, recommendations for further research, and the chapter concludes with final reflections on this thesis.

This thesis aimed at contributing to the literature in the field of brand design by being one of the first studies to investigate the adaptations of logo marks from Latin to the Arabic script, particularly in the Arabic market. Previously, many designers have discussed the adaptation of logo marks in the Arab region; however, evidence was purely anecdotal, and only extreme cases were highlighted and widely discussed on social media and designers' blogs. This research described the current status of logo mark adaptations in the Arabic region, explored international guideline manuals, and investigated designers' perspective on the Latin to Arabic adaptations process. The research makes two main contributions to knowledge: theoretical and practical. The theoretical contribution is presented in a form of a conceptual model that was created for this study to support corporations adapting globally. While the practical contribution provides a guide for global corporations through the adaptation process of a logo mark in the Arabic market as well as provide a support for other non-Latin markets. The practical contribution in turn recommends a toolkit for the Arabic market, unique to its geographical and cultural context that presents the adaptation process of global logo marks from Latin to Arabic. These contributions are described in more detail in the next sections.

8.2 The Theoretical Contribution
Global corporations were once debating whether to standardise or localise and adapt their visual identities globally. However, adapting logo marks to new markets that consist of a new language and culture is no longer a choice. The concept of *three*

cultures was identified relevant to a deeper understanding of adaptations in brand design practice. Answers were sought to questions regarding how global corporations adapt their visual identities and logo marks across borders by overlapping the first and second cultures of the corporations to deepen the understanding of the brand design of international corporations. The findings from this study contribute to the literature of brand design by providing an innovative conceptual framework. The research process has developed the *Third Culture Brand* and *Third Culture Logo Models* that were adopted from the concept of the *third culture* to a context that has not been applied before, creating an adaptation tool to aid maintaining the consistency of the corporation's visual identity.

As previously presented in Chapter 1: Introduction, I proposed an adapted new conceptual model for global corporations expanding from one market or one culture to another from the original *Third Culture Model* (2009). The new model was named *Third Culture Brand Model*. Refer back to Figure 1.2. The new adopted model created for this study used the same concept of *three cultures* to represent the factors that affect global corporations entering new markets. The global corporation's first culture was identified as its country of origin, the second culture as the new region or market that it is expanding to, and the *third culture* is the shared culture created between the first and second cultures. The *Third Culture Brand Model* offers a new perspective on how global corporations adapt to different markets and what aspects of the new market need to be accommodated. Most global corporations would have to consider the same procedures when they are adapting to a new market geographically, culturally, linguistically, and visually. As they come from one market that they have already been established in and entering a new, different market in where they have a limited background on the new audience, culture, language, script, habits, climate, and other related aspects. Thus, *third culture brands* recognises the different circumstances and seeks to imitate the same experiences of *third culture kids* but in an entirely different context. Thus, the *Third Culture Brand Model* was created as the concept behind the conceptual framework. The *Third Culture Brand Model* was first presented at the ATypI Barcelona 2014 Conference (Gassas, 2014).

8.2.1 Third Culture Logos

Within the context of *third culture brands*, this thesis specifically, addresses the adaptation of logo marks of global corporations going abroad. The logo marks of *third culture brands* must adapt in many ways to be able to maintain the balance between its first and second cultures (where the corporation originates from and where it is expanding to). Also in this research, the Arab region is the second culture that is being investigated as a focus of the comparison, incorporating the Arabic language and culture to create a *third culture brand* in the Arab market. The main visual characteristics of the logo are established from the corporation's visual identity in its

first culture. The logo is then influenced by the cultural and linguistic factors from the new second culture. However, it is necessary to note that both first and second cultures have visual, cultural, and linguistic attributes that collectively influence the *Third Culture Logo* (Figure 8.1).
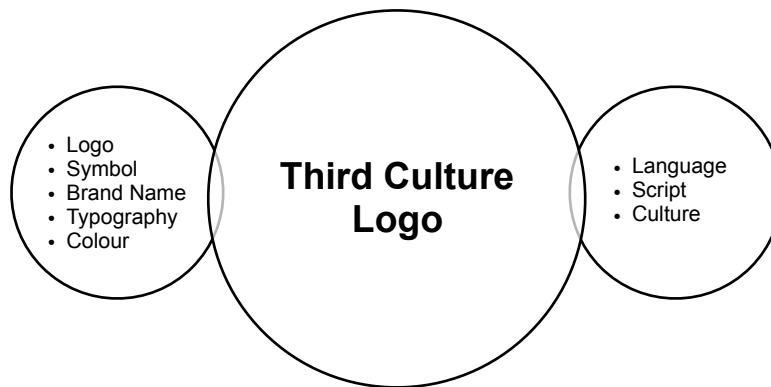
Figure 8.1: The Third Culture Logo Model

Nevertheless, *the Third Culture Brand Model* can be a starting point for many global corporations to identify the three cultures in which they want to adapt or need to further investigate. Thus, the category of *third culture brands* is applicable to different global corporations with first and second cultures, where a *third culture* is necessary to create. The *Third Culture Brand Model has* shown that it can be customised to different visual solutions such as the adaptations of logo marks by creating the *Third Culture Logo Model.* Therefore, the *Third Culture Brand Model* can be a visual adaptation tool to be developed further to create other solutions in the visual identity adaptation process, other than logo marks and including signage, packaging, television commercials, and other aspects of the visual identity in which they wish to adapt to a second culture. Even though the *Third Culture Logo Model* was applied to logo mark adaptions from Latin to non-Latin scripts in the Arabic market. However, second cultures can also be associated with different markets other than the Arab region. *Third cultures* can be found in other non-Latin markets including China, Thailand, Greece, and Russia. There is no reason for global corporations to continue adapting their logo mark and rest of their visual identity inconsistently. These models create a community for global corporations to share and support each other as they expand to new markets and regions that can be challenging to their visual identities visually by recommending the *Third Culture Brand Model* and *Third Culture Logo Model* to aid corporations, managers, and designers in the process of designing consistent logo mark adaptations.

8.3 The Practical Contribution

The other contribution of this thesis was the practical contributions to adapting Latin logo marks to the Arabic market. The findings guided the construction of an adaptation guide based on a categorical process that emerged out of the data collected through

the three stages of this study. The five steps or categories of adaptations identified are: 1) Bilingual logo and Logo characteristics, 2) Symbols, 3) Brand names, 4) Typography and Typographic visual elements, and 5) colour. These categories were investigated throughout the research as the visual elements of the logo mark that undergo an adaptation when a corporation enters a new market; the adaptation guide is presented in a series of tables (see Tables 8.1–8.5). Each category is guided by one the visual elements discussed throughout this thesis. The categories described below are designed and presented in a diagrammatic representation in the format of a flow chart poster in Appendix J2 as a practical guide tool for corporations, managers, and designers who are involved in the adaptation process.

Table 8.1: Bilingual Logos and Logo Characteristics

1a. Bilingual Logos: how does the corporation want to construct and present the two logos with different scripts?	
1. No Arabic adaptations needed.	
2. Bilingual logo combined into one unit.	
3. Present each script individually, may be viewed side by side.	
4. Add Arabic text to the original logo: dealership, franchise, location, etc.	
1b. Logo Characteristics: what are the characteristics of the corporation's logo?	
1. Iconic (no text) ➡	Some Arab countries have regulations that require an additional Arabic name or text added to the icon.
2. Typographic (text only) ➡	**Skip *Symbols*.**
3. A combination of iconic/typographic ➡	**Proceed to next aspect, *Symbols*.**

Table 8.2: Symbols

2. Symbols: does the corporation's symbol have any negative cultural or religious associations?		
Yes It is good that this has emerged early on in the adaptation process. Adhering the visual identity to the cultural and social norms is important in general to the corporation. Once this is double checked and clarified with the appropriate local consultants, proceed in deciding that options that are available without affecting the brand's visual identity.		
No Great! Are there any other issues regarding the placement or slant of the symbol that needs further decisions?	**Yes** Change the placement of the logo in relation to the text as needed but be careful not to create a new visual element accidentally as you rotate, mirror, or move the symbols around.	
	No Perfect!	

Table 8.3: Brand Names

3. Brand Names: what is the brand's name associated with?			
a. An initial	How are the initials pronounced in the name's original version?	Spelling the initials out ➡	**Go back to option D.**
		Letter-by-letter ➡	Note that when Latin letters are spelt phonetically in Arabic, it averages of two to three letters for each Latin letter.
		One Word ➡	**Go back to option C.**
b. Reference to something with meaning	What is more important for the corporation to communicate globally?	Meaning ➡	Collaborate with a local copywriter to come up with different options for the name's meaning in different Arabic dialects
		Pronunciation ➡	**Go back to option C and D.**
c. Made up name	Translate phonetically when the name has no equivalent meaning, however, note that the spelling and the pronunciation do not have a clash in meaning or negative association in the local language. For example, use the Arabic letters [ڤ] and [پ] for a closer pronunciation of the name in its original language. **Does the translated name have any negative associations?**	**No:** Double check the names with different countries and regions. ➡	Double check the names with different countries in the Arab region.
d. Named after person, pet, movie, location, etc.		**Yes:** Revise the Arabic spelling and/or pronunciation until it is possible to avoid any negative connotations. **Is it possible?**	**Yes** see **'No'** comment above. **No** This is an essential element to figure out early on in the adaptation process as it can affect the brand's visual identity. Other options to consider: (1) Further tweak the spelling and pronunciation if possible, (2) change the name by coming up with a local brand name.

Table 8.4: Typographic Visual Elements and Typography

4a. Typographic Visual Elements: are there any graphic elements within the logo's typography?
Yes Refer to aspect 2: *Symbols*. Note that no new visual element should be created with incorporating the graphic element to Arabic.
No Proceed to aspect 4b: *Typography*.

4b. Typography: does the Latin typeface have an equivalent Arabic version?		
Yes If it is appropriate to use, then use it. If not, proceed to the three options below.		
No There are three main styles of adapting the typography of the Latin logo to Arabic.	1. Choose an accompanying standardising Arabic typeface ➡	Latin and Arabic scripts have many different aspects about them: - Arabic has 28 letters, 17 which are standard shapes; the others have added diacritics becoming different letters and sounds. - Arabic letters have several variations depending on their placement in a word. - Arabic letters are spaced out by elongating the joining part of the letter because ti is a joined script. - Arabic script has no uppercase letters. - Arabic has a different anatomical grid and is usually smaller in size than Latin.
	2. Choose a similar existing Arabic typeface to compliment the Latin logo ➡	
	3. Draw the Arabic letters of the logo influenced by the Latin logo ➡	

Table 8.5: Colour

5. Colour: are there any cultural reasons why the corporation's colours would cause an issue in the Arabic market?
Yes Consult with the local consultants in different Arabic countries to make sure that there are no issues. From the study counted in the Arab region, no colour changes were observed. However, that still does not leave out the possibility that colour differences and cultural associations do exist.
No Proceed by following the corporation's colours provided in the brand guidelines.

8.4 Recommendations for Practical Applications

The current available guideline manuals are not guidelines specifically meant to be used by designers to design logo mark adaptations but rather only to define protocols within the corporation. The study recommends a practical guidebook that presents all the previously discussed findings in a form that is most appropriate and useful to those working first hand on logo mark adaptations. This recommended guidebook involves both the brand managers and the designers working side by side from the beginning of all the major decision-making steps to the implementation of the adaptations. The role of the designer in the process of brand management must be identified and defined; managers and designers must also communicate as early as possible in the adaptation

process and make decisions collectively. In addition, cultural and local linguistic consultants are recommended to aid in understanding the second culture.

The recommended guidebook does not necessarily need to duplicate the same information and details that are currently in the brand guidelines, such as the applications of the logo mark templates for business cards, packaging, and other guidelines that are mostly used for internal communication within the corporation. However, what is needed and what this research is incorporating are specific guidelines for the purpose of adapting the logo mark from one region to another. This guidebook presents the *Third Culture Brand Model* and aims to help global corporations in identifying their three cultures in order to customise their needs and plan their adaptation process. The guidebook also includes market case studies providing a detailed guide for focusing on and adapting each visual element of the logo mark separately and then presents a case study of each non-Latin market. This guidebook only includes the Arabic market which was a product of this thesis, but it is an invitation for other researchers to apply the *Third Culture Brand Model* and *Third Culture Logo Model* on other non-Latin scripts. See Appendix J for an initial design of the guidebook and the Arabic Market case study poster.

8.5 Recommendations for Further Research

For further research, it is possible to expand upon the existing data of each stage of this study in more detail:

1. The first stage of this research was focused on the Saudi Arabian market, so a similar study using the same criteria could be undertaken in other Arabic countries. Due to the unexpected inconsistencies presented in Chapter 7 (section 7.6), it was indicated that there are inconsistencies within the adaptations in the Arab region. Thus, an investigation is needed in the management of the process of adaptation in the Arabic market.

2. A similar study using the same *Third Culture Logo Model* could also be undertaken on other non-Latin scripts such as the Chinese market, to compare the different markets, languages, scripts, and cultures.

3. Further research might also explore applying the *Third Culture Brand Model* framework to other adapted visual solutions such as advertisements, packaging, print designs, billboards and the other extensions of the visual identity.

4. Based on the limitations of the current study, interviews with brand managers could be conducted to assess the extent to which the same or similar findings would be uncovered from the brand managers' perspectives.

8.6 Final Researcher's Reflections

Say not, 'I have found the truth,' but rather, 'I have found a truth.' — Khalil Gibran

At the close of this thesis, I would like to reflect on my research and my role in this study and the doctoral journey in general. Throughout the Ph.D. journey, I have gained

great insight from this research and my experience as a Ph.D. student in getting in touch with my Arab identity. I have lived the majority of my life in different countries, experienced different cultures, and have been exposed to languages other than my 'mother tongue'. The Arabic language was always a challenge for me and continues to be to this day. The research made me realise the importance of multilingual designs and how languages are a crucial bridge between cultures and societies across the globe. To communicate worldwide, a global perspective must be used, not with the negligence to one's language but instead by embracing that language and adding to its ability to communicate globally. On a practical level, I hope that instead of seeing a global corporation being 'named and shamed' on social media on a weekly basis for designing an 'ugly' Arabic logo mark; this study will bring light to the solution for consistently adapting logo marks to the Arab region. I have also gained greater insight into establishing myself as a researcher. It was a challenging journey at the beginning; the designer in me was rather confused and did not understand the importance of research to the design practice. I did realise that there are design problems that need design solutions. However, I thought that it was possible to solve these within the limitations of design practice only. As I was planning the study, collecting data and then started to analyse, I quickly realised how research could inform practical applications. On a personal level, this study and experience as a Ph.D. student have motivated me to emphasise to my new future students the importance of research and help them in exploring the researchers within them. At the end of this, I am motivated to continue researching in bridging cultures through multilingual designs. I can also say that I have finally found the bridges between the designer, educator, and researcher in me; they are finally all getting along.

REFERENCES

AbiFares, H. (n.d.a). *Arabic Lettering: The Meeting Point of Graphic and Typographic Design (Tarek Atrissi)*, [online] Available at: <http://www.khtt.net/page/37428/en> [Accessed 20 August 2013].

AbiFares, H. (n.d.b). *Love Your Letters, They Are Your Babies (Pascal Zoghbi)*, [online] Available at: <http://www.khtt.net/page/31565/en> [Accessed 20 August 2013].

AbiFares, H. S., 2008. Arabic Typography and Design Culture. In: R. Mbarkho, 2008. *VisualnNarratives from Arabia*. pp.37-62. [pdf] UNESCO Beirut. Available at: <http://www.ricardombarkho.com/html/en/Bibliographie/publications_en.htm#up> [Accessed 17 November 2013].

Abou Rjeily, R., 2011. *Cultural Connectives*. London: Mark Batty Publisher.

Akcay, O., Dalgin, M. and Bhatnagar, S., 2011. Perception of Color in Product Choice Among College Students: A Cross-National Analysis of USA, India, China and Turkey. *International Journal of Business Social Science*, [e-journal] 2 21) pp. 42-48. Available at: Google Scholar <http:// scholar.google.co.uk> [Accessed 3 December 2013].

Al-Fehed, A., 2011. [Obliging shops of 70% Arabic text on its advertisements]. Al Eqtisadiah, [online] 15 November. Available at: <http://www.aleqt.com> [Accessed 6 December 2013]. (In Arabic).

Al-Olayan, F. and Karande, K., 2000. A Content Analysis of Magazine Advertisements from the United States and the Arab world. *Journal of Advertising* [e-journal] 29(3) pp.69-82. Available at: Anglia Ruskin University Library Website <http://libweb.anglia.ac.uk> [Accessed 10 February 2014].

Al-Mufleh, H., 2013. [Supported Decisions of Shop Names' Arabization: Ignored by Investors]. Al Riyadh, [online] 26 March. Available at: <http://www.alriyadh.com> [Accessed 30 October 2013]. (In Arabic).

Aldersey-Williams, H., 1994. *Corporate Identity*. London: Lund Humphries Publishers.

Alessandri, S. W., 2001. Modeling Corporate Identity: A Concept Explication and Theoretical Explanation. *Corporate Communications: An International Journal*, [e-journal] 6(4) pp.173-182. Available at: Anglia Ruskin University Library Website <http://libweb.anglia.ac.uk> [Accessed 8 December 2013].

Aslam, M., 2006. Are You Selling the Right Colour? A Cross–Cultural Review of Colour as a Marketing Cue. *Journal of Marketing Communications*, [e-journal] 12(1) pp.15-30.   Available at: Anglia Ruskin University Library Website <http://libweb.anglia.ac.uk>   [Accessed 15 January 2014].

Atrissi, T., 2008. *Typographic Landscape in the Arab World*. In: R. Mbarkho, 2008. Visual Narratives from Arabia. pp.63-97 [pdf] UNESCO Beirut. Available at: <http:// www.ricardombarkho.com/html/en/Bibliographie/publications_en.htm#up> [Accessed 17 November 2013].

Baines, P., and Haslam, A., 2005. *Type and Typography.* 2nd ed. London: Laurence King.

Balius, A., 2013a. The Value of Typography in a Global Multilingual World. *Temes de disseny,* [e-journal] (29). Available at: Anglia Ruskin University Library Website, <http:// libweb.anglia.ac.uk> [Accessed 19 October 2014].

Balius, A., 2013b. *Arabic Type from a Multicultural Perspective: Multi-Script Latin-Arabic type Design.* Ph.D. University of Southampton. Available at: <eprints.soton.ac.uk/.../1/Final%20PhD%20thesis_Andreu%20Balius.pdf> [Accessed 19 October 2014].

Balmer, J.M.T., 2001. Corporate identity, Corporate Branding and Corporate Marketing: Seeing Through the Fog. *European Journal of Marketing*, [e-journal] 35(3) pp.248-291. Available at: Anglia Ruskin University Library Website <http://libweb.anglia.ac.uk> [Accessed 1 December 2013].

Bampton, R. and Cowton, C., 2002. The E-Interview. *FQS Forum Qualitative Social Research Sozialforschung,* 3(2). Available through: Anglia Ruskin University Library Website <http://libweb.anglia.ac.uk> [Accessed 17 March 2015].

Banks, M., 2007. Using Visual Data in a Qualitative Research. Flick, U., ed. 2007. *The Sage Qualitative Research Kit.* London:Sage Publications Ltd.

Bell, P., 2001. Content Analysis of Visual Images. In: T. Van Leeuwen and C. Jewitt, ed. 2001. *Handbook of visual analysis.* London: SAGE Publications. Ch. 2.

Bernard, H. R., 2000. *Social Research Methods: qualitative and quantitative approaches*. London: Sage Publications, Inc.

Berry, J.D. ed., 2002 *Language Culture Type: International Type Design in the Age of Unicode.* New York: ATypI.

Berry, J.D, 2012. *Afterwards: The Shapes of Language*. In: F. Ross and G. Shaw, 2012. Non-Latin scripts: From metal to digital type. London: St. Bridge Library. pp. 155-156.

Bloomberg, L. and Volpe, M. (2012). *Completing your Qualitative Dissertation: A Road Map from Beginning to End*. Los Angeles: Sage Publications.

Boutros, M., 2005. *Arabic for Designers*. West New York: Mark Batty Publisher.

Boutros, M., 2009. *Talking About Arabic.* New York: Mark Batty Publishers.

Bowen, G. A., 2009. Document Analysis as a Qualitative Research Method. *Qualitative Research Journal*, 9 (2). pp.27-40. Available through: Anglia Ruskin University Library Website <http://libweb.anglia.ac.uk> [Accessed 16 May 2015].

Braun, V. and Clarke, V., 2006. Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3(2), pp.77-101. Available at: Anglia Ruskin University Library Website <http://libweb.anglia.ac.uk> [Accessed 28 June 2015].

Bringhurst, R., 2001. *The Elements of Typographic Style*. Point Roberts: Hartley and Marks Publishers.

Bringhurst, R., 2002. Voices, Languages and Scripts Around the World. In: Berry, J.D. ed., 2002. *Language culture type: International Type Design in the Age of Unicode*. New York: ATypI: Graphis. pp.3-23.

Brinkmann, S., and Kvale, S., 2015. *InterViews: Learning the Craft of Qualitative Research Interviewing.* 3rd ed. Thousand Oaks: Sage Publications Ltd.

Cabarga, L., 2004. Logo, Font and Lettering Bible. Cincinnati: David and Charles Book.

Cao, Y. (2012). *Visual Transition: A New Way to Design a Chinese Typeface Based on an Existing Latin Typeface.* Masters. Louisiana State University. Available at: <http://etd.lsu.edu/> [Accessed 31 December 2015].

Chahine, N., 2004. Problems of Arabic Typefaces. In: Third Annual Friends of St Bride Printing Library Conference. Bad Type. London, United Kingdom, 18-20 October 2004. St Bride Library Foundation. Available at: <http://stbride.org/public/friends/conference/badtype/arabic-typefaces.html> [Accessed 20 July 2013].

Collis, J. and Hussey, R., 2009. *Business Research: A Practical Guide for Undergraduate and Postgraduate Students.* Basingstoke: Palgrave Macmillan.

Creswell, J. 2014. *Research Design: Qualitative, Quantitative and Mixed Methods Approach.* 4th ed. London: Sage Publications Ltd.

Cutler, B. and Javalgi, R., 1992. A Cross-Cultural Analysis of the Visual Components of Print   Advertising: the United States and the European Community. *Journal of advertising research*, [e-journal] 32(1) p.71. Available at: Anglia Ruskin University Library Website <http://libweb.anglia.ac.uk> [Accessed 20 January 2014].

Davis, M. and Baldwin, J., 2005. *More than a name: an introduction to branding*. London: Ava Publishing.

De Mooij, M., 2014. *Global Marketing and Advertising: Understanding cultural paradoxes.* 4th ed. London: Sage Publications Ltd.

Dowling, G., 1994. *Corporate Reputations: strategies for developing the corporate brand.* Melbourne: Kogan Page Limited.

Flick, U., 2007. *Designing Qualitative Research.* London: Sage Publications Ltd.

Flick, U., 2009. *An Introduction to Qualitative Research.* 4th ed. London: Sage Publications Ltd.

Fowler Jr, F. J., 2014. *Survey Research Methods*. 5th ed. London: Sage Publications, Inc.

Francis, J. N. P., Lam, J. P. Y. and Walls, J., 2002. Executive Insights: The Impact of Linguistic Differences on International Brand Name Standardization: A Comparison of English and Chinese Brand Names of Fortune-500 Companies. *Journal of International Marketing*, [e-journal] 10(1), pp.98. Available at: Anglia Ruskin University Library Website <http://libweb.anglia.ac.uk> [Accessed 26 September 2014].

Gassas, R. (2014) Global Branding and Arabic. Conference presentation at: *ATypI Barcelona 2014*. September 17–21, 2014, Barcelona, Spain.

Gassas, R. (2015) Brands Traveling to Arabia: integrating Arabic language and culture in visual brand identities. Conference presentation at: *Brand2Global*. September 30–October 1, 2015, London, United Kingdom.

Guest, G., MacQueen, K. M. and Namey, E. E., 2012. *Applied Thematic Analysis.* London: Sage Publications Ltd.

Harris, G., 1996. Factors Influencing the International Advertising Practices of Multinational Companies. *Management Decision*, [e-journal] 34(6) pp.5-11. Available at: Anglia Ruskin University Library Website <http://libweb.anglia.ac.uk> [Accessed 1 December 2013].

Heller, S., 2000. *Paul Rand*. London: Phaidon Press Limited.

Hynes, N., 2009. Colour and Meaning in Corporate Logos: An Empirical Study. *Journal of Brand Management*, [e-journal] 16(8) pp.545. Available at: Anglia Ruskin University Library Website <http://libweb.anglia.ac.uk> [Accessed 6 December 2013].

Imenda, S. 2014. Is There a Conceptual Difference between Theoretical and Conceptual Frameworks? *The Social Science Journal*, [e-journal] 38(2) pp. 185-195. Available at: ResearchGate <https://www.researchgate.net> [Accessed 19 May 2016].

Ind, N. 1992. *The Corporate Image: Strategies for Effective Identity Programmes.* London: Kogan Page Limited.

Interbrand, 2013. *100 Top Global Brands of the World.* [online] Available at: <http://www.interbrand.com> [Accessed 23 September 2013].

Joachimsthaler, E., Aaker, D., 1999. *The Lure of Global Branding.* [pdf] Harvard Business Review on Marketing. Available at: <http://bayanbox.ir/view/2521167964027527849/01-Harvard-Business-Review-on-Marketing-by-Harvard-Business-School-Press-Repost.pdf> [Accessed 15 December 2015].

Jordá-Albiñana, B. and Ampuero-Canelas, O., Vila, N. and Rojas-Sola, J.I., 2009. Brand Identity documentation: a cross-national examination of identity standards manuals. International Marketing Review, [e-journal] 26(2), pp.172-197. Available at: Anglia Ruskin University Library <http://libweb.anglia.ac.uk> [Accessed 9 February 2013].

Khouri, A., 2009. Introduction. In: Mourad Boutros, ed. 2009. *Talking about Arabic*. New York: Mark Batty Publishers, pp. 8-9.

Kvale, S., 2007. *Doing interviews.* Thousand Oaks: Sage Publications Ltd.

Learman, D., 2009. Designing in Arabic: Nuances and Holy influences. In: M. Boutros, ed. 2009. *Talking About Arabic*. New York: Mark Batty Publishers, pp.12-17.

Leonidas, G. Hudson, J., Kshetrimayum, N., Mansour, K. and Zoghbi, P., 2015. Beyond Latin. *Eye Magazine*, 90(23). pp.80-93.

Liu, L., 2013. *Lost in Translation: An Exploration of Professional Values in Cross-Cultural Design Practice*. Masters. The University of Guelph. Available at: <http://libweb.anglia.ac.uk> [Accessed 31 December 2015].

Llewellyn, G., gllewellyn@davenportlyons.com, 2014. Logomark Copyrights. [email] Message to R. F. Gassas (rezang@gmail.com). Sent Friday 4 April 2014: 19:06.

Lupton, E., 1997. Historic Notes. In: G. Sadek and M. Zhukov, 1997. *Typographia Polyglotta: a comparative study in multilingual typesetting*. New York: ATypI and The Cooper Union. pp. xxiii-xxv.

Machin, D. and Van Leeuwen, T., 2007. *Global Media Discourse: A Critical Introduction*. London: Routledge.

Madden, T., Hewett, K. and Roth, M. S., 2000. Managing Images in Different Cultures: A Cross-   National Study of Color Meanings and Preferences. *Journal of International Marketing*, [e-journal] 8 (4) pp. 90. Available at: Anglia Ruskin University Library Website <http://libweb.anglia.ac.uk> [Accessed 15 May 2013].

Mann, C. and Stewart, F., 2000. *Internet communication and qualitative research: a handbook for researching online.* London: Sage Publications Ltd.

Margolis, E. and Pauwels, L. Eds., 2011. *The Sage Handbook of Visual Research Methods*. London: Sage Publications Ltd.

Mark, 2016. Brands with Different Names Around the World. *Just the Flight,* [blog] 11 January. Available at: <http://www.justtheflight.co.uk/blog/28-brands-with-different-names-around-the-world.html> [Accessed 31 January 2016].

Maxwell, J., 2013. *Qualitative Research Design: An Interactive Approach.* 3rd ed. Thousand Oaks: SAGE Publications.

McLean, R., 1980. *The Thames and Hudson Manual of Typography*. London: Thames and Hudson.

Meho, L. I., 2006. E-mail Interviewing in Qualitative Research: A Methodological Discussion. *Journal of the American Society for Information Science and Technology,* 57 (10), pp.1284-1295. Available through: Anglia Ruskin University Library website <http://libweb.anglia.ac.uk> [Accessed 15 September 2015].

Melewar, T. C., 1994. *Internationalisation of Corporate Visual Identity Strategies: A Study of British Multinational Corporations and Their Malaysian Subsidiaries*. Ph.D. Loughborough University. Available at: <http://libweb.anglia.ac.uk> [Accessed 26 January 2016].

Melewar, T. C. and Saunders, J., 1998a. Global Corporate Visual Identity Systems: Standardization, Control and Benefits. *International Marketing Review*, [e-journal] 15 (4), pp.291-308. Available at: Anglia Ruskin University Library Website <http://libweb.anglia.ac.uk> [Accessed 6 December 2013].

Melewar, T. C. and Saunders, J., 1998b. Global Corporate Visual Identity Systems: Using an Extended Marketing Mix. *European Journal of Marketing*, [e-journal] 34(5), pp.338-550. Available at: Anglia Ruskin University Library Website <http://libweb.anglia.ac.uk> [Accessed 6 December 2013].

Melewar, T. C. and Saunders, J. 1999. International Corporate Visual Identity: Standardization or Localization? *Journal of International Business Studies*, [e-journal] 30(3), p.583. Available at: Anglia Ruskin University Library Website <http://libweb.anglia.ac.uk> [Accessed 4 December 2013].

Melewar, T. C., 2001. Measuring Visual Identity: a Multi-Construct Study. *Corporate Communications: An International Journal*, [e-journal] 6 (1), pp. 36-41. Available at: Anglia Ruskin University Library Website <http://libweb.anglia.ac.uk> [Accessed 6 December 2013].

Melewar T. C. and Jenkins, E., 2002. Defining the Corporate Identity Construct. *Corporate Reputation Review*, [e-journal] 5(1), pp.76-90. Available at: Anglia Ruskin University Library Website <http://libweb.anglia.ac.uk> [Accessed 1 December 2013].

Melewar, T. C. and Gupta, S., 2012. *Strategic* I*nternational Marketing: An Advanced Perspective.* Basingstoke: Palgrave Macmillan.

Miles, M., Huberman, A. and Saldana, J., 2014. *Qualitative Data Analysis: A Methods Sourcebook.* 3rd ed. London: SAGE Publications.

Milo, T., 2002. Arabic Script and Typography: A Brief Historical Overview. In: Berry, J.D. ed., 2002. *Language culture type: International Type Design in the Age of Unicode.* New York: ATypI: Graphis. pp. 112-127.

Ministry of Commerce and Industry (MCI), 2014a. *Trade Mark Law*. [press release] 16 September 2014. Available at: <http://mci.gov.sa/en/LawsRegulations/ SystemsAndRegulations/TrademarkSystem/Pages/12-3.aspx> [Accessed 6 February 2016].

Ministry of Commerce and Industry (MCI), 2014b. *Commercial Names' Law*. [press release] 17 December 2014. Available at: <http://mci.gov.sa/en/LawsRegulations/ SystemsAndRegulations/SystemOfCommericalNames/Pages/3-3.aspx> [Accessed 6 February 2016].

Natarelli, M., 2009. *Arabicization: Defining the Right Balance of Arabic in Brand Created for or Deployed in the Middle East.* [pdf] Futurebrand. Available at: <http:// www.slideshare.net/sabatizer/arabization> [Accessed 1 October 2014].

Nemeth, T., 2006. Harmonisation of Arabic and Latin Script: Possibilities and Obstacles. [pdf] University of Reading. Available at: <http://www.tntypography.com/ pdfs/titusnemeth_essay.pdf> [Accessed 30 May 2013].

Neuenschwander, B., Currie, L., and Quay, D. 1993. *Letterwork: Creative Letterforms in Graphic Design.* London Phaidon Press.

Norambuena, P., 2012.*What's in a Name? Linguistics Demystified for Brands*. [pdf] Interbrand. Available at: < http://www.interbrand.com/en/knowledge/papers-and-articles.aspx> [Accessed 13 June 2013].

Nydell, M., 2012. *Understanding Arabs: A Contemporary Guide to Arab Society.* [e-book] 5th ed. London: Nicholas Brealey Publishing. Available at: <http:// libweb.anglia.ac.uk> [Accessed 20 March 2016].

Olins, W., 1989. *Corporate Identity: Making Business Strategy Visible Through Design.* London: Thames and Hudson.

Olins, W., 1995. *The New Guide to Identity: How to Create and Sustain Change Through Managing Identity.* Aldershot: Gower.

Olins, W., 2003. *On Brand*. London: Thames and Hudson.

Olins, W., 2008. *Wally Olins: The Brand Handbook*. London: Thames and Hudson.

Olins, W., 2014. *A Naming Handbook.* [pdf] Slideshare. Available at: <http:// www.slideshare.net/wolffolins/a-naming-handbook-from-wolff-olins> [Accessed 1 March 2014].

Paek, J. Y., 2014. *Typography in Cross Cultural Environments.* Masters. Carnegie Mellon University. Available at: <http://repository.cmu.edu/theses/71> [Accessed 31 December 2015].

Papavassiliou, N. and Stathakopoulos, V., 1997. Standardization versus adaptation of international advertising strategies: Towards a framework. *European Journal of Marketing,* 31(7), pp.504-527. Available at: Anglia Ruskin University Library Website, <http://libweb.anglia.ac.uk> [Accessed 24 November 2013].

Paulus, T. M., Lester, J. N., Dempster, P. G., 2014. *Digital Tools for Qualitative Research*. Sage Publications: London.

Pilditch, J., 1970. *Communication by Design: A Study in Corporate Identity*. London: McGraw-Hill Publishing Company Limited.

Pollock, D. C., and Van Reken, R. V., 2009. *Third Culture Kids.* Boston and London: Nicholas Brealey Publishing.

Rand, P., 1985. *Paul Rand, A Designer's Art.* New Haven: Yale University Press.

Randall, G., 2000. *Branding: A Practical Guide to Planning Your Strategy*. 2nd ed. London: Kogan Page.

Rapley, T., 2007. *Doing Conversation, Discourse and Document Analysis.* Thousand Oaks: SAGE Publications.

Ravitch, S. and Riggan, M., 2012. *Reason and Rigor: How Conceptual Frameworks Guide Research.* Thousand Oaks: SAGE Publications.

Robson, C. (2011). *Real World Research*. 3rd ed. West Sussex: Wiley.

Roellig, L., 2001. Designing Global Brands: Critical Lessons. *Design Management Journal* (Former Series), [e-journal] 12 (4), pp.40-45. Available at: Anglia Ruskin University Library Website <http://libweb.anglia.ac.uk> [Accessed 20 February 2013].

Rose, G., 2012. *Visual Methodologies: An Introduction to Researching with Visual Materials.* 3rd ed. London: Sage Publications Ltd.

Ross, F., 2012. The Type Design Process for Non-Latin Scripts. In: F. Ross and G. Shaw, 2012. *Non-Latin Scripts: From Metal to Digital Type*. London: St. Bridge Library. pp.125-145.

Rubin, H. J. and Rubin, I. S., 2012. *Qualitative Interviewing: The Art of Hearing Data.* 3rd ed. London: Sage Publications Ltd.

Sadek G. and Zhukov, M., 1997. *Typographia Polyglotta: A Comparative Study in Multilingual Typesetting.* New York: ATypI and The Cooper Union.

Schmitt, B. H. and Pan, Y., 1994. Managing Corporate and Brand Identities in the Asia-Pacific Region. (Marketing). *California management review,* [e-journal] 36(4), p.32. Available through: Anglia Ruskin University Library Website, <http://libweb.anglia.ac.uk> [Accessed 7 October 2014].

Schmitt, B., 1995. Language and Visual Imagery: Issues of Corporate Identity in East Asia. *Columbia Journal of World Business,* [e-journal] 30 (4) pp. 28-36. Available at: Anglia Ruskin University Library Website <http://libweb.anglia.ac.uk> [Accessed 15 May 2013].

Schreier, M., 2012. *Qualitative content analysis in practice*. Thousand Oaks: SAGE Publications.

Sharma, S. and Jain, V., 2011. How Have Corporate Identities Changed in India? *Journal of Creative Communications*, [e-journal] 6(3), pp.241-257. Available at: Anglia Ruskin University Library Website <http://libweb.anglia.ac.uk> [Accessed 6 December 2013].

Shaw, G., 2012. Non-Latin Scripts and Printing Technologies: Triumphs and Tribulations. In. F. Ross and G. Shaw, 2012. *Non-Latin scripts: From metal to digital type*. London: St. Bridge Library. pp. 11-34.

Shrum, L. J., Lowrey, T. M., Luna, D., Lerman, D. B., Liu, M., 2012. Sound Symbolism Effects Across Llanguages: Implications for Global Brand Names. International Journal of Research in Marketing, [e-journal] 29(3) pp.275-279. Available at: Anglia Ruskin University Library Website <http://libweb.anglia.ac.uk> [Accessed 2 March 2013].

Silverman, D., 2014. *Interpreting Qualitative Data*. 5th ed. Los Angeles: SAGE Publications.

Singh, S., 2006. Impact of Color on Marketing. *Management Decision,* [e-journal] 44 (6), pp.783-789. Available at: Anglia Ruskin University Library Website <http://libweb.anglia.ac.uk> [Accessed 26 September 2014].

Smeijers, F., 2011. *Counterpunch: Making Type in the Sixteenth Century, Designing Typefaces Now.* 2nd ed. London: Hyphen Press.

Smith, G., 2011, Unevolved Brands. *I'm Just Creative,* [blog] Available at: <http://imjustcreative.co.uk/unevolvedbrands/> [Accessed 1 May 2013].

Spencer, S., 2010. *Visual Research Methods in the Social Sciences: Awakening Visions.* London: Routledge.

Spencer, L., Ritchie, J., Ormston, R., O'Connor, W., and Barnard, M., 2014a. Principle and Process. In: J. Ritchie, J. Lewis, C. M. Nicholls, and R. Ormston, ed. 2014. *Qualitative Research Practice: A Guide for Social Science Students and Researchers.* 2nd Ed. London: SAGE Publications. Ch. 10.

Spencer, L., Ritchie, J., O'Connor, W., Morrell, G. and Ormston, R., 2014b. Analysis in Practice. In: J. Ritchie, J. Lewis, C. M. Nicholls, and R. Ormston, ed. 2014. *Qualitative Research Practice: A Guide for Social Science Students and Researchers.* 2nd Ed. London: SAGE Publications. Ch. 11.

Steiner, H., 1995. Chameleons and Spam Sushi: An Introduction to Cross-Cultural Design. In: K. Haas and H. Steiner, eds. 1995. *Cross-Cultural Design: Communicating in the Global Marketplace*. London: Thames and Hudson. Ch 1.

Telegraph Sport, 2014. Real Madrid Lose Christian Cross from Club Crest to Appease Abu Dhabi Bank. *The Telegraph,* [online] Available at: <http://www.telegraph.co.uk/sport/football/teams/real-madrid/11256833/Real-Madrid-lose-Christian-cross-from-club-crest-to-appease-Abu-Dhabi-bank.html> [Accessed 6 February 2016].

The Qur'an: Translated by Abdullah Yusuf Ali, 2005. New York: Tahrik Tarsile Qur'an Inc.

Thomas, R. M., 2003. *Blending Qualitative and Quantitative Research Methods in Theses and Dissertations.* London: Corwin Press.

Trafford, V. and Leshem, S., 2008. *Stepping Stones to Achieving Your Doctorate: By Focusing on Your Viva from the Start.* Berkshire: Open University Press.

Vaismoradi, M., Turunen, H. and Bondas, T.,2013. Content Analysis and Thematic Analysis: Implications for Conducting a Qualitative Descriptive Study. *Nursing and Health Sciences*, 15(3), pp.398-405. Available at: Google Scholar Website <https://scholar.google.co.uk> [Accessed 15 January 2016].

Van Leeuwen, T. and Jewitt, C., 2001. *Handbook of Visual Analysis.* London: SAGE Publications.

Walker, S., 2001. *Typography and Language in Everyday Life: Prescriptions and Practices*. Essex, Pearson Education Limited.

Weiss, R. S., 1995. *Learning from Strangers: The Art and Method of Qualitative Interview Studies.* New York: The Free Press.

Wheeler, A., 2003. *Designing Brand Identity: A Complete Guide to Creating, Building, and Maintaining Strong Brands.* Hoboken: Wiley.

Whitelock, J. and Fastoso, F., 2007. Understanding International Branding: Defining the Domain and Reviewing the Literature. International Marketing Review, [e-journal] 24(3) pp. 252-270. Available at: Anglia Ruskin University Library Website <http://libweb.anglia.ac.uk> [Accessed 1 February 2013].

Willen, B. and Strals, N., 2009. *Lettering and Type: Creating Letters and Designing Typefaces.* New York: Princeton Architectural Press.

Woo Jun, J. and Lee, H., 2007. Cultural Differences in Brand Designs and Tagline Appeals. *International Marketing Review*, [e-journal] 24(4), pp.474-491. Available at: Anglia Ruskin University Library Website <http://libweb.anglia.ac.uk> [Accessed 1 February 2013].

Yin, R., 2009. *Case Study Research: Design and Methods.* 4th ed. London: Sage Publications Ltd.

Yin, R., 2014. *Case Study Research: Design and Methods.* 5th ed. London: Sage Publications Ltd.

Zhang, S. and Schmitt, B. H., 2001. Creating Local Brands in Multilingual International Markets. *Journal of Marketing Research*, [e-journal] 38(3), pp.313-325. Available at: Anglia Ruskin University Library Website <http://libweb.anglia.ac.uk> [Accessed 3 February 2013].

Z**oghbi**, P., 2009, Arabic Logotype Adaptation for Existing Latin Logotype, *29LT*, [blog] 25 January. Available at: <https://blog.29lt.com/2009/01/25/arabic-logotypes-adaptations/> [Accessed 9 September, 2014].

Z**oghbi**, P., 2012, Hard Rock Arabic Logo, *29LT*, [blog] 30 September. Available at: < https://blog.29lt.com/2012/09/30/hard-rock-arabic-logo/ > [Accessed 9 September, 2014].

Z**oghbi**, P., 2014, Swatch Corporate Arabic Font, *29LT*, [blog] 17 July. Available at: <http://blog.29lt.com/2014/07/17/swatch-corporate-arabic-font/> [Accessed 9 September, 2014].

Zoghbi, P., 2015. Arabic Type Anatomy: from earth to sky. *Eye Magazine*, 90(23). pp. 86-87.

IMAGE REFERENCES

	Brand Name	Script	Reference
1	7UP	Latin	7UP Latin logo mark. (2010-2014). *Logopedia.* [image] Available at: <http://logos.wikia.com/7_up_(international)> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2014. 7UP Arabic logo mark. [photograph] Jeddah.
2	Adidas	Latin	Adidas Latin logo mark. (1997-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Adidas> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2014. Adidas Arabic logo mark. [photograph] Khobar.
3	Ariel	Latin	Ariel Latin logo mark. (2013-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Ariel> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2013. Ariel Arabic logo mark. [photograph] Jeddah.
4	Armani Junior	Latin	Armani Junior Latin logo mark (n.d.). *Armani.* [image] Available at: < http://www.armani.com/gb/armanijunior> [Accessed 18 January 2016].
		Arabic	Gassas, Rezan, 2015. Armani Junior Arabic logo mark. [photograph] Jeddah.
5	Baccarat	Latin	Baccarat Latin logo mark (n.d.). *Baccarat.* [image] Available at: <http://uk.baccarat.com> [Accessed 18 January 2016].
		Arabic	Gassas, Rezan, 2015. Baccarat Arabic logo mark. [photograph] Jeddah.
6	Baskin Robbins	Latin	Baskin Robbins Latin logo mark. (2006-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/ wiki/Baskin_Robbins> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2014. Kiri Arabic logo mark. [photograph] Jeddah.
7	Bath & Body Works	Latin	Bath & Body Works Latin logo mark. (1990-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/ wiki/Bath_%26_Body_Works> [Accessed 18 January 2016].
			Gassas, Rezan, 2015. Baccarat Arabic logo mark. [photograph] Riyadh.
8	BBC	Latin	BBC Latin logo mark. (1997-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/BBC> [Accessed July 2014].
		Arabic	BBC Arabic logo mark. (2009-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/BBC_Arabic> [Accessed 2 July 2014].
9	BHS	Latin	BHS Latin logo mark. (1997-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/ British_Home_Stores> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2014. BHS Arabic logo mark. [photograph] Jeddah.

	Brand Name	Script	Reference
10	Burberry	Latin	Burberry Latin logo mark. (n.d.). *Burberry.* [image] Available at: <https://uk.burberry.com> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2013. Burberry Arabic logo mark. [photograph] Jeddah.
11	Burger King	Latin	Burger King Latin logo mark. (1999-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Burger_King> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2014. Burger King Arabic logo mark. [photograph] Khobar.
12	Cadbury	Latin	Cadbury Latin logo mark. (2003-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Cadbury> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2014. Cadbury Arabic logo mark. [photograph] Riyadh.
13	Champion	Latin	Champion Latin logo mark. (1919-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Champion> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2013. Champion Arabic logo mark. [photograph] Khobar.
14	Chanel	Latin	Chanel Latin logo mark. (1909-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Chanel [Accessed July 2014].
		Arabic	Gassas, Rezan, 2013. Chanel Arabic logo mark. [photograph] Jeddah.
15	Claire's	Latin	Claire's Latin logo mark. (n.d.). *Claire's.* [image] Available at: <http://www.claires.co.uk> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2014. Claire's Arabic logo mark. [photograph] Khobar.
16	Clarks	Latin	Clarks Latin logo mark. (19??-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Clarks> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2014. Clarks Arabic logo mark. [photograph] Jeddah. Gassas, Rezan, 2015. Clarks Arabic logo mark. [photograph] Bahrain.
17	CNN	Latin	CNN Latin logo mark. (1980-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/CNN> [Accessed July 2014].
		Arabic	CNN Arabic logo mark. (n.d.). *CNN.* [image] Available at: <arabic.cnn.com> [Accessed 2 July 2014].
18	Coca-Cola	Latin	Coca-Cola Latin logo mark. (1969-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Coca-Cola> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2013. Coca-Cola Arabic logo mark. [photograph] Riyadh.

	Brand Name	Script	Reference
19	Curves	Latin	Curves Latin logo mark. (????-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Curves> [Accessed 19 January 2016].
		Arabic	Gassas, Rezan, 2014. Curves Arabic logo mark. [photograph] Jeddah.
20	Debenhams	Latin	Debenhams Latin logo mark. (1992-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Debenhams> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2013. Debenhams Arabic logo mark. [photograph] Riyadh.
21	DHL	Latin	DHL Latin logo mark. (2002-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/DHL> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2014. DHL Arabic logo mark. [photograph] Jeddah.
22	Dior	Latin	Dior Latin logo mark. (n.d.). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Dior> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2013. Dior Arabic logo mark. [photograph] Jeddah.
23	Dominos Pizza	Latin	Dominos Pizza Latin logo mark. (1996-2012). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Domino%27s> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2013. Dominos Pizza Arabic logo mark. [photograph] Jeddah.
24	Dove	Latin	Dove Latin logo mark. (2011-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Dove> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2013. Dove Arabic logo mark. [photograph] Khobar.
25	Dune	Latin	Dune Latin logo mark. (1992-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Dune> [Accessed 18 January 2016].
		Arabic	Gassas, Rezan, 2015. Dune Arabic logo mark. [photograph] Jeddah.
26	Dunkin Donuts	Latin	Dunkin Donuts Latin logo mark. (2006-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Dunkin%27_Donuts> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2013. Dunkin Donuts Arabic logo mark. [photograph] Khobar.
27	Evian Water	Latin	Evian Latin logo mark. (2006-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Evian> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2013. Evian Arabic logo mark. [photograph] Jeddah.
28	FedEx	Latin	FedEx Latin logo mark. (1994-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/FedEx> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2014. FedEx Arabic logo mark. [photograph] Khobar.

	Brand Name	Script	Reference
29	Galaxy	Latin	Galaxy Latin logo mark. (1998-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Galaxy> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2013. Galaxy Arabic logo mark. [photograph] Jeddah.
30	Gap	Latin	Gap Latin logo mark. (1986-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Gap> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2014. Gap Arabic logo mark. [photograph] Jeddah.
31	Godiva	Latin	Godiva Latin logo mark. (n.d.). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Godiva> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2015. Gap Arabic logo mark. [photograph] Jeddah.
32	Goodyear	Latin	Goodyear Latin logo mark. (1970-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Goodyear_Tire_and_Rubber_Company> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2014. Goodyear Arabic logo mark. [photograph] Khobar.
33	Google	Latin	Google Latin logo mark. (2013-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Google> [Accessed July 2014].
		Arabic	Google Arabic logo mark. (n.d.). *Google.* [image] Available at: <www.google.com.sa> [Accessed 2 July 2014].
34	Gymboree	Latin	Gymboree Latin logo mark. (n.d.). *Gymboree.* [image] Available at: <http://www.gymboreeclasses.com/en/> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2014. Mars Arabic logo mark. [photograph] Khobar.
35	H&M	Latin	H&M Latin logo mark. (1968-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/H%26M> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2013. H&M Arabic logo mark. [photograph] Jeddah.
36	Hankook	Latin	Hankook Latin logo mark. (n.d.). *Logovectors.* [image] Available at: <http://logovectors.net/search/hankook/?downloaded=1&title=Hankooklogovector> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2014. Hankook Arabic logo mark. [photograph] Jeddah.
37	Harley Davidson	Latin	Harley Davidson Latin logo mark. (n.d.). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Harley-Davidson> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2013. Harley Davidson Arabic logo mark. [photograph] Khobar.

	Brand Name	Script	Reference
38	Holiday Inn	Latin	Holiday Inn Latin logo mark. (2007-present.). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Holiday_Inn> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2014. Holiday Inn Arabic logo mark. [photograph] Riyadh.
39	HSBC	Latin	HSBCLatin logo mark. (1999-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/HSBC> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2014. HSBC Arabic logo mark. [photograph] Khobar.
40	IHOP	Latin	IHOP Latin logo mark. (1994-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/IHOP> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2013. IHOP Arabic logo mark. [photograph] Jeddah.
41	IKEA	Latin	IKEA Latin logo mark. (1943-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/IKEA> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2013. IKEA Arabic logo mark. [photograph] Khobar.
42	KFC	Latin	KFC Latin logo mark. (2006-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/KFC> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2013. KFC Arabic logo mark. [photograph] Khobar.
43	Kia	Latin	Kia Latin logo mark. (2012-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Kia_Motors> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2013. Mars Arabic logo mark. [photograph] Jeddah.
44	Kipling	Latin	Kipling Latin logo mark. (n.d.). *Kipling.* [image] Available at: <http://www.kipling.com/uk-en/> [Accessed 18 January 2016].
		Arabic	Gassas, Rezan, 2015. Kipling Arabic logo mark. [photograph] Khobar.
45	Kiri	Latin	Kiri Latin logo mark. (n.d.). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Kiri> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2013. Kiri Arabic logo mark. [photograph] Jeddah.
46	Kleenex	Latin	Kleenex Latin logo mark. (1992-2007). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Kleenex> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2013. Kleenex Arabic logo mark. [photograph] Khobar.

	Brand Name	Script	Reference
47	Knorr	Latin	Knorr Latin logo mark. (2004-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Knorr> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2014. Knorr Arabic logo mark. [photograph] Jeddah.
48	Kraft	Latin	Kraft Latin logo mark. (1968-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Kraft_Foods> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2013. Kraft Arabic logo mark. [photograph] Jeddah.
49	La Vache Qui Rit	Latin	La Vache Qui Rit Latin logo mark. (1985-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/The_Laughing_Cow> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2013. La Vache Qui Rit Arabic logo mark. [photograph] Khobar.
50	Lays	Latin	Lays Latin logo mark. (1968-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Lay%27s> [Accessed July 2014].
			Walkers Latin logo mark. (2011present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Walkers> [Accessed 27 February 2016].
		Arabic	Gassas, Rezan, 2014. Lays Arabic logo mark. [photograph] Khobar.
			Chipsy Arabic logo mark. (2012). *Brands of the World.* [image] Available at: <http://www.brandsoftheworld.com/logo/chipsy-egypt> [Accessed 27 February 2016].
51	La-Z-Boy	Latin	La-Z-Boy Latin logo mark. (1985-2003). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/La-Z-Boy> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2015. La-Z-Boy Arabic logo mark. [photograph] Riyadh.
52	LG	Latin	LG Latin logo mark. (2014-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/LG_Corporation> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2015. LG Arabic logo mark. [photograph] Riyadh.
53	Lipton	Latin	Lipton Latin logo mark. (2012-2014). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Lipton> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2013. Lipton Arabic logo mark. [photograph] Jeddah.
54	Louis Vuitton	Latin	Louis Vuitton Latin logo mark. (1854-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Louis_Vuitton> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2013. Louis Vuitton Arabic logo mark. [photograph] Jeddah.

	Brand Name	Script	Reference
55	M&Ms	Latin	M&Ms Latin logo mark. (2004-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/M%26M%27s> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2014. M&Ms Arabic logo mark. [photograph] Jeddah.
56	M.A.C.	Latin	M.A.C. Latin logo mark. (n.d.). *Mac Cosmetics.* [image] Available at: <http://www.maccosmetics.com> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2015. Mac Arabic logo mark. [photograph] Jeddah.
57	Mars	Latin	Mars Latin logo mark. (2002-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Mars> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2014. Mars Arabic logo mark. [photograph] Jeddah.
58	Massimo Dutti	Latin	Massimo Dutti Latin logo mark. (n.d.). *Massimo Dutti.* [image] Available at: <http://www.massimodutti.com> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2014. Massimo Dutti Arabic logo mark. [photograph] Jeddah.
59	McDonald's	Latin	McDonald's Latin logo mark. (1992-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/McDonald%27s> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2013. McDonald's Arabic logo mark. [photograph] Khobar.
60	Mirinda	Latin	Mirinda Latin logo mark. (n.d.). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Mirinda> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2013. Mirinda Arabic logo mark. [photograph] Riyadh.
61	National Geographic Channel	Latin	National Geographic Channel Latin logo mark. (2005-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/National_Geographic_Channel_(International)> [Accessed July 2014].
		Arabic	National Geographic Channel Arabic logo mark. (n.d.). *National Geographic.* [image] Available at: <natgeotv.com/ae> [Accessed 2 July 2014].
62	Nespresso	Latin	Nespresso Latin logo mark. (n.d.). *Nespresso.* [image] Available at: <http://www.nespresso.com> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2014. Pepsi Arabic logo mark. [photograph] Khobar.
63	New Look	Latin	New Look Latin logo mark. (2002-2013). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/New_Look> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2014. New Look Arabic logo mark. [photograph] Khobar.

	Brand Name	Script	Reference
64	Nike	Latin	Nike Latin logo mark. (1995-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Nike> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2014. Nike Arabic logo mark. [photograph] Jeddah.
65	Oreo	Latin	Oreo Latin logo mark. (2001-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Oreo> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2013. Oreo Arabic logo mark. [photograph] Jeddah.
66	Outback Steakhouse	Latin	Outback Steakhouse Latin logo mark. (n.d.). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Outback_Steakhouse> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2013. Outback Steakhouse Arabic logo mark. [photograph] Khobar.
67	Pampers	Latin	Pampers Latin logo mark. (2001-2013). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Pampers> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2013. Pampers Arabic logo mark. [photograph] Jeddah.
68	Paul Smith	Latin	Paul Smith Latin logo mark. (n.d.). *Paul Smith.* [image] Available at: <http://www.paulsmith.co.uk/uk-en/shop/> [Accessed 18 January 2016].
		Arabic	Gassas, Rezan, 2015. Paul Smith Arabic logo mark. [photograph] Jeddah.
69	Pepsi	Latin	Pepsi Latin logo mark. (2008-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Pepsi> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2014. Pepsi Arabic logo mark. [photograph] Jeddah.
70	Pizza Express	Latin	Pizza Express Latin logo mark. (n.d.). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Pizza_Express> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2014. Pizza Express Arabic logo mark. [photograph] Jeddah.
71	Pizza Hut	Latin	Pizza Hut Latin logo mark. (2010-2014). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Pizza_Hut> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2014. Pizza Hut Arabic logo mark. [photograph] Khobar.
72	Pringles	Latin	Pringles Latin logo mark. (2009-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Pringles> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2014. Pringles Arabic logo mark. [photograph] Riyadh.

	Brand Name	Script	Reference
73	Ralph Lauren	Latin	Ralph Lauren Latin logo mark. (n.d.). *Logopedia.* [image] Available at: <http://www.ralphlauren.co.uk/home/index.jsp> [Accessed 19 January 2016].
		Arabic	Gassas, Rezan, 2013. Ralph Lauren Arabic logo mark. [photograph] Jeddah.
74	Red Cross	Latin	Red Cross Latin logo mark. (n.d.). *Logopedia.* [image] Available at: <http://www.redcross.org> [Accessed July 2014]. Red Cross UK Latin logo mark. (n.d.). *Logopedia.* [image] Available at: <http://www.redcross.org.uk> [Accessed July 2014].
		Arabic	Red Cross Arabic logo mark. (n.d.). *Saudi Red Crescent.* [image] Available at: <www.saudiredcrescent.com> [Accessed 17 July 2014].
75	Ritz	Latin	Ritz Latin logo mark. (2005-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Ritz> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2014. Ritz Arabic logo mark. [photograph] Jeddah.
76	Rolex	Latin	Rolex Latin logo mark. (2002-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Rolex> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2014. Rolex Arabic logo mark. [photograph] Jeddah.
77	Sephora	Latin	Sephora Latin logo mark. (n.d.). *Logopedia.* [image] Available at: <http://www.sephora.com> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2014. Sephora Arabic logo mark. [photograph] Riyadh.
78	Snickers	Latin	Snickers Latin logo mark. (2003-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Snickers> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2014. Snickers Arabic logo mark. [photograph] Riyadh.
79	Starbucks	Latin	Starbucks Latin logo mark. (2011-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Starbucks> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2014. Starbucks Arabic logo mark. [photograph] Jeddah.
80	Subway	Latin	Subway Latin logo mark. (2002-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Subway> [Accessed July 2014].
		Arabic	Subway Arabic logo mark. (n.d.). *Twitter.* [image] Available at: <https://twitter.com/SUBWAYArabia> [Accessed 19 January 2016].

	Brand Name	Script	Reference
81	Suzuki	Latin	Suzuki Latin logo mark. (1909-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Suzuki> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2013. Suzuki Arabic logo mark. [photograph] Jeddah.
82	Swatch	Latin	Swatch Latin logo mark. (n.d.). *Logopedia.* [image] Available at: <http://www.swatch.com/en/> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2014. Swatch Arabic logo mark. [photograph] Khobar.
83	Taco Bell	Latin	Taco Bell Latin logo mark. (1994-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Taco_Bell> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2014. Taco Bell Arabic logo mark. [photograph] Khobar.
84	The Body Shop	Latin	The Body Shop Latin logo mark. (n.d.). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/The_Body_Shop> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2014. The Body Shop Arabic logo mark. [photograph] Jeddah.
85	The Cheesecake Factory	Latin	The Cheesecake Factory Latin logo mark. (n.d.). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/The_Cheesecake_Factory> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2013. The Cheesecake Factory Arabic logo mark. [photograph] Jeddah.
86	The Melting Pot	Latin	The Cheesecake Factory Latin logo mark. (n.d.). *Melting Pot* [image] Available at: <http://international.meltingpotfranchise.com/?r=1> [Accessed 18 January 2016].
		Arabic	Alhumaikani, Yasser. (2012). *The Melting Pot Arabic logo mark.* [image] Available at: <https://www.behance.net/wip/5775/73223> [Accessed 18 January 2016].
87	The Voice	Latin	The Voice Latin logo mark. (2011-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/The_Voice_(TV_Series)> [Accessed July 2014].
		Arabic	The Voice Arabic logo mark. (2012). *Wikipedia.* [image] Available at: <https://en.wikipedia.org/wiki/MBC_The_Voice> [Accessed 30 January 2016].
88	Tide	Latin	Tide Latin logo mark. (2008-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Tide> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2013. Tide Arabic logo mark. [photograph] Jeddah.

	Brand Name	Script	Reference
89	Tiffany & Co.	Latin	Tiffany & Co. Latin logo mark. (n.d.). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Tiffany_%26_Co.> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2015. Tiffany & Co. Arabic logo mark. [photograph] Jeddah.
			Shawkat, W. (wissamshawkat). (2014). An Arabic logotype design for Tiffany & Co.," [online] Instagram. 9 August. Available at: <https://www.instagram.com/p/rfThXHkuBy/> [Accessed 30 August 2014].
90	Timberland	Latin	Timberland Latin logo mark. (1952-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Timberland> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2014. Timberland Arabic logo mark. [photograph] Jeddah.
91	Tommy Hilfiger	Latin	Tommy Hilfiger Latin logo mark. (n.d.). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Tommy_Hilfiger> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2014. Tommy Hilfiger Arabic logo mark. [photograph] Jeddah.
92	Toyota	Latin	Toyota Latin logo mark. (1989-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Toyota> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2013. Toyota Arabic logo mark. [photograph] Jeddah.
93	Toys R Us	Latin	Toys R Us Latin logo mark. (2007-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Toys_R_Us> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2014. Toys R Us Arabic logo mark. [photograph] Khobar.
94	Twinings	Latin	Twinings Latin logo mark. (n.d.). *Twinings.* [image] Available at: <http://www.twinings.co.uk> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2013. Twinings Arabic logo mark. [photograph] Jeddah.
95	UPS	Latin	UPS Latin logo mark. (2003-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/United_Parcel_Service> [Accessed July 2014].
96	Virgin	Latin	Virgin Latin logo mark. (2006-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Virgin> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2015. Tide Arabic logo mark. [photograph] Jeddah.
97	Volvic Water	Latin	Volvic Latin logo mark. (2007-2014). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Volvic> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2015. Volvic Arabic logo mark. [photograph] Riyadh.

	Brand Name	Script	Reference
98	VW	Latin	VW Latin logo mark. (2000-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Volkswagen> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2014. VW Arabic logo mark. [photograph] Khobar.
99	Wikipedia	Latin	Wikipedia Latin logo mark. (2010-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/English_Wikipedia> [Accessed 18 January 2016].
		Arabic	Wikipedia Arabic logo mark. (n.d.). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Arabic_Wikipedia> [Accessed July 2014].
100	Xerox	Latin	Xerox Latin logo mark. (2008-present). *Logopedia.* [image] Available at: <http://logos.wikia.com/wiki/Xerox> [Accessed July 2014].
		Arabic	Gassas, Rezan, 2014. Xerox Arabic logo mark. [photograph] Khobar.

APPENDIX A:
E-mail exchange with Gavin Llewellyn from Davenport Lyons Firm

Hello

Rezan Gassas <rezang@gmail.com>
To: gllewellyn@davenportlyons.com
Tue, Apr 1, 2014 at 2:05 PM

Dear Mr. Gavin Llewellyn,

Thank you for the lecture last week on Protecting the big Picture at the British Library. I was wondering if its ok to ask you by email in regards to a question I never found an answer to anywhere.

I am a PhD student studying global brands and their identity adaptations to other languages. Is it ok using a famous logo/trademark like Coca-Cola or McDonalds in my thesis and Research posters or presentations? I am not claiming in anyway that its my work, its just presenting them as an example or to show what I am talking about exactly.

Do I reference a logo the same way I would reference a quote? or do I have to have permission from the brand to use their trademark first? Everyone I ask does not have a solid answer for me unfortunately.

I would appreciate any feedback you can give me or where to go for more information in regards this topic.

Thank you.

Best Regards,
Rezan Gassas

Hello

Gavin Llewellyn <GLlewellyn@davenportlyons.com>
To: Rezan Gassas <rezang@gmail.com>
Fri, Apr 4, 2014 at 5:06 PM

Dear Rezan,

Thanks for your e-mail. It is fine to use these trade marks in a descriptive sense for your theses and presentations. The key question is whether they are being used in a trade mark sense, to identify origin, which of course they are not here.

Have a nice weekend.

Kind regards,

Gavin

Gavin Llewellyn
Partner, IP, Media & Technology Department

Davenport Lyons
Direct Dial: +44 (0)20 7759 1481
Tel: +44 (0)20 7468 2600

From: Rezan Gassas [mailto:rezang@gmail.com]
Sent: 01 April 2014 14:05
To: Gavin Llewellyn
Subject: Hello

[Quoted text hidden]

APPENDIX B

Stage one: list of 100 global brands

Brand Name	Brand Name
7UP	La-Z-Boy
Adidas	LG
Ariel	Lipton
Armani Junior	Louis Vuitton
Baccarat	M&Ms
Baskin Robbins	M.A.C.
Bath & Body Works	Mars
BBC	Massimo Dutti
BHS	McDonalds
Burberry	Mirinda
Burger King	National Geographic
Cadbury	Nespresso
Champion	New Look
Chanel	Nike
Claires	Oreo
Clarks	Outback Steakhouse
CNN	Pampers
Coca-Cola	Paul Smith
Curves	Pepsi
Debenhams	Pizza Express
DHL	Pizza Hut
Dior	Pringles
Dominos Pizza	Ralph Lauren
Dove	Red Cross & Red Crescent
Dune	Ritz
Dunkin Donuts	Rolex
Evian Water	Sephora
FedEx	Snickers
Galaxy	Starbucks
Gap	Subway
Godiva	Suzuki
Goodyear	Swatch
Google	Taco Bell
Gymboree	The Body Shop
H&M	The Cheesecake Factory
Hankook	The Melting Pot
Harley Davidson	The Voice
Holiday Inn	Tide
HSBC SABB	Tiffany & Co.
IHOP	Timberland
IKEA	Tommy Hilfiger
KFC	Toyota
Kia	Toys R Us
Kipling	Twinings
Kiri	UPS
Kleenex	Virgin
Knorr	Volvic Water
Kraft	VW
La Vache Qui Rit	Wikipedia
Lays	Xerox

APPENDIX C1
Stage one: Latin Logo marks of the 100 global brands
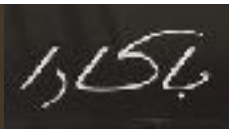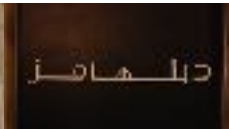
LATIN1: 7UP	LATIN2: ADIDAS	LATIN3: ARIEL	LATIN4: ARMANI JUNIOR	LATIN5: BACCARAT
LATIN6: BASKIN ROBBINS	LATIN7: BATH & BODY WORKS	LATIN8: BBC	LATIN9: BHS	LATIN10: BURBERRY
LATIN11: BURGER KING	LATIN12: CADBURY	LATIN13: CHAMPION	LATIN14: CHANEL	LATIN15: CLAIRE'S
LATIN16: CLARKS	LATIN17: CNN	LATIN18: COCA-COLA	LATIN19: CURVES	LATIN20: DEBENHAMS
LATIN21: DHL	LATIN22: DIOR	LATIN23: DOMINO'S PIZZA	LATIN24: DOVE	LATIN25: DUNE
LATIN26: DUNKIN DONUTS	LATIN27: EVIAN	LATIN28: FEDEX	LATIN29: GALAXY	LATIN30: GAP
LATIN31: GODIVA	LATIN32: GOODYEAR	LATIN33: GOOGLE	LATIN34: GYMBOREE	LATIN35: H&M
LATIN36: HANKOOK	LATIN37: HARLEY DAVIDSON	LATIN38: HOLIDAY INN	LATIN39: HSBC	LATIN40: IHOP
LATIN41: IKEA	LATIN42: KFC	LATIN43: KIA	LATIN44: KIPLING	LATIN45: KIRI

LATIN46: KLEENEX	LATIN47: KNORR	LATIN48: KRAFT	LATIN49: LA VACHE QUI RIT	LATIN50: LAYS
LATIN51: LA-Z-BOY	LATIN52: LG	LATIN53: LIPTON	LATIN54: LOUIS VUITTON	LATIN55: M&MS
LATIN56: M.A.C	LATIN57: MARS	LATIN58: MASSIMO DUTTI	LATIN59: MCDONALD'S	LATIN60: MIRINDA
LATIN61: NATIONAL GEOGRAPHIC CHANNEL	LATIN62: NESPRESSO	LATIN63: NEW LOOK	LATIN64: NIKE	LATIN65: OREO
LATIN66: OUTBACK STEAKHOUSE	LATIN67: PAMPERS	LATIN68: PAUL SMITH	LATIN69: PEPSI	LATIN70: PIZZA EXPRESS
LATIN71: PIZZA HUT	LATIN72: PRINGLES	LATIN73: RALPH LAUREN	LATIN74: RED CROSS	LATIN75: RITZ
LATIN76: ROLEX	LATIN77: SEPHORA	LATIN78:SNICKERS	LATIN79: STARBUCKS	LATIN80: SUBWAY
LATIN81: SUZUKI	LATIN82: SWATCH	LATIN83: TACO BELL	LATIN84: THE BODY SHOP	LATIN85: THE CHEESECAKE FACTORY
LATIN86: THE MELTING POT	LATIN87: THE VOICE	LATIN88: TIDE	LATIN89: TIFFANY AND CO.	LATIN90: TIMBERLAND

171

LATIN91: TOMMY HILFIGER	LATIN92: TOYOTA	LATIN93: TOYS R US	LATIN94: TWININGS	LATIN95: UPS
LATIN96: VIRGIN	LATIN97:VOLVIC	LATIN98: VOLKSWAGEN	LATIN99: WIKIPEDIA	LATIN100: XEROX

APPENDIX C2
Stage one: Arabic Logo marks of the 100 global brands

ARABIC1: 7UP	ARABIC2: ADIDAS	ARABIC3: ARIEL	ARABIC4: ARMANI JUNIOR	ARABIC5: BACCARAT
ARABIC6: BASKIN ROBBINS	ARABIC7: BATH & BODY WORKS	ARABIC8: BBC ARABIC	ARABIC9: BHS	ARABIC10: BURBERRY
ARABIC11: BURGER KING	ARABIC12: CADBURY	ARABIC13: CHAMPION	ARABIC14: CHANEL	ARABIC15: CLAIRE'S
ARABIC16: CLARKS	ARABIC17: CNN	ARABIC18: COCA-COLA	ARABIC19: CURVES	ARABIC20: DEBENHAMS
ARABIC21: DHL	ARABIC22: DIOR	ARABIC23: DOMINOS PIZZA	ARABIC24: DOVE	ARABIC25: DUNE
ARABIC26: DUNKIN DONUTS	ARABIC27: EVIAN	ARABIC28: FEDEX	ARABIC29: GALAXY	ARABIC30: GAP
ARABIC31: GODIVA	ARABIC32: GOODYEAR	ARABIC33: GOOGLE	ARABIC34: GYMBOREE PLAY & MUSIC	ARABIC35: H&M
ARABIC36: HANKOOK	ARABIC37: HARLEY DAVIDSON	ARABIC38: HOLIDAY INN	ARABIC39: HSBC	ARABIC40: IHOP
ARABIC41: IKEA	ARABIC42: KFC	ARABIC43: KIA	ARABIC44: KIPLING	ARABIC45: KIRI

ARABIC46: KLEENEX	ARABIC47: KNORR	ARABIC48: KRAFT	ARABIC49: LA VACHE QUI RIT	ARABIC50: LAYS
ARABIC51: LA-Z-BOY	ARABIC52: LG	ARABIC53: LIPTON	ARABIC54: LOUIS VUITTON	ARABIC55:M&MS
ARABIC56: M.A.C	ARABIC57: MARS	ARABIC58: MASSIMO DUTTI	ARABIC59: MCDONALD'S	ARABIC60: MIRINDA
ARABIC61: NATIONAL GEOGRAPHIC CHANNEL	ARABIC62: NESPRESSO	ARABIC63: NEW LOOK	ARABIC64: NIKE	ARABIC65: OREO
ARABIC66: OUTBACK STEAKHOUSE	ARABIC67: PAMPERS	ARABIC68:PAUL SMITH	ARABIC69: PEPSI	ARABIC70: PIZZA EXPRESS
ARABIC71: PIZZA HUT	ARABIC72: PRINGLES	ARABIC73: RALPH LAUREN	ARABIC74: RED CRESCENT	ARABIC75: RITZ
ARABIC76: ROLEX	ARABIC77: SEPHORA	ARABIC78: SNICKERS	ARABIC79: STARBUCKS	ARABIC80: SUBWAY
ARABIC81: SUZUKI	ARABIC82: SWATCH	ARABIC83: TACO BELL	ARABIC84: THE BODY SHOP	ARABIC85: THE CHEESECAKE FACTORY
ARABIC86: THE MELTING POT	ARABIC87: THE VOICE	ARABIC88: TIDE	ARABIC89: TIFFANY AND CO.	ARABIC90: TIMBERLAND
ARABIC91: TOMMY HILFIGER	ARABIC92: TOYOTA	ARABIC93: TOYS R US	ARABIC94: TWININGS	ARABIC95: UPS

| ARABIC96: VIRGIN | ARABIC97:VOLVIC | ARABIC98: VOLKSWAGEN | ARABIC99: WIKIPEDIA | ARABIC100: XEROX |

APPENDIX D
Stage one: analytical framework

Corporation Classifications

1. Country of origin: The country in which the brand originates from

Belgium	Italy	South Korea	Switzerland
France	Japan	Spain	United Kingdom
Germany	Netherlands	Sweden	United States of America

2. Sector: The sector or subdivision of society or the economy in which the corporation

Automotive	Cosmetics	Furnishings	Luxury	Retail
Banking	Courier	Hotel	Media	
Beverages	Entertainment & Fitness	Household	Personal Care	
Business & Tech	Food	Humanitarian	Restaurants	

3. Location of data collected: The location in which the logo mark was

Billboard	Interior Signage	Packaging
Exterior Signage	Internet	Printed Documents (menu, brochure, etc)

4. Tangibility: The tangibility of the corporations' products

Tangible	Intangible

Brand Names

1A. Name meanings: The brand names' meanings

Animal's name	Initials	Location	Person's name
Has a meaning	Inspired by film/play	Made up name	Unknown

1B. Initials adaptations: The initials adaptations from Latin to Arabic script

Latin initials stayed the same without adaptations	Initials were spelled out phonetically in Arabic	Initials were written out in words (e.g. KFC - Kentucky Fried Chicken)

2A. Name translation: The brand names' translation styles

Phonetically	Names translated by the sound of the of how the name sounds like
Semantically	Names translated by the meaning of the word
Combination	Names translated by a combination of phonetic and semantic translation
Information Added	Names are not translated visually from Latin to Arabic but some form of text/ information is added to the Latin name
Name Change	Names changed to a different new name
No Translation	no Arabic translation exists
No text	no Latin text to translate

2B. Information Added: The text or information added to the brand names that did not translate but only added extra information

The language name under the brand name, such as "in Arabic" or "Arabic" [عربي] or [بالعربي]	The location, by adding words such as "Saudi Arabia" or "Abu Dhabi"
The franchisee/dealer's name	Related text such as the the meaning of the name, etc.

Logos

1. Logo Characteristic: The corporations' logo mark characteristics

Iconic	a logo mark that only include an icon or symbol without any accompanying text and can be identified by only this icon alone
Typographic	a logo mark with a typographic mark, which can include a graphic element within the letters, however, the graphic elements accompanying the letters do not stand on its own as the brand's icon
A combination of Iconic/Typographic	a logo mark that has both an icon and a word mark; the logo can stand alone as an icon, just the word mark or together combined.

Symbols

1. Symbol adaptation: The degree of change to the icon/symbol in iconic and Iconic/ Typogrpahic logo marks

Changed	The symbol has changed in one form or another when adapted to Arabic
Removed	The symbol in the original Latin version has been removed when adapted to Arabic
No Change	No change to the symbol

Typography

1. Arabic typography adaptation styles: The adaptation style of how the type is adapted from Latin to Arabic scripts

Cut-and-paste Latin letters: Cutting and pasting parts of the Latin letters to make up the letters for the Arabic script
Choose a pre-existing similar Arabic typeface: Choosing a pre-existing Arabic typeface that is similar to the Latin typeface adapting to
Choose a pre-existing unrelated Arabic typeface: Choosing a pre-existing Arabic typeface that is very different than the Latin typeface adapting to
Designed Arabic based on Latin version: Designing a new Arabic typeface or word that reflects the Latin adaptation but does not cut and paste letterforms directly
No Arabic adaptation
No Text to adapt

2. Unit of adapted logo mark: The display of the bilingual logo marks

Combined unit	The bilingual logo mark is designed within one combined unit that cannot be separated
Separate unit	The bilingual logo mark is designed as a separate unit, that can be used on its own or combined
No Arabic adaptation	No Arabic text adaptation

3. Typographic graphic element adaptation: The adaptation of the graphic elements in a typographic logo mark

Latin typographic logo mark not adapted	Graphic element adapted to Arabic adaptation	Graphic element removed from Arabic adaptation

4. Script harmonising challenges: The Arabic/Latin script anatomy challenges in logo mark adaptations

Capital letters	Initials	Italics
Spacing/kashida	Alignment/Baseline/X-height	

5. Glyph adaptations: The other typographic elements that were adapted from Latin to Arabic

&	dash	dot
apostrophe	numbers	"The"
Arabic letters not in the Arabic alphabets		

Colour

1. Colour adaptations: The brands' logo mark colour adaptations

Colour Change	No Colour Change

APPENDIX E
Stage one: data and analysis matrix

Brand Classifications

No.	Brand Name	Sector	Origin	Attributes	Data Location
1	7UP	Beverages	USA	Tangible	Packaging
2	Adidas	Retail	Germany	Tangible	Exterior Sign
3	Ariel	Household	UK	Tangible	Packaging
4	Armani Junior	Retail	Italy	Tangible	Exterior Sign
5	Baccarat	Luxury	France	Tangible	Exterior Sign
6	Baskin Robbins	Food	USA	Tangible	Exterior Sign
7	Bath & Body Works	Retail	USA	Tangible	Interior Sign
8	BBC	Media	UK	Intangible	Internet
9	BHS	Retail	UK	Tangible	Exterior Sign
10	Burberry	Luxury	UK	Tangible	Billboard
11	Burger King	Restaurant	USA	Tangible	Exterior Sign
12	Cadbury	Food	UK	Tangible	Packaging
13	Champion	Retail	USA	Tangible	Exterior Sign
14	Chanel	Luxury	France	Tangible	Exterior Sign
15	Claire's	Retail	USA	Tangible	Interior Sign
16	Clarks	Retail	UK	Tangible	Exterior Sign
17	CNN	Media	USA	Tangible	Internet
18	Coca-Cola	Beverages	USA	Tangible	Packaging
19	Curves	Entertainment & Fitness	USA	Intangible	Exterior Sign
20	Debenhams	Retail	UK	Tangible	Exterior Sign
21	DHL	Courier	Germany	Intangible	Exterior Sign
22	Dior	Luxury	France	Tangible	Exterior Sign
23	Domino's Pizza	Restaurant	USA	Tangible	Exterior Sign
24	Dove	Personal Care	UK	Tangible	Packaging
25	Dune	Retail	UK	Tangible	Interior Sign
26	Dunkin' Donuts	Food	USA	Tangible	Exterior Sign
27	Evian Water	Beverage	France	Tangible	Packaging
28	FedEx	Courier	USA	Intangible	Exterior Sign
29	Galaxy	Food	USA	Tangible	Packaging
30	Gap	Retail	USA	Tangible	Exterior Sign
31	Godiva	Food	Belgium	Tangible	Exterior Sign
32	Goodyear	Automotive	USA	Tangible	Exterior Sign
33	Google	Business & Tech	USA	Intangible	Internet
34	Gymboree	Entertainment & Fitness	USA	Intangible	Exterior Sign

35	H&M	Retail	Sweden	Tangible	Interior Sign
36	Hankook	Automotive	South Korea	Tangible	Billboard
37	Harley Davidson	Automotive	USA	Tangible	Exterior Sign
38	Holiday Inn	Hotel	USA	Intangible	Document: Brochu
39	HSBC SABB	Banking	UK	Intangible	Exterior Sign
40	IHOP	Restaurant	USA	Tangible	Exterior Sign
41	IKEA	Furnishings	Sweden	Tangible	Exterior Sign
42	KFC	Restaurant	USA	Tangible	Exterior Sign
43	Kia	Automotive	South Korea	Tangible	Exterior Sign
44	Kipling	Retail	Belgium	Tangible	Exterior Sign
45	Kiri	Food	France	Tangible	Packaging
46	Kleenex	Household	USA	Tangible	Packaging
47	Knorr	Food	Germany	Tangible	Packaging
48	Kraft	Food	USA	Tangible	Packaging
49	La vache qui rit	Food	France	Tangible	Packaging
50	Lays	Food	USA	Tangible	Packaging
51	La-Z-Boy	Furnishings	USA	Tangible	Exterior Sign
52	LG	Business & Tech	Korea	Tangible	Exterior Sign
53	Lipton	Beverage	UK	Tangible	Packaging
54	Louis Vuitton	Luxury	France	Tangible	Exterior Sign
55	M&Ms	Food	USA	Tangible	Packaging
56	M.A.C	Cosmetics	USA	Tangible	Exterior Sign
57	Mars	Food	UK	Tangible	Packaging
58	Massimo Dutti	Retail	Spain	Tangible	Exterior Sign
59	McDonalds	Restaurant	USA	Tangible	Exterior Sign
60	Miranda	Beverage	Spain	Tangible	Packaging
61	National Geographic	Media	USA	Intangible	Internet
62	Nespresso	Retail	Switzerland	Tangible	Interior Sign
63	New Look	Retail	UK	Tangible	Interior Sign
64	Nike	Retail	USA	Tangible	Exterior Sign
65	Oreo	Food	USA	Tangible	Packaging
66	Outback Steakhouse	Restaurant	USA	Tangible	Document: Menu
67	Pampers	Personal Care	UK	Tangible	Packaging
68	Paul Smith	Retail	UK	Tangible	Interior Sign
69	Pepsi	Beverage	USA	Tangible	Packaging
70	Pizza Express	Restaurant	UK	Tangible	Exterior Sign
71	Pizza Hut	Restaurant	USA	Tangible	Exterior Sign
72	Pringles	Food	USA	Tangible	Packaging

No.	Brand	Category	Country	Type	Location
73	Ralph Lauren	Luxury	USA	Tangible	Exterior Sign
74	Red Cross & Red Crescent	Humanitarian	Switzerland	Intangible	Internet
75	Ritz	Food	USA	Tangible	Packaging
76	Rolex	Luxury	UK	Tangible	Exterior Sign
77	Sephora	Cosmetics	France	Tangible	Interior Sign
78	Snickers	Food	USA	Tangible	Packaging
79	Starbucks	Restaurant	USA	Tangible	Exterior Sign
80	Subway	Restaurant	USA	Tangible	Internet
81	Suzuki	Automotive	Japan	Tangible	Exterior Sign
82	Swatch	Retail	Switzerland	Tangible	Exterior Sign
83	Taco Bell	Restaurant	USA	Tangible	Document: Menu
84	The Body Shop	Cosmetics	UK	Tangible	Exterior Sign
85	The Cheesecake Factory	Restaurant	USA	Tangible	Document: Menu
86	The Melting Pot	Restaurant	USA	Tangible	Internet
87	The Voice	Media	Netherlands	Intangible	Internet
88	Tide	Household	USA	Tangible	Packaging
89	Tiffany & Co.	Luxury	USA	Tangible	Interior Sign
90	Timberland	Retail	USA	Tangible	Exterior Sign
91	Tommy Hilfiger	Retail	USA	Tangible	Exterior Sign
92	Toyota	Automotive	Japan	Tangible	Exterior Sign
93	Toys R Us	Retail	USA	Tangible	Exterior Sign
94	Twinings	Beverages	UK	Tangible	Packaging
95	UPS	Courier	USA	Intangible	Exterior Sign
96	Virgin	Retail	UK	Tangible	Exterior Sign
97	Volvic Water	Beverage	France	Tangible	Packaging
98	VW	Automotive	Germany	Tangible	Exterior Sign
99	Wikipedia	Business & Tech	USA	Intangible	Internet
100	Xerox	Business & Tech	USA	Intangible	Exterior Sign

Brand Names

No.	Brand Name	Name Meaning	—> Initials status	Arabic Translation	—> Information Added
1	7UP	Made up name		Phonetically	
2	Adidas	Person's Name		Phonetically	
3	Ariel	not known		Phonetically	
4	Armani Junior	Person's Name		Phonetically	
5	Baccarat	Name of Location		Phonetically	

No.	Brand Name	Name Meaning	—> Initials status	Arabic Translation	—> Information Added
6	Baskin Robbins	Person's Name		Phonetically	
7	Bath & Body Works	Name with Meaning		Phonetically	
8	BBC	Initials	Latin initials stayed the same	Information Added	—> عربي added
9	BHS	Initials	Initials spelled out in Arabic phonetically	Phonetically	
10	Burberry	Person's Name		Phonetically	
11	Burger King	Name with Meaning		Phonetically	
12	Cadbury	Person's Name		Phonetically	
13	Champion	Name with Meaning		Phonetically	
14	Chanel	Person's Name		Phonetically	
15	Claire's	Person's Name		Phonetically	
16	Clarks	Person's Name		Phonetically	
17	CNN	Initials	Latin initials stayed the same	Information Added	—> بالعربية added
18	Coca-Cola	Made up name		Phonetically	
19	Curves	Name with Meaning		Phonetically	
20	Debenhams	Person's Name		Phonetically	
21	DHL	Initials	Latin initials stayed the same	Information Added	—> franchise dealer name added in Arabic
22	Dior	Person's Name		Phonetically	
23	Domino's Pizza	Name with Meaning		Phonetically	
24	Dove	Name with Meaning		Phonetically	
25	Dune	Name with Meaning		Phonetically	
26	Dunkin' Donuts	Name with Meaning		Phonetically	
27	Evian Water	Name of Location		Phonetically	
28	FedEx	Initials	Initials spelled out in Arabic phonetically	Phonetically	
29	Galaxy	Name with Meaning		Phonetically	
30	Gap	Name with Meaning		Phonetically	
31	Godiva	Person's Name		Phonetically	
32	Goodyear	Person's Name		Phonetically	
33	Google	Made up name		Information Added	Saudi Arabia' added both in Arabic and English
34	Gymboree	not known		Phonetically	
35	H&M	Initials	Initials spelled out in Arabic phonetically	Phonetically	
36	Hankook	Name of Location		Phonetically	
37	Harley Davidson	Person's Name		Phonetically	
38	Holiday Inn	Inspired by Film		Phonetically	

No.	Brand Name	Name Meaning	—> Initials status	Arabic Translation	—> Information Added
39	HSBC	Initials	Name change, adapted new Latin Initials + Initials spelled out in Arabic phonetically	Name change	
40	IHOP	Initials	Initials spelled out in Arabic phonetically	Phonetically	
41	IKEA	Initials	Initials spelled out in Arabic phonetically	Phonetically	
42	KFC	Initials	the only Initial logo thats spelled out the initials in Arabic instead of phonetically translating the name	Combination	
43	Kia	Name with Meaning		Information Added	—> franchise dealer name added in Arabic
44	Kipling	Person's Name		Phonetically	
45	Kiri	not known		Phonetically	
46	Kleenex	Made up name		Phonetically	
47	Knorr	Person's Name		Phonetically	
48	Kraft	Person's Name		Phonetically	
49	La vache qui rit	Name with Meaning		Semantically	
50	Lays	Person's Name		Phonetically	
51	La-Z-Boy	Name with Meaning		Phonetically	
52	LG	Initials	Initials spelled out in Arabic phonetically	Phonetically	
53	Lipton	Person's Name		Phonetically	
54	Louis Vuitton	Person's Name		Phonetically	
55	M&Ms	Initials	Initials spelled out in Arabic phonetically	Phonetically	
56	M.A.C	Initials	Initials spelled out in Arabic phonetically	Phonetically	
57	Mars	Person's Name		Phonetically	
58	Massimo Dutti	Made up name		Phonetically	
59	McDonalds	Person's Name		Phonetically	
60	Miranda	Name with Meaning		Phonetically	
61	National Geographic	Name with Meaning		Information Added	—> Abu Dhabi (the location) is added to the brand name in Latin
62	Nespresso	Made up name		Phonetically	
63	New Look	Name with Meaning		Phonetically	
64	Nike	Person's Name		No Text	
65	Oreo	Made up name		Phonetically	
66	Outback Steakhouse	Name with Meaning		Phonetically	
67	Pampers	Made up name		Phonetically	
68	Paul Smith	Person's Name		Phonetically	
69	Pepsi	Name with Meaning		Phonetically	

No.	Brand Name	Name Meaning	—> Initials status	Arabic Translation	—> Information Added
70	Pizza Express	Name with Meaning		Phonetically	
71	Pizza Hut	Name with Meaning		Phonetically	
72	Pringles	Person's Name		Phonetically	
73	Ralph Lauren	Person's Name		Phonetically	
74	Red Cross & Red Crescent	Name with Meaning		Name change	
75	Ritz	Person's Name		Phonetically	
76	Rolex	Made up name		Phonetically	
77	Sephora	Person's Name		Phonetically	
78	Snickers	Animal's Name		Phonetically	
79	Starbucks	Person's Name		Information Added	—> Older Latin name added and its equivalent Phonetic name in Arabic
80	Subway	Name with Meaning		Phonetically	
81	Suzuki	Person's Name		Phonetically	
82	Swatch	Made up name		Phonetically	
83	Taco Bell	Person's Name		Phonetically	
84	The Body Shop	Name with Meaning		Phonetically	
85	The Cheesecake Factory	Name with Meaning		Phonetically	
86	The Melting Pot	Name with Meaning		Phonetically	
87	The Voice	Name with Meaning		Information Added	Latin logo stayed as is, Arabic meaning translation of the name was added أحلى صوت meaning, "the best voice"
88	Tide	Name with Meaning		Phonetically	
89	Tiffany & Co.	Person's Name		Phonetically	
90	Timberland	Name with Meaning		Phonetically	
91	Tommy Hilfiger	Person's Name		Phonetically	
92	Toyota	Person's Name		Information Added	—> franchise dealer name added in Arabic
93	Toys R Us	Name with Meaning		Phonetically	
94	Twinings	Person's Name		Phonetically	
95	UPS	Initials	Latin initials stayed the same	No translation	
96	Virgin	Name with Meaning		Phonetically	
97	Volvic Water	Name of Location		Phonetically	
98	VW	Name with Meaning		Information Added	—> franchise dealer name added in Latin
99	Wikipedia	Made up name		Phonetically	

No.	Brand Name	Name Meaning	—> Initials status	Arabic Translation	—> Information Added
100	Xerox	Name with Meaning		No translation	

Logos & Symbols

No.	Brand Name	Logo mark Characteristics	Adaptation designed as a combined unit or a separate unit from the Latin version	Shape/Symbol changes?
1	7UP	Icon/Type	separate unit	Changed, the shape of number 7 is replaced with the lettering of the Arabic adaptation of the word "UP" أب making up the shape of the number seven
2	Adidas	Icon/Type	separate unit	No change
3	Ariel	Icon/Type	separate unit	No change
4	Armani Junior	Typographic	separate unit	
5	Baccarat	Typographic	separate unit	
6	Baskin Robbins	Icon/Type	separate unit	No change
7	Bath & Body Works	Typographic	separate unit	
8	BBC	Typographic	combined unit	
9	BHS	Typographic	separate unit	
10	Burberry	Typographic	separate unit	
11	Burger King	Icon/Type	separate unit	Changed, the burger king symbol surrounding the type slants the other way to mimic the direction of the Arabic script
12	Cadbury	Typographic	separate unit	
13	Champion	Typographic	separate unit	
14	Chanel	Icon/Type	separate unit	Removed* might have not been captured in the photograph and is in another location or part of the building on a different side
15	Claire's	Typographic	separate unit	
16	Clarks	Typographic	separate unit	
17	CNN	Typographic	combined unit	
18	Coca-Cola	Typographic	separate unit	
19	Curves	Typographic	separate unit	
20	Debenhams	Typographic	separate unit	
21	DHL	Typographic	separate unit	
22	Dior	Typographic	separate unit	
23	Domino's Pizza	Icon/Type	separate unit	No change
24	Dove	Icon/Type	separate unit	No change
25	Dune	Typographic	separate unit	
26	Dunkin' Donuts	Icon/Type	separate unit	No change
27	Evian Water	Typographic	separate unit	
28	FedEx	Typographic	separate unit	

29	Galaxy	Typographic	separate unit	
30	Gap	Typographic	separate unit	
31	Godiva	Icon/Type	separate unit	Removed* Lady Godiva on horse has been removed as it may be a cultural issue
32	Goodyear	Icon/Type	separate unit	Removed* symbol of winged shoe is removed from the Arabic adaptation but it is visible in the Latin version (might be to avoid duplication or cultural issues)
33	Google	Typographic	combined unit	
34	Gymboree	Icon/Type	separate unit	Changed, "Play & Music" is replaced with "Play & Learn", reason is not obvious.
35	H&M	Typographic	separate unit	
36	Hankook	Icon/Type	separate unit	Removed* symbol of hankook is removed from the Arabic adaptation but it is visible in the Latin version (might be to avoid duplication)
37	Harley Davidson	Icon/Type	separate unit	No change to the icon, but the English name is repeated again in a different style along the Arabic adaptation
38	Holiday Inn	Icon/Type	separate unit	No change
39	HSBC SABB	Icon/Type	separate unit	No change
40	IHOP	Typographic	separate unit	
41	IKEA	Typographic	separate unit	
42	KFC	Icon/Type	separate unit	No change
43	Kia	Typographic	separate unit	
44	Kipling	Icon/Type	separate unit	Changed, direction of the kipling monkey is flipped to the other direction to mimic the Arabic script direction
45	Kiri	Typographic	separate unit	
46	Kleenex	Typographic	separate unit	
47	Knorr	Typographic	separate unit	
48	Kraft	Typographic	separate unit	
49	La vache qui rit	Icon/Type	separate unit	No change
50	Lays	Typographic	combined unit	
51	La-Z-Boy	Typographic	separate unit	
52	LG	Icon/Type	separate unit	No change
53	Lipton	Typographic	separate unit	
54	Louis Vuitton	Icon/Type	separate unit	No change
55	M&Ms	Typographic	separate unit	
56	M.A.C	Typographic	separate unit	
57	Mars	Typographic	separate unit	
58	Massimo Dutti	Typographic	separate unit	
59	McDonalds	Icon/Type	separate unit	No change
60	Miranda	Typographic	separate unit	
61	National Geographic	Icon/Type	combined unit	No change
62	Nespresso	Typographic	separate unit	
63	New Look	Typographic	separate unit	

64	Nike	Iconic	separate unit	No change
65	Oreo	Typographic	separate unit	
66	Outback Steakhouse	Icon/Type	separate unit	No change
67	Pampers	Typographic	separate unit	
68	Paul Smith	Typographic	separate unit	
69	Pepsi	Icon/Type	separate unit	No change
70	Pizza Express	Icon/Type	separate unit	No change
71	Pizza Hut	Icon/Type	separate unit	No change
72	Pringles	Icon/Type	separate unit	No change
73	Ralph Lauren	Typographic	separate unit	
74	Red Cross & Red Crescent	Icon/Type	separate unit	Changed, Cross is replaced with a Crescent
75	Ritz	Typographic	combined unit	
76	Rolex	Icon/Type	separate unit	No change
77	Sephora	Typographic	separate unit	
78	Snickers	Typographic	separate unit	
79	Starbucks	Iconic	separate unit	No change
80	Subway	Typographic	separate unit	
81	Suzuki	Icon/Type	separate unit	No change… but the symbol is used as a letter that is part of the Arabic adaptation name
82	Swatch	Icon/Type	separate unit	Changed, cross in flag is removed and replaced with the text "made in Switzerland"
83	Taco Bell	Icon/Type	separate unit	No change
84	The Body Shop	Icon/Type	separate unit	No change
85	The Cheesecake Factory	Typographic	separate unit	
86	The Melting Pot	Icon/Type	separate unit	No change
87	The Voice	Icon/Type	combined unit	No change
88	Tide	Typographic	separate unit	
89	Tiffany & Co.	Typographic	separate unit	
90	Timberland	Icon/Type	separate unit	Removed* symbol of tree in a circle is removed from the Arabic adaptation but it is visible in the Latin version (might be to avoid duplication)
91	Tommy Hilfiger	Icon/Type	separate unit	No change
92	Toyota	Icon/Type	separate unit	No change
93	Toys R Us	Typographic	separate unit	
94	Twinings	Typographic	separate unit	
95	UPS	Typographic	separate unit	
96	Virgin	Typographic	separate unit	
97	Volvic Water	Typographic	separate unit	
98	VW	Iconic	separate unit	No change
99	Wikipedia	Icon/Type	separate unit	No change
100	Xerox	Icon/Type	no Arabic adaptation	No change

Typography

No.	Brand Name	Adaptation Style	Logo mark Characteristics	A: Type contains an additional graphic element?	B: How is the graphic element in the typographic logo adapted?	Latin/Arabic script differences challenges: Capital letters, italics, spacing, alignment, direction, connected script, kashida	Latin/Arabic scripts differenced: Extra letters and elements & ' # , "the"	How was it adapted to Arabic
1	7UP	choose similar Arabic typeface	Icon/Type				ف 7 ب	Arabic words made up the shape of the number seven. and extra dots were added to the Arabic letters to create the V in Seven and P in Up
2	Adidas	choose similar Arabic typeface	Icon/Type					
3	Ariel	choose similar Arabic typeface	Icon/Type					
4	Armani Junior	cut out Latin letters	Typographic			Capital letters: adaptation clearly does not have the same balance as the Latin version. Arabic logo mark seems out of balance compared to the Latin. & x-height		
5	Baccarat	designed Arabic based on Latin version	Typographic			Italic: the adapted version did not change the tilt direction of the italics.		
6	Baskin Robbins	cut-and-paste Latin letters	Icon/Type					
7	Bath & Body Works	choose similar Arabic typeface	Typographic				&	"&" was kept the same in Latin
8	BBC	no Arabic adaptation of the Latin	Typographic					

9	BHS	choose similar Arabic typeface	Typographic			capital letters & initials: the Arabic adaptation spelled out the phonetic letters of the initials and was aligned with the Latin capital letters and not on the baseline.		
10	Burberry	cut-and-paste Latin letters	Typographic			capital letters: the adapted logo mark did not accommodate the script for the height of the Latin script and space around it. However, it used the kashida to widen the word to fit with the width of the Latin, since the Arabic word spelled the name in a shorter space		
11	Burger King	designed Arabic based on Latin version	Icon/Type			capital letters: the adapted logo mark seems to have more spaces around the letters for the lack of the capital letters, creating a visible gap of white space unlike the Latin version		
12	Cadbury	designed Arabic based on Latin version	Typographic					
13	Champion	designed Arabic based on Latin version	Typographic	Typographic: C in Champion	Yes/No: C with visual element is used as an icon next to the Arabic adaptation			
14	Chanel	choose unrelated Arabic typeface	Icon/Type			Kashida		
15	Claire's	cut-and-paste Latin letters	Typographic				apost rophe	removed
16	Clarks	choose unrelated Arabic typeface	Typographic					

189

17	CNN	designed Arabic based on Latin version	Typographic					
18	Coca-Cola	choose unrelated Arabic typeface	Typographic				dash	removed
19	Curves	designed Arabic based on Latin version	Typographic					
20	Debenhams	cut-and-paste Latin letters	Typographic			Kashida: the adapted logo mark used the kashida to create a wider name to balance with the Latin version.		
21	DHL	no Arabic adaptation of the Latin	Typographic	Graphic Element: 3 lines on each side of the initials	not adapted to Arabic			
22	Dior	cut-and-paste Latin letters	Typographic					
23	Domino's Pizza	choose similar Arabic typeface	Icon/Type				apost rophe	Visible in Latin logo mark only, but in the Arabic adaptation it is removed
24	Dove	choose unrelated Arabic typeface	Icon/Type				ف	dots were added to create the letter V in Arabic.
25	Dune	choose unrelated Arabic typeface	Typographic					
26	Dunkin' Donuts	designed Arabic based on Latin version	Icon/Type				apost rophe	removed
27	Evian Water	choose unrelated Arabic typeface	Typographic			Kashida	ف	dots were added to create the letter V in Arabic.

28	FedEx	cut-and-paste Latin letters	Typographic	Typographic: hidden arrow between the letters	YesArrow placed in Arabic adaptation but flipped to the other direction. It is not hidden or subtle anymore, very obvious and forced		
29	Galaxy	designed Arabic based on Latin version	Typographic				
30	Gap	cut-and-paste Latin letters	Typographic			capital letters: The Arabic letters that spelled the phonetic name of "gap" has only one letter that is long to incorporate the length of the capital letters, creating a very different and unbalanced visual element		
31	Godiva	cut-and-paste Latin letters	Icon/Type			capital letters: the adapted logo mark created the letters in a way that it took the same height of the Latin letters.	ف	dots were added to create the letter V in Arabic.
32	Goodyear	designed Arabic based on Latin version	Icon/Type			capital letters: the adapted logo mark created the letters in a way that it took the same height of the Latin letters.		
33	Google	no Arabic adaptation of the Latin	Typographic					
34	Gymboree	designed Arabic based on Latin version	Icon/Type			capital letters: the adapted logo mark were not created to fill the whole space that is the same height as the symbols "Play & Music)		

35	H&M	designed Arabic based on Latin version	Typographic			capital letters and initials: the adapted logo mark created a similar styled script emphasising the long strokes of the H and M. However, the gap created by the ampersand & was not incorporated	&	Translated phonetically as أند in Arabic "and"
36	Hankook	choose a similar Arabic typeface	Icon/Type			capital letters: the adapted logo mark did not accommodate the script for the height of the Latin script and space around it		
37	Harley Davidson	choose unrelated Arabic typeface	Typographic	Graphic Element: badge with name of brand inside stylised to the shape of the badge	No: badge shape not adapted to the Arabic script. Another Latin script is used with Arabic adaptation		dash	Visible in Latin logo mark only, but in the Arabic adaptation it is removed
38	Holiday Inn	designed Arabic based on Latin version	Icon/Type					
39	HSBC SABB	choose unrelated Arabic typeface	Icon/Type			capital letters: the adapted logo mark did not accommodate the script for the height of the Latin script and space around it		
40	IHOP	cut-and-paste Latin letters	Typographic			capital letters: the adapted logo mark did not accommodate the script for the height of the Latin script and space around it		
41	IKEA	designed Arabic based on Latin version	Typographic			capital letters: the adapted logo mark created the letters in a way that it took the same height of the Latin letters.		

42	KFC	designed Arabic based on Latin version	Icon/Type			capital letters & initials: the Arabic adaptation spelled out the spelled out the words of some of the letters of the initials and was aligned with the Latin capital letters		
43	Kia	no Arabic adaptation of the Latin	Typographic					
44	Kipling	choose unrelated Arabic typeface	Icon/Type	Typographic: dot in the name kipling starts with the monkey tail and ends with the silhouette	Yes: one of the dots in Arabic was used as the tail's end attached to the silhouette. It was flipped to the left side/ direction	alignment: the Latin word mark is aligned with the base of the symbol, however, in the Arabic, the symbol is not aligned with the baseline of the Arabic word mark		
45	Kiri	designed Arabic based on Latin version	Typographic	Visual Element: sun behind the word mark	No: no sun element was present in the Arabic adaptation			
46	Kleenex	designed Arabic based on Latin version	Typographic					
47	Knorr	designed Arabic based on Latin version	Typographic					
48	Kraft	choose unrelated Arabic typeface	Typographic			capital letters: the adapted logo mark did not accommodate the script for the height of the Latin script and space around it		
49	La vache qui rit	designed Arabic based on Latin version	Icon/Type					
50	Lays	cut-and-paste Latin letters	Typographic				apost rophe	Visible in Latin logo mark only, but in the Arabic adaptation it is removed

51	La-Z-Boy	choose unrelated Arabic typeface	Typographic	Visual Element: blue oval behind the letter Z	Yes: blue oval is present, however, it did not only consist of the letter Z, but it consisted of 2 Arabic letters that make up the phonetic translation of the letter Z	capital letters: the adapted logo mark did not accommodate the script for the height of the Latin script and space around it the connected script: created a different visual element in this logo mark as one letter is suppose to appear inside the graphic oval element. However, in the Arabic adaptation, two letters connected to the rest of the word are in the oval graphic. creating a different unbalanced visual.		
52	LG	choose similar Arabic typeface	Icon/Type					
53	Lipton	choose unrelated Arabic typeface	Typographic					
54	Louis Vuitton	choose unrelated Arabic typeface	Icon/Type			capital letters: the adapted logo mark did not accommodate the script for the height of the Latin script and space around it & Kashida	ف	dots were added to create the letter V in Arabic.
55	M&Ms	designed Arabic based on Latin version	Typographic			capital letters: the adapted logo mark created the letters in a way that it took the same height of the Latin letters.	&	Translated phonetically as أند in Arabic "and"

56	M.A.C	designed Arabic based on Latin version	Typographic	Typographic: Dots and spaces within the initials M.A.C	Yes/No: Graphic elements between type removed, not valid, its not initials in Arabic however, the break in the lines (spaces) was applied in the Arabic adaptation	capital letters: the adapted logo mark created the letters in a way that it took the same height of the Latin letters & Kashida	dots	Visible in Latin logo mark only, but in the Arabic adaptation it is removed
57	Mars	designed Arabic based on Latin version	Typographic					
58	Massimo Dutti	designed Arabic based on Latin version	Typographic					
59	McDonalds	choose similar Arabic typeface	Icon/Type				apostrophe	removed
60	Miranda	designed Arabic based on Latin version	Typographic	Visual Element: leaf above the word mark	No: leaves were not incorporated in the adaptation	capital letters: the adapted logo mark did not accommodate the script for the height of the Latin script		
61	National Geographic	no Arabic adaptation of the Latin	Icon/Type					
62	Nespresso	designed Arabic based on Latin version	Typographic	Typographic: Stylised N within the word mark	No: typographic element was not incorporated to the Arabic adaptation	capital letters: the adapted logo mark did not accommodate the script for the height of the Latin script		
63	New Look	designed Arabic based on Latin version	Typographic			capital letters: the adapted logo mark did not accommodate the script for the height of the Latin script		
64	Nike	no text to adapt	Iconic					
65	Oreo	designed Arabic based on Latin version	Typographic			capital letters: the adapted logo mark did not accommodate the script for the height of the Latin script and space around it		

66	Outback Steakhouse	designed Arabic based on Latin version	Icon/Type			capital letters: the adapted logo mark did not accommodate the script for the height of the Latin script and space around it		
67	Pampers	designed Arabic based on Latin version	Typographic	Visual Element: heart and lines above the word mark	Yes: graphic element is present in the Arabic, the same way it was present in the Latin.			
68	Paul Smith	designed Arabic based on Latin version	Typographic				ᑎ	dots were added to create the letter P in Arabic.
69	Pepsi	designed Arabic based on Latin version	Icon/Type					
70	Pizza Express	choose unrelated Arabic typeface	Icon/Type			capital letters: the adapted logo mark did not accommodate the script for the height of the Latin script and space around it		
71	Pizza Hut	designed Arabic based on Latin version	Icon/Type					
72	Pringles	designed Arabic based on Latin version	Icon/Type					
73	Ralph Lauren	choose unrelated Arabic typeface	Typographic			Kashida		
74	Red Cross & Red Crescent	choose unrelated Arabic typeface	Icon/Type					
75	Ritz	designed Arabic based on Latin version	Typographic			capital letters: the adapted logo mark did not accommodate the script for the height of the Latin script and space around it		

196

76	Rolex	choose unrelated Arabic typeface	Icon/Type			capital letters: the adapted logo mark did not accommodate the script for the height of the Latin script and space around it		
77	Sephora	cut-and-paste Latin letters	Typographic			capital letters: the adapted logo mark did not accommodate the script for the height of the Latin script and space around it & Kashida		
78	Snickers	designed Arabic based on Latin version	Typographic			capital letters: the adapted logo mark created the letters in a way that it took the same height of the Latin letters.		
79	Starbucks	choose similar Arabic typeface	Iconic			capital letters: the adapted logo mark did not accommodate the script for the height of the Latin script and space around it		
80	Subway	designed Arabic based on Latin version	Typographic	Typographic: arrows on each sides of the word mark pointing outwards	Yes: Same graphic elements used in Arabic type including the arrows pointing both directions	capital letters: the adapted logo mark did not accommodate the script for the height of the Latin script and space around it		
81	Suzuki	cut-and-paste Latin letters	Icon/Type			capital letters: the adapted logo mark did not accommodate the script for the height of the Latin script and space around it		
82	Swatch	designed Arabic based on Latin version	Icon/Type					

83	Taco Bell	designed Arabic based on Latin version	Icon/Type			Kashida: the adapted logo mark used the kashida to create a wider name to balance with the Latin version.		
84	The Body Shop	choose similar Arabic typeface	Icon/Type			capital letters: the adapted logo mark created the letters in a way that it took the same height of the Latin letters.	"The"	"The" is adapted phonetically as ذي which seems like an extra word in Arabic because "the" is usually translated to Arabic as "ال" which falls at the beginning of the word and not a separate word. It seems that it could have been dropped
85	The Cheesecake Factory	designed Arabic based on Latin version	Typographic				"The"	"The" is adapted phonetically as ذي which seems like an extra word in Arabic because "the" is usually translated to Arabic as "ال" which falls at the beginning of the word and not a separate word. It seems that it could have been dropped
86	The Melting Pot	cut-and-paste Latin letters	Icon/Type				"The"	"The" is adapted phonetically as ذي which seems like an extra word in Arabic because "the" is usually translated to Arabic as "ال" which falls at the beginning of the word and not a separate word. It seems that it could have been dropped

87	The Voice	no Arabic adaptation of the Latin	Icon/Type					
88	Tide	designed Arabic based on Latin version	Typographic					
89	Tiffany & Co.	cut-and-paste Latin letters	Typographic			capital letters: the adapted logo mark did not accommodate the script for the height of the Latin script and space around it	&	Translated phonetically as أند in Arabic "and"
90	Timberland	choose unrelated Arabic typeface	Icon/Type					
91	Tommy Hilfiger	cut-and-paste Latin letters	Icon/Type			capital letters: the adapted logo mark did not accommodate the script for the height of the Latin script and space around it		
92	Toyota	no Arabic adaptation of the Latin	Icon/Type					
93	Toys R Us	designed Arabic based on Latin version	Typographic	Typographic: inverted R	No: Inverted R is not incorporated in Arabic script			
94	Twinings	choose unrelated Arabic typeface	Typographic			capital letters: the adapted logo mark did not accommodate the script for the height of the Latin script and space around it		
95	UPS	no Arabic adaptation of the Latin	Typographic					
96	Virgin	designed Arabic based on Latin version	Typographic				ف	dots were added to create the letter V in Arabic.
97	Volvic Water	cut-and-paste Latin letters	Typographic				ف	dots were added to create the letter V in Arabic.
98	VW	no text to adapt	Iconic					

No.	Brand Name				Brand Name		
99	Wikipedia	choose unrelated Arabic typeface	Icon/Type			capital letters: the adapted logo mark did not accommodate the script for the height of the Latin script and space around it		
100	Xerox	no Arabic adaptation of the Latin	Icon/Type					

Colour

No.	Brand Name	Brand Name
1	7UP	No change
2	Adidas	No change
3	Ariel	No change
4	Armani Junior	No change
5	Baccarat	No change
6	Baskin Robbins	No change
7	Bath & Body Works	No change
8	BBC	No change
9	BHS	No change
10	Burberry	No change
11	Burger King	No change
12	Cadbury	No change
13	Champion	No change
14	Chanel	No change
15	Claire's	No change
16	Clarks	No change
17	CNN	No change
18	Coca-Cola	No change
19	Curves	No change
20	Debenhams	No change
21	DHL	No change
22	Dior	No change
23	Domino's Pizza	No change
24	Dove	No change
25	Dune	No change
26	Dunkin' Donuts	No change
27	Evian Water	No change
28	FedEx	No change

29	Galaxy	No change
30	Gap	No change
31	Godiva	No change
32	Goodyear	No change
33	Google	No change
34	Gymboree	No change
35	H&M	No change
36	Hankook	No change
37	Harley Davidson	No change
38	Holiday Inn	No change
39	HSBC SABB	No change
40	IHOP	No change
41	IKEA	No change
42	KFC	No change
43	Kia	No change
44	Kipling	No change
45	Kiri	No change
46	Kleenex	No change
47	Knorr	No change
48	Kraft	No change
49	La vache qui rit	No change
50	Lays	No change
51	La-Z-Boy	No change
52	LG	No change
53	Lipton	No change
54	Louis Vuitton	No change
55	M&Ms	No change
56	M.A.C	No change
57	Mars	No change
58	Massimo Dutti	No change
59	McDonalds	No change
60	Miranda	No change
61	National Geographic	No change
62	Nespresso	No change
63	New Look	No change
64	Nike	No change
65	Oreo	No change
66	Outback Steakhouse	No change
67	Pampers	No change
68	Paul Smith	No change

69	Pepsi	No change
70	Pizza Express	No change
71	Pizza Hut	No change
72	Pringles	No change
73	Ralph Lauren	No change
74	Red Cross & Red Crescent	No change
75	Ritz	No change
76	Rolex	No change
77	Sephora	No change
78	Snickers	No change
79	Starbucks	No change
80	Subway	No change
81	Suzuki	No change
82	Swatch	No change
83	Taco Bell	No change
84	The Body Shop	No change
85	The Cheesecake Factory	No change
86	The Melting Pot	No change
87	The Voice	No change
88	Tide	No change
89	Tiffany & Co.	No change
90	Timberland	No change
91	Tommy Hilfiger	No change
92	Toyota	No change
93	Toys R Us	No change
94	Twinings	No change
95	UPS	No change
96	Virgin	No change
97	Volvic Water	No change
98	VW	No change
99	Wikipedia	No change
100	Xerox	No change

APPENDIX F

E-mail responses from global brands on sharing their guideline manual and visual identity information

1. Swatch response

Dear Ms. Gasas,

thank you for your message and for your interest in the Swatch Group activities.

According to our guidelines, we do not speak about internal procedures in public. We will therefore not be able to participate in your research project.

I regret that we are not able to assist you.

Wishing you nevertheless plenty of success for your research project.

Best regards,

2. Frito-Lay response

H Rezan

Thank you for writing to us. We are sorry that we cannot provide you with the information you requested. We consider this information confidential and cannot share it with people outside of our company. Please visit www.fritolay.com to obtain public information about our company and our products

To review our global efforts, please visit www.pepsico.com. Walkers is our sister company in England.

Thank you again for contacting Frito-Lay.

Best regards,

3. Subway response

Dear Mrs. Gassas,

Thank you for taking the time to contact the SUBWAY® brand.

I am sorry to say that it is not possible to provide this information due to strict agreements we have within various countries and regions in which we operate.

We hope to see you in SUBWAY® again soon!

Kind regards,

Customer Care

Subway Realty Limited

4. Sephora response

Dear Rezan,

Thank you for contacting Sephora.

Currently, Sephora is a privately held company and we regret that we are not able to share or disclose any proprietary information. We thank you for understanding.

To learn more about our company, we invite you to visit the "About Sephora" page at Sephora.com:
http://www.sephora.com/contentStore/mediaContentTemplate.jsp?mediaId=10800104

Thank you for your interest in our company.

If we can assist you further, please contact us again by replying to this email or via phone at 1-877-SEPHORA (1-877-737-4672).

Regards,

5. Kimberly-Clark response

Dear Mrs. Gassas,

Thanks for your e-mail to Kimberly-Clark.

While your interest in our company and products is appreciated, we are unable to provide the information that you requested for your studies. Details about our specific marketing strategies, including promotions, pricing, advertising, or distribution of our products, are proprietary.

One way that you could gain an understanding of most elements of our marketing mix is by examining our products as they exist on the market - at store shelves or through our promotions and advertisements. Also if you haven't already done so, you may want to visit our corporate web site (www.kimberly-clark.com) which includes links to our global sites at http://www.kimberly-clark.com/ourbrands/consumer_brands.aspx Our annual report is also featured on our web site which may include some of the information you are seeking.

We wish you well in completing your project.

Yours sincerely,

APPENDIX G
Stage two: list of brand guideline manuals and their web addresses

Brand Name	Abbreviation	Available at	Accessed
BenQ	BENQ	http://grunexb2b.com/data/BenQ/guidelines/BenQ_CIVI_Guidelines_June2011_LowRes.pdf	20 Sept 2015
Carnegie Mellon Qatar	CMQ	https://qatar.cmu.edu/media/assets/7Brandingguidelines2010.pdf	10 March 2013
Emirate	EMIRATE	http://www.emarat.ae/about/brand.php	2 April 2013
Emirates National Oil Company	ENOC	https://enoclubricants.com/PartnersLogin/CommonUploads/Brand_Guidelines_in_English.pdf	20 Sept 2015
Hong Kong	HK	http://www.brandhk.gov.hk/en/about/BrandHK_Guideline.pdf	16 March 2013
New York University Abu Dhabi	NYUAD	https://nyuad.nyu.edu/content/dam/nyuad/departments/web-services/documents/logo-style-guide/nyuad-visual-logo-style-guide-v1_rgb.pdf	20 Sept 2015
Qatar Assistive Technology Centre	MADA	mada.org.qa/comms/en/downloads/MadaBrandGuidelines.pdf	10 March 2013
Roads & Transport Authority	RTA	http://rta.ae/wpsv5/wps/wcm/connect/04b428004ac3a812a7aba7d22135600e/RTA+Brand+Manual+IR.pdf?MOD=AJPERES&CACHEID=04b428004ac3a812a7aba7d22135600e	20 Sept 2015
Special Olympics	SO	http://www.somi.org/resources/somi/Special-Olympics-Brand-Identity-Guidelines.pdf	20 Sept 2015
The Arab Gulf States Institute in Washington	AGSIW	http://www.agsiw.org/wp-content/uploads/2015/07/AGSIW_styleguide_04_10_2015_vf_comp.pdf	20 Sept 2015
The Jewish Federation of North America	JFNA	http://www.ncjw.org/media/PDFs/rsrce_graph_guide.pdf	20 Sept 2015
United Arab Emirates University	UAEU	https://www.uaeu.ac.ae/en/vc/mcd/brand/docs/20100518_guidelines.pdf	13 March 2013
United Nations International Children's Emergency Fund	UNICEF	http://www.unicef.org/ethiopia/BrandToolKit_EN_September2012.pdf	13 March 2013
Zamil	ZAMIL	http://www.zamil.com/down_load.php?file=ZG+Corporate+Identity+Manual.pdf	10 March 2013

PARTICIPANTS INFORMATION SHEET

Name of Student conducting the study
Rezan F. Gassas, *PhD Candidate*
Cambridge School of Art at Anglia Ruskin University.

Title of the research
Brands Traveling to Arabia: Integrating Arabic language and Culture in Visual Brand Identities.

Invitation to participate in study
I would like to invite you to take part in my research study as a design specialist. Please take time to read the following information carefully and ask any questions if anything you read is not clear or would like more information. Before you decide whether or not to take part, it is important for you to understand why the research is being done and what it will involve.

Purpose of the study
Throughout the past decades, well-established global brands with strong visual identities have been entering the Arab market. Despite the development in identity guideline manuals for global brands, the part that include adapting the visual identity to other languages when they expand to a new market with a different culture and language is still under developed. This part of the study is to try and understand the process of Arabic adaptations of Latin global brands' visual identities from the designer's perspective.

Why have I been invited to participate?
You are being invited to take part in this study, as a design specialist working on visible global brands in the region, you are in a good position to offer insight into this topic. Other design specialists in the field (graphic designers, type designers, branding consultants) will also be interviewed for this research. It is up to you to decided whether or not take part. If you do decide to take part you will be given this information sheet to keep and be asked to sign the attached consent form. In the case of an e-interview, consent can be returned by stating "I give consent" in a reply to this email.

If you decide to take part you are still free to withdraw at anytime and without given a reason. You will have two weeks after the interview to withdraw if you decide to do so. However, after transcription and start of analysis, all interviews will be anonymous and it will not be possible to identify your interview from the others anymore.

What will participation in this interview involve?
The interview can be conducted face-to-face (if in the UK), via audio call (Skype) or via email at your convenience. The face-to-face interview will be approximately 45-60 minutes long. If you prefer an audio call on Skype, it would also be about 45 minutes long, however an e-mail interview would be recurring e-mails back and forth between the interviewer and interviewee which would range from 4-6 e-mail exchanges in total where a few questions are sent at first and then when answered, a couple more follow up questions are sent back. Nevertheless, it is up to you to decide which format of

interview best suits your time and schedule as I am sure you have a very busy schedule, so I do appreciate your time very much.

Although you probably won't benefit directly from participating in the study, brands thinking to expand globally into the global and Arab market and those who wish to better their visual identity will be able to benefit from it. The study will ultimately give an insight into the best processes of adapting visual brand identities from Latin to Arabic.

Will my participation be kept confidential?
With your permission, an audio recorder will be used as a guide tool for the researcher to be able to transcribe the interview afterwards for better analysis and benefit. The audiotape will only be used for the purposes of transcribing and will be destroyed afterwards immediately.

Participation is confidential; every attempt will be made to ensure that the identity of the participant and the agency will not be identifiable or the brands that have been worked on. Neither the identity of the participant nor the name of the agency will be published. The participant and/or the agency will be given a special number to refer to in the findings. As part of the presentation of results, your own words may be used in text form in the thesis as a quote. However, it should not be possible to identify anyone from this study. Any names of individuals or brands that you mention in the interview will not be published as the purpose of this study is not to write a report about certain brands but rather to explore the processes of the topic in general.

The text data from the interview will be kept in a secure location in a password-protected computer and hard copies are kept in a lockable cabinet. Data will only be shared with the supervisory team, Will Hill and Paul Marris, who will mostly give feedback on interview skills and also tips on how to best analyse the data.

Contact for Further Information
Please feel free to contact me if you have any questions regarding this study, you can contact me on <u>rezan.gassas@student.anglia.ac.uk</u> or rezang@gmail.com. If you have any concerns or further questions or concerns about your role and rights as a research participants or the way in which the study has been conducted, you can directly contact my principle supervisor, Will Hill, at <u>will.hill@anglia.ac.uk</u>.

*Thank you for taking the time to read the information sheet
and for considering to participate in the study*

If you wish to take part in it, please read and sign the attached consent form.

CONSENT FORM

Name of Student conducting the study
Rezan F. Gassas, *PhD Candidate*
Cambridge School of Art at Anglia Ruskin University.

Title of the research
Brands Traveling to Arabia: Integrating Arabic language and Culture in Visual Brand Identities.

Please check the boxes

I confirm that I have read and understood the information sheet for the above study and have had the opportunity to ask questions. ☐

I understand that my participation is voluntary and that I am free to withdraw at any time, without giving a reason. ☐

I agree to take part in the above study. ☐

I agree to the use of anonymised quotes in publications ☐

I grant permission for the interview session to be recorded and saved for purpose of transcription by the researcher only ☐

_____   _____   _____
Name of Participant   Date   Signature of Participant

_____   _____   _____
Name of Researcher   Date   Signature of Researcher

Designer: **Specialist 1 (S1)**

Date: **20 May 2015**

Interviewer: What kind of directions or guidelines were given to you when you had to design the adaptation, does it involve a brand book such as a guideline manual? and were you involved in the choice of the brand name spelling of the word for example?

Specialist 1: Yeah... It is always tricky [with] these topics that you mentioned. Just to clarify for the (brand name removed), I did not do the word mark, I did the font for them. Another company did the logo in Switzerland; they are called (agency name removed). They had a manual, and I was sent the brand manual but basically, it was only for the typeface, and I had to do the Arabic typeface for their corporate font based on their visual identity and their branding strategy. Basically for (brand name removed), I was working with a branding agency in Switzerland that handles all the work for (brand name removed), and they briefed me about the type project, and I had to deliver to them, not to the brand directly. I was working in collaboration with this branding agency in Switzerland, and then we presented it to the client, and it was accepted.

Concerning (brand name), it is also the same, I was contacted by a branding agency in the (country name) that handles all the (brand name) work. I was asked to do an Arabic word mark for the brand because they wanted to implement it in all of the Arab nations. This was more straightforward, …they gave me the [Latin] logo — they did not give me the whole manual, but they gave me the guidelines and the measurements of the logo itself. And the choice of language, we discussed it and it was a bit tricky, because when they gave me the name, it was…(rest of response removed as it discusses the name of the brand's grammar in Arabic which reveals the brand name that was agreed to be kept confidential. The description discusses the order of the words in Arabic grammar, noun first, or adjective first where the designer suggested a change of the proposed Arabic brand name…)

[part of interview was removed for the confidentiality of the designer and/or the brand]

Specialist 1: So concerning the logo and how the work was done in it, it was based on the same approach [inaudible] to keep the same feel but draw a proper Arabic font, not to latinise it, not to take any parts of the Latin and create the Arabic from it. I had to analyse the Latin, decide what kind of Arabic style I wanted to go through, and at the end, I decided to go between a hybrid Kufi and Naskh approach. And the slant was shifted, because the Arabic is from right to left and I was drawing the font, I was drawing the word mark.

Interviewer: I wanted to ask you about the (brand name) logo mark...[part of question was removed for the confidentiality of the designer and/or the brand]

Specialist 1: No I was not involved in the word mark, the word mark was done before I was involved in the type project…when I came in to the type project and I looked at the word mark, I told them, "I would do it somehow differently, I would change some stuff in it," but they told me, "No no! We cannot touch it, it is approved, It is registered, we cannot change it."

Interviewer: That is interesting. Well I have a question about the Arabic language and typography in particular... what do you think is the most challenging aspect of working and adapting to Arabic language and script? I know that you talked about so many things but what is the main thing that always creates problems or issues to put in mind?

Specialist 1:   I would first say at the beginning that I am trying not to use the word adaptation. When I am working with people or I am giving these projects to my students, we are trying not to use anymore the word adaptation, because it is not about adapting the Arabic to fit to the Latin. It is about creating an Arabic that works by itself as an Arabic and also at the same time; it can be a companion for a certain Latin. So the word adaptation by itself, I would like not to use it anymore. Second, during a typeface or any word mark or any project, follow the same somehow, follow the same approach as any other project. You need first to analyse and dissect your brief or the Latin font. Let's say you are doing it for a Latin font, so you need to analyse as deep as possible, the Latin font that you want to make an Arabic companion for. You analyse it from which style it is based on, is it serif or san serif, is it modern or script, you analyse it with the way of the contrast, the weight, the proportions, the typographic guidelines, etc. How big and how high is the x-height… and how you want to work your vertical limits, etc., etc., etc. So First is analysis. Second, you have to translate this and see how you want to create the Arabic to work with this kind of Latin. Would they go for a Kufi Arabic or a Naskh Arabic or a Thulth Arabic, or a hybrid Kufi Naskh or a hybrid Naskh Thulth, or, etc? And then you need to decide on the guidelines—the guidelines, as you know, they are baseline, x-height, ascender, descender basically. In Arabic, we do not have the same; what you have the same is only the base that is the baseline, everything else is different. So from the baseline, we have the base thickness above the baseline and then above, instead of the x-height, because we do not have an X, we have loop heights, eye heights, and tooth heights, and these are for all the loops, eyes and teeth in the Arabic letters. Instead of the ascenders, we call it Sky, we have Sky 1, Sky 2 and even more, depending on the [أ]، and [ط] and [ك] and the [ل], etc. Instead of the descender, we have Earth 1, Earth 2, etc., depending on the [ع] and [و] and [ص], etc. So once you have decided on the style and you have decided on your guidelines and your proportions that you want to create for the Arabic based on the Latin... then you can start drawing some sketches and drawing some Arabic letters and test words and see how it works with the Latin. The only thing that you keep in mind is that... never ever copy anything from the Latin, draw the Arabic based on a certain calligraphic style as I said before. Of course at some point, you would be doing the same contrast, you try to do the same terminals in the letters, or the same proportions, and trying to match the loops and eyes to the counters in the Latin. Or you would try to match the vertical thickness to the أ and ل, etc. But in general, the Arabic should be Arabic and that's the main point. Second is that you have the baseline in Arabic that is not existing in the Latin, so… sometimes you flip the contrast because usually in the Latin it is vertically stressed and in the Arabic it's more horizontally stressed. Usually, the stress is flipped, so the thickness of the vertical in the Latin becomes the thickness of the horizontal baseline in the Arabic, and everything else follows... but also, it is visual, we can not say this rule to all the fonts, it has to be tested, sometimes it is not, sometimes it is less, sometimes it is more. It has to be tested, depending on the design, we cannot say an overall approach for all of it.

Interviewer: That is very interesting

Specialist 1:   What else… …you have to take into account that the spacing and the kerning in Arabic is different than the Latin. You have to take into account if you want to introduce a kashida, and you have to take into account the letters not to touch each other at certain points, etc., etc. So there is a lot of, we cannot cover all of it now, but I think the main three points to make you start doing an Arabic font as a companion for Latin would be these points.....

Interviewer: My next question is about Arabic calligraphy… when do you break the rules? Especially when you have a global brand that wants to create an Arabic logo mark for its brand, it sometimes have to be a mirror image, so when is it ok to break those rules?

Specialist 1:   I would also not say 'break the rules' but I would say, how to 'reinvent' the Arabic or to redraw it in a modern way, or to answer a certain brief. I believe that if you are a good designer, if you have a good visual interpretation of what you draw and what you see, then you will know how much you can change or modify in a certain script and keep it proper and decent. Me personally, I learned from the tradition but I do not see them as set rules that I need to break, I only learn from them to understand a certain structure, but then it is up to me to draw it as I feel like it.

This being said it doesn't mean that for example, take any form of Arabic letter and distort it completely of how it should be. I would not, for example, let us take the letter [ص] for example, and you know the letter [ص] it has an eye, and it has a bowl. In general, the bowl would be more rounded, the eye or the [لوزة] [inaudible] would be more horizontal, etc. You can change these somehow but at the end, still be looking like a [ص]. I cannot make the bowl so huge, and the eye so small then it becomes not anymore a proper kind of a [ص]. …So, there are certain guidelines or proportions that, you need to respect and you need to stay within to keep your letters looking proper and legible. And at the same time, there are no rules how you want to draw it—how you want to draw it, it's your choice. You are the designer, you are the designer of this font or this brand, if it is coming from a certain brief or if it is coming from a personal opinion or it is coming from a certain design approach, then this is your decision.

Calligraphy is a reference. Calligraphy is something to rely on but not to see it as a strict rule that you cannot move away from but yeah, it is tricky. People can understand this in different ways. Also to add to this and not to make it confusing. You need to have a very good comprehension of the calligraphy that will allow you to break somehow away from it and keep it proper because there is a risk that you will not have enough knowledge, and you will take anything, and you draw it differently because you do not have any strong knowledge about it or maybe strong design visual understanding. Then you do a terrible solution, and you might think that 'this is cool' or 'this is modern' or 'who said I can't do that' but when a professional looks at it, it will look amateur, it will look bad, and it will look unprofessional. So there is also a risk that people do not know—it is tricky to say it or define it but if you have enough experience, then you know how much you can go away from it and be proper, and if you are not, then you can mess it up, so there is a thin line in between.

This is my approach and maybe like the Arabic design school if you want to say, or community I belong to. There are other communities who

have other opinions how they do word marks or typefaces. There is the more traditional ones and there are the more experimental ones and I think, I am some where in between these two schools. I belong somewhere between these two worlds of—between going traditional and going crazy and so experimental. I inspire from the old and I create contemporary designs based on a new design approach.

Interviewer: What—in you opinion is the most important factor of a logo mark that must be carefully designed to maintain the brand's consistent visual identity? So from Latin to Arabic and even from Arabic to Latin. What is that one element that has to be there to just for it to be a complete visual identity?

Specialist 1: Well as you know, it is called a word mark or it is called a logo mark. It means that it is a certain icon that people are used to, and whenever they see it, they know that this is a certain brand. So the trick is that once you're sharing the language or the script, it is very important to try as much as possible to keep this iconic or mark feel in it and give it the other language. Sometimes it does not work, sometimes it works. It doesn't mean that we should always do the Arabic in the same feel and approach as the Latin. There would be other designers and other brands if you noticed that they go really on the contrast feel, like if you want to take for example... if you want to compare for example... Coca-Cola and Pepsi. Pepsi, they tried as much as possible to keep the Arabic as rigid or as structured as the Latin. Whereas, Coca-Cola, they went completely into a traditional calligraphic Arabic style, but they kept the icon of the wave or I do not know what it is it, that kept the link together. So, which is more successful and which is stronger? No one can say, or someone can say 'this and the other can say this is it, this is more Arabic and this is Arabised, this is more legible for Arabic people, this is more connected to the brand, this is and so on. So it is a tricky solution, me personally, when I see that I can create an Arabic that looks like a decent Arabic and at the same time has the same feel as Latin, I would do that. Once I feel that it's not working and once I feel that the Latin that is done allowed me to do an Arabic that will look like it, then I will take it to the other extreme that is 'Ok, let me do an Arabic that has the same feel, same kind of design, same elegance, and the same robustness based on the design'. I do not know what... round edges, etc., etc., etc. based on the design". But, how to have the same feeling and …and not mimic how the Latin is drawn, and this is the key difference. It is not about always doing the Arabic or any other script, Chinese, or Greek or, etc. You should have somehow the same feel and the same approach that when an Arab sees this brand, or when an Englishman sees this brand in their culture, and their visual identity, they will see the same feeling, either fresh, or either yummy or either elegant or either strong or, etc. But also again, I will say, there is no one way and [inaudible] depends on the brand, it depends on the client, it depends on the designs themselves and how it should be treated.

[part of interview was removed for the confidentiality of the designer and/or the brand]

With these big companies, once you do a project, they will just disappear, and they do not give you any feedback or any— what is happening or when are they launching.

Interviewer: How is design from Latin to Arabic different from designing from Arabic to Latin? How does it also differ from designing a font simultaneously in a logo mark or a bilingual typeface?

Specialist 1:   Well, this is my best approach, this is my happy moment of designing bilingual projects.

[part of interview was removed for the confidentiality of the designer and/or the brand]

It's much pleasing when you are doing a project from scratch and doing both scripts together following the same brief and same design approach than having to create something for an existing design that has its identity, and you can't change it, and this new design should only adapt to it which is really somehow annoying. So me when I am asked to do logotypes, I always do them Arabic and Latin most of the time for most of my clients. Very few times, I am asked to do the Arabic for the existing Latin, which it goes well, but it's still always a very… very hard and annoying process—back and forth and back and forth! When you are designing most of them at the same time, you are [inaudible]. So working the Arabic and Latin together and the (not audible) is much more coherent, strong, and unique (removed for confidentiality)

Designer: **Specialist 2 (S2)**

Date: **22 May 2015**

Interviewer: How do you choose what typeface to design and what kind of directions is given to you, do you put the rules yourself or is there a process for that?

Specialist 2: The first one was the (typeface name removed) and it was a custom job. So I was asked to design for (name removed), the Arabic—an Arabic companion to (typeface name removed) so that it can sit in the signage.

[part of interview was removed for the confidentiality of the designer and/or the brand]

We have a big interest in the Middle East, and we need Arabic companions of our typefaces. So it was like almost as you walk into a store and you just pick the best they have and make the Arabic companions. (laughs) And the thing is.. because if you look at it from the perspective of (name removed), it's not just that we need Arabic companions, we need Greek, Cyrillic, Thai and Chinese and Japanese. So it is a very big world out there, and we get a lot of customer requests asking for typefaces that would work well with ... fill in the blanks. So it was a natural way to move into it and luckily for me, I had the opportunity to design typefaces that were not Arabic companions, so in those cases, I have more freedom. Usually, they are custom work and not so much for the library... most of the time. But I managed to keep a balance for both, to design Arabic from scratch without having to worry what the Latin looks like and then designing an Arabic that would work with the Latin. So we have you know, a balance between the two, when you have to make a companion for an existing Latin, there are a lot of decisions that have already been made, the style of the typeface, the design characteristics, the personality, the weight, the distribution, you know, the regular, bold, whatever they have already been decided upon, and you just have to live with that. Even the name, you do not have to come up with a name, so that makes it easy. So it sorts of guides you in a certain direction but then you have the freedom to design what you think is best. So there are pluses and minuses... but all in all, it is a great opportunity to be able to do that. So it is a design challenge... it is quite a challenge.

Interviewer: That is great, I love your use of the phrase "Arabic Companion" that is a nice way to name it, to give it that word.

Specialist 2: (laughs) Thanks. Yes, it is not an adaptation, it is a companion. It sits with it. The thing is if you call it a companion you get more freedom in your design. Because if you call it, the Arabic translation, it is not a design thing. If you call it an Arabic adaptation, but—in reality, it's not... it does not capture the relationship between the two. If you call it a companion, it means it needs to sit with it, live with it, and then you start to think of the relationship immediately because it's a companion and then there is the relationship. So it sorts of guides you there

Interviewer: I always use the word adaptation and translation, I think I have to—(laughs) stop

Specialist 2: (laughs) Companion! Yeah, a companion is nicer—I do not know what I use to call it before. Companion for me is a recent addition to my vocabulary. I do not know when I started using the world but I use to say version... like the Arabic version of you know... but then... you know, I never liked it.

Interviewer: I have a question about Arabic type since there are many challenges with working with Arabic type, when it is being designed from a Latin equivalent. What is the most challenging aspect when designing—not when designing Arabic from scratch but when you have to do it from a Latin?

Specialist 2:   (long pause) it depends— it depends on the style of the Latin. If the Latin is a sans serif, by now we have enough good examples to do that relationship. At first, it was very difficult for me when I was doing (name removed). Nothing to look at, but now, we're at a different point and time —there are references…[but now] there is more to look at and other solutions that have been put to the test and it is not like you are drawing in the dark. But... at the beginning, It was difficult to decide on the structure… and that was always the hardest part. Like what kind of structure will the letter forms follows… That was for many years—that was my biggest challenge. But now, I think I have done enough that I know what I need to do and I have figured it out in my head. Like if it's like this, I would do it like that and if it's like that, I will do it like this... and you know it becomes easier. But yeah, at first, it was always the structure, always the structure because it gives you everything. It provides you with the pattern; it gives you the rhythm… and then because in Arabic you have the different styles, like Naskh or Kufi or the hybrids between them… so the structure is where all of these questions are resolved. And for most of my typefaces, it was always hybrid between Naskh and Kufi... it's rare—not rare but the majority of the designs are hybrids. I sometimes have a pure Naskh design; I have done that a few times or a pure Kufi... I have done that also a few times. But quite often it's a hybrid, and to come up with a hybrid, that bit was difficult. Now that I have done it, it is very easy (laughs) to do it again. But to get the combination of the two styles while making it feel normal was difficult... So if I look historically at everything that I have done, figuring out the structural solution to making a companion to Latin... that was the most difficult part of everything that I have done. It was the same with, even the (name removed), the very calligraphic design. The structure was the hardest. So... but like I said, now that there are many solutions that exist, whether from myself or other people, designers getting into it now will still have to deal with the structure, but they will have references that they can look at. So it will be easier from now on.

[part of interview was removed for the confidentiality of the designer and/or the brand]

Interviewer: Do you think logo mark adaptations should be designed in the same process as an Arabic typeface that you create from Latin? Or is it just because it is a famous logo mark that is well known that some rules change?

Specialist 2:   Yeah... no no, you have more flexibility. You have more flexibility because you are designing one instance of the design. When you are designing a typeface, every character has to fit with every other character in endless times of combinations. So you need to design for many different scenarios while in a logo it is just one scenario, and that's it. You do not have to worry how things combine and there is something that is evident in a typeface but not in a logo, that is the 'butterfly effect'. Sometimes you can make things a little bit, just a tiny bit sharp but because of the repeat over and over, over a page of text, it becomes too sharp, so it becomes too much. But if you are designing a logo and that sharp corner appear only one time, then you can live with it maybe, right? So it is the scale that is different, the scale of repetition that put the boundaries between logo design and type design. Because the little elements that repeat can have a huge impact and in a logo, it is less so.

…if you draw them like you normally draw an Arabic-looking character and you got them to match as much as possible without having to go against the integrity of the script itself, then it's ok. And I have done quite a few logo adaptations by now and obviously [inaudible]…yeah it is possible to make good relationships and by [inaudible]…they are adaptations, right? When we think of logo design… the Arabic version, this is definitely an adaptation. (text removed)…those cut and paste shapes, the [g] tries to become a [و] and the [a] that tries to become [ة] you know…the structures are so different.

Interviewer: Is there anything you would like to add about adapting Arabic type—designing a companion for Latin type or a logo mark to Arabic that we have not talked about today?

Specialist 2:   I think just maintaining the same personality across the two and making sure that each is authentic to where it comes from and aesthetically and culturally and also maybe just that Arabic needs to be Arabic and Latin needs to be Latin. I always say this every time, we can never say it enough and that its ok if it's different. There will be things that are different between the two because they are very different scripts and we need to live with that and that's ok. We just make it the best that it can be while it remains honest to itself and that's ok.

Designer: **Specialist 3 (S3)**

Date: **18 May 2015**

Interviewer: Can you tell me more about the brands and projects you have been working on?

Specialist 3:   There are different kinds of projects that we worked on. Some of them are UK centric projects that have predominately focused on the UK market or the UK scene in some way. That is not necessary aiming at Arabs per se, but Muslims, but they are utilising Arabic or calligraphy and so on. So there are brands like (brand name removed) and they were doing a range of work with a couple of Arab artists in fact and based upon the exhibition that they were having, we did graphic work for them. But that was quiet UK centric. The same goes for (brand name and details removed) again it was not particularly aimed at Arabs in particular or the Middle East, but it was generically for all Muslim. But it involved a lot of Arabic because that was the sub-natural sort of [inaudible] to use. Because Arabic is so recognisable now in the world due to mostly negative things—but hopefully some positive [too]—but the point being is obviously, it is a significant visual factor for a lot of people.

                 But then we got brands that we worked for in the Middle East. We worked, for example, for the (brand name and details removed) which already existed but what we did was completely rebrand the look and feel. They had a really old and dated 'Aladdin' style, you know, look and feel to it and very poorly done design work with no real identity. So we did a whole new, fresh, funky, cool and updated design. Now, our design approach was to infuse what we understand of global design, which is quiet heavily refers to the Western design, we understand that, but we did not want to lose the Arabic as well. So we did a lot of stylised Arabic, but it was not overly Arabic in term of the look and feel, even though it has Arabic in it. It had a more global design language as it were—I think the global design, globalisation, global culture influencing a lot of what is happening in the Middle East as well…I am trying to think of another brand that I can mention that is a cross-over brand…

[part of interview was removed for the confidentiality of the designer and/or the brand]

Interviewer: How—and by whom— are you approached as a design agency, is it by the brand directly, so by the brand managers or the headquarters? Or are you approached by the design agency and you are just helping them or doing the Arabic part of it?

Specialist 3:   Yeah so they come from in all different ways actually. So one way they would come is the most basic way is that a brand would go to an agency, that agency would then come to us. What happens in that scenario is that a brand goes to a well-known agency, so for example, not too long ago, (brand name removed) that is very famous here in the UK…They wanted to do a Ramadan range for this Ramadan, so they just put the (brief?) around and several agencies in the UK bid for it and one UK London agency got the job. (information removed) but that agency has no specialism or understanding in Arabic or anything Islamic or whatever. Ok so they had no clue, so they came to us and we helped deliver that project for them in that scenario. And this happens a lot! Most of the time, Western [global] brands would go to the agency that they are already used to, but they are more likely to look for agencies that have the specialist, but they do not find any. In fact, they hardly find any, and the ones they do find are abroad, in the Middle East, but

they do not want to go there as they are so unfamiliar with the territory.

Interviewer: Uh-ha Yes.

Specialist 3:   So that is one approach, the other two approaches is 1) the client comes directly to us, that happened over the years quiet a few times but it is not as common as the other ways. The other approach is that brands from the Middle East that would come to us, you know, because one of two reasons, they already been out there, or it is a brand that is coming out from the Middle East, had a similar sort of scenarios, and have been referred back to us. What I am trying to say is that brands, whether they are Western or Eastern, they work slightly differently. So you have a lot of Middle Eastern brands and Middle Eastern agencies and companies and products, they want to make sure they have high quality design for their products, marketing or agencies or whatever they are producing but they do not want to use a local agency. So they do not want to use an agency in UAE or Egypt or Saudi Arabia or whatever, they want to go to a Western agency because they want that Western design but if they do not find some [inaudible], they naturally go straight to someone who is...your typical English London based agency and they insist on the fact that they have to be English…a London based agency and... more often than not, what happens is that they do not deliver the work.

[part of interview was removed for the confidentiality of the designer and/or the brand]

but yeah typically, there are different ways that work comes to us and the relationship begins with a little bit of the times with the agency directly but eventually sometimes it connects directly to the client because the point of which the agency cannot communicate with the brand, whether it is an Arab client or a Middle Eastern client, you would require the language to be dealt with properly. For example, some agencies might even get some stuff translated by an independent translator, but the translator would not understand the nuances of the product, so they are just translating blindly. So we have noticed the inconsistency in the translation and we would tell that to the agency and then the agency would tell the client and the client would get back to us. Actually and they would want to work with us a lot more directly at that point. Western agencies, however, they have no [inaudible] of Arabic so they do not understand anything. So they always require reassurance, so we would get independent people who are with us for example, an Arabic translator, who would then help verify information and so and so. So there is a scenario that work in that way.

[part of interview was removed for the confidentiality of the designer and/or the brand]

Interviewer: What kind of directions or guidelines are you given for Arabic adaptations or even choosing the Arabic... if you have to come up with an Arabic name, are you given that name or do you have to come up with that and the spelling?

Specialist 3:   Yes so again there are many different scenarios, there are companies that would have different names that are funny to translate.

[examples removed for confidentiality of the designer and the brands]

So they were like "so we want to rebrand"— not rebrand as change their name but they wanted to appeal to the Middle East and the world generally because the people won't be able to read it and so on. We had to tell them that you cannot translate initials…you cannot make it work

easily in Arabic, so I told them what we usually tell our clients, "Look, it is best if you stick to what you have already, transliterate it in the text, but do not change your logo." So we did not rebrand their logo because their logo was made up of initials or letters, which does not translate to Arabic.

Whereas another client, which is (brand name and details removed). It is just not going to translate correctly, but that is the phonetic translation of what people call you, so you do not have a choice... it is not like they have a choice. right? So if you have to have it in Arabic, you have to make sure and bare in mind that you will have the name (brand name removed) (laughs) people are going to call you that and people might laugh at it... you know!

But there are a couple of scenarios like that, when it comes to trying to translate or transliterate, in other scenarios there has been where we have brands like— there was this brand (brand name and details removed) So this is where we made a choice for that brand not to translate at all, so they would not translate their name. They had to do it for the signage because in Saudi Arabia, for example, there is a policy that you cannot do signage without translating to Arabic or have at least a transliterated version of it in Arabic. But otherwise, the brand would always be read in English because it is a British brand, it had to remain, you know in English as well. So that was a deliberate marketing tactic as well. Even though it was an Islamic brand, but it was predominately known as a British Islamic brand, you know. And that was entirely deliberate as well. (brand name and details removed) So it is interesting, how different projects are handled in different ways I suppose.

[part of interview was removed for the confidentiality of the designer and/or the brand]

Interviewer: What are the differences between these projects? Did you have them in one script and then had to translate them to the other or did you design them simultaneously?

Specialist 3:   Yes, every example is slightly different, a lot of them are fortunately a lot of them meant that we could design them from scratch and if it was a Western brand, it always had a slight bias toward the English or the Latin, right? For an example, (brand name removed) actually is a Saudi Arabian brand. (brand details removed) He wanted a clearly Western look and feel to everything so in that scenario, we made sure that we developed the English/Latin type first and then the Arabic. And Arabic was almost meant to be abstract, it was not meant to be legible. So that's a particular direction.

What happens is a lot of the times because we have a lot more choice regarding Latin typefaces, we might find something nice that we like in Latin font or an English font, and then match it in the Arabic. So we will then redraw the Arabic completely from scratch, matching and making, matching and—this is for almost every one of these projects. Everyone of them has a custom Arabic typeface or calligraphy. There is only one... or two of these whole sets that are actually Arabic fonts that are readily available, the rest are all drawn.

Interviewer: What about (brand name removed), was that designed together or was that originally Latin?

Specialist 3:   It was designed together, so again, it was... it took a similar approach as some of the others where we found a nice Latin typeface that we wanted to work with and then created the Arabic from the Latin, you know... so it

was done jointly, so I think the Latin didn't develop it. But we have done certain brands where they have existed with the Latin logos and had to create an Arabic version. So the (brand name removed) one is a good example, it is not on here [on the website], but we will put it on soon. (brand details removed) we did the Arabic matching the design for their Qatari branch when they launched. But a lot of times, that is the sort of, Arabisation, some people call it, you know, whatever the terminology is, we have done a lot of that.

Interviewer: What do you think is the most important factor in a logo mark that must be carefully designed or adapted to the other language? Whether you design them together or separately, you had to start somewhere, right?

Specialist 3:   This is the thing that a lot of designers will— for example, we were designing a sort of an Arabic version of a certain product…I cannot remember the name now... it is essentially a biscuit and when we were doing the Arabic type work for it. We initially did a very closely matching Arabic typeface to the English, to the point that every stroke looked identical. So, if there was an [L] in Latin, that same shape made the same shape in [ل] in Arabic. Now, the problem with that approach was that it was [inaudible] look and feel, the Arabic almost looked unnatural, it looked so Latinised, right? Or Western or English… that it did not read Arabic anymore, and it did not have any sense of—it almost looked like a forced Arabic. So this is a big problem right now where a lot of young designers are cutting a letter, Latin typefaces and just literally making an Arabic out of the butchered and chopped up Latin letters, but you can not do that. You start losing the natural feel of the Arabic, and the Arabic must still retain a sense of legibility... a good sense of legibility where you know, at a first glance, you can read it right away. It shouldn't—if you look at it and at an initial glance find it difficult to read because it looks not like Arabic and then you got a problem…So if I showed it to somebody right now, who knows Arabic or can read Arabic, and if they cannot read it in the first second or two, then that is a problem. Then that means that for a split second or a second, they could not tell if it was Arabic or not because it looks so close to the Latin right? So there is a fear that when sometimes you do certain designs that it can look so abstract and lose its appeal as an— because Arabic has a certain of different... in terms of its forms, it has got a lot more height... you might have a very tall [أ] or [ل] ascender but then you would have a very low descender in the و ي and many other letters that go below such as the ع ح or something... and this causes a problem because your line eyes are much bigger than Latin. So you constantly have a battle between what is close to— or true to— the original brand and what looks good in Arabic and sometimes you have to make a decision to make sure that you get close to the Latin original, but you compromise enough to make sure the Arabic is good enough. And that is the very fine line, and it takes a lot of work and a lot of detail and effort from a designer to get that right. And that is what some of the clients do not realise, especially if they do not know Arabic, everything looks great and 'oh that looks very similar', so, therefore, it is correct.

I will give you an example, there is Helvetica and you have got Helvetica Arabic. Now, in my opinion, Helvetica Arabic, regarding matching, I do not think it is very good. At a glance, it looks the same, and that is what Nadine Chahine, the typographer, she tried to do. She tried to make sure that it looked very similar but it was not exactly helvetica, right? So the designer in me, I want to make sure I want to get it as close as possible to the original helvetica, so there is another typeface, by some other guy, called Swisera, right? and he developed that typeface. It is visually very close to Helvetica, the forms, the shape, and the height, and everything.

And when I put it next to Helvetica, it looks like the Arabic Helvetica, it looks like the Arabic version of Helvetica, but it does not have, it sort of like robotic and industrial... it does not have the naturalness of the helvetica that Nadine Chahine designed. So she deliberately made a lot of choices to make sure that it has nuances of Arabic in there that still had elements from Arabic calligraphy within the Arabic typeface of helvetica. Now, I do not use it because I do not think it is good enough, but it is really interesting. I think the most successful typeface is Den, Den next, Den next Arabic and that is a very good matchup.

So yeah that's what I would say in terms of things to consider when you do logos and obviously...I would say that in regards to logos, the same rules apply when it comes to Western logos or any other logos. The logo must work in its purest form in black and white and I believe there is a big problem in young designers who are not experienced in calligraphy at all. So they do not know calligraphy, they do not understand how to do calligraphy, and so they start doing all sort of calligraphic forms that in no way legible and sometimes, one recently, (information removed) and you couldn't read it, it was so abstract, that you couldn't read it, and they insisted that it was Arabic. And I was telling them "NO, I cannot read it... I can read Arabic and I cannot read that, I cannot see what you have done with it." And because this is a not experienced person who is doing it, they think if they put anything together, that the client will be impressed… and the client was impressed, the client paid for that! [chuckle] But when we looked at it, we told the client "we cannot read it". Some clients have got logos that have major mistakes in them because they do not know the Arabic, and they cannot check the Arabic for faults and mistakes. Sometimes it is a traditional script like Thulth or Naskh or Riqaa or anything like that, but the client does not know the details or the quality of how it should be written… so we know because we are calligraphists, and we know that Thulth should look like a particular form and refinement but someone's already done it, and the client thinks it is the best thing—we tell the client, 'This is actually, very poorly done'. Some institutions, some Asian institutions have logos which are written literally with a font and not thulth by hand and they think it is a very good logo, but actually from a traditional calligraphic point of view and a designer's point of view, it is very very bad and awful. (brand name and details removed.) Two months later, after they have published it and launched it, I wrote to them and told them "look, I have noticed your logo and you have got these major mistakes in arabic". The designer obviously made the mistake, either because they are inexperienced in Kufic or they do not really know Arabic well enough. And obviously, the clients that [inaudible] are Arabs... so there are major mistakes like that and that is embarrassing. No one noticed it because it was in Kufi and people do not read the Kufi right?

The thing is Arabic typography, has a very strong tradition of Arabic calligraphy and you cannot - simply cannot design without understanding Arabic calligraphy. It makes absolutely no sense to design Arabic type without its heritage essentially.

A lot of designers lack in a major way and that sorts of lets down the quality of—but it is about every designer making sure that they have those principles locked down so that they are keeping the quality control in check and they know that their work is always at the premier, at the best quality possible. And sometimes that does not come across to clients, even when Western clients we tell them that, they are like "yeah, great but we cannot verify that information" you know? There is no way for a Western clients to know where is the truth because they cannot verify it, unless they take the same design to another agency, in the

Middle East somewhere, you know. You know that is not normal or whatever, and then ask them to verify our designs. So a lot of the times, agencies in the West have to trust what we are saying to them about [inaudible]. If they are going to use calligraphy, then it's got to be the best of calligraphy...

So recently (brand name removed), they were using someone's calligraphy and it was really poorly written, so when I came in to work with them on the project, I told them, "you are using calligraphy that is really really badly written, it is meant to look like thulth but it is awful"… someone who has no sense of calligraphy... even in Western calligraphy there is a style of pattern, so every letter E looks the same, every letter M looks the same, every letter T looks the same. The same thing in Arabic, so every ا every و every ك every letter looks the same. Ok we change it based on its position but otherwise, it would look the same, but some of these modern designers they pride on doing calligraphy, they do not know that they do not know the basic information that calligraphy is very much like a font. right? Every letter must look the same in form, it is an [inaudible] script, right? So they do these so called calligraphy, they are messing, they are doing all sort of flowing random work that looks really really bad and obviously the client has to be educated in that process, they have to understand and you have actually to show them examples, and then they could... the Western designers can actually see the difference between what they had and what they are supposed to have had. So there is a lot of education going on (laughs)

Interviewer: (laughs) You mentioned that the Arabic doesn't always have to match the Latin or not as a mirror match because Arabic has different rules. What do you think—what happens when you have a global brand that is well known and you have to translate it to Arabic, one of the things that you suggested to one of your clients is not to translate, but only to have it in the signage as a—

Specialist 3: —transliterate

Interviewer: Trans—... I cannot even say the word... trans-literate.

Specialist 3: Yes transliterate! So transliterate is more phonetic, so it is writing how it is essentially read. Now, every scenario is a bit different; sometimes it is beneficial for the client not to translate. For example, would you translate 'Apple' Brand? You would not translate it; you would not call it [تفاح] (tufah).

Interviewer: (laughs) Yeah no!

Specialist 3: [عندي تفاح، موبايل تفاح] (I have a tufah, or my mobile is tufah), you know... (laughs) You are not going to say that. You will say that I have an apple iPhone [عندي أبل]… You are going to say the brand name. There is a strategy behind why you do certain things right, so that is a scenario where the client is better off not translating, that is going to be a scenario. There are going to be other scenarios where the word is so ambiguous and not well known that you should translate right. So there are certain names, we have a rule, we tell them "look… names, you do not translate" because they are names, typically you do not translate a brand name right? So Samsung, you do not translate that because you can't translate that. You can only transliterate that, so there are certain names that you just shouldn't do because they should always be pronounced in that particular way. Then you got, for example, apple... could be translated, you could technically just call it 'Tufah' but it loses

the brand integrity, then it becomes known as another entity, so you do not want that to happen from a branding point of view.

Then you have got scenarios where... because of the rules of the country you have to translate or transliterate, at least in the signage. So in Saudi Arabia the rules are there, and you must have, you know, for example, (brand name removed) in English but actually you have to have (brand name removed) in Arabic. Rather than coming up with an Arabic translation, you want to keep the transliteration, right? So people would always pronounce it [the brand name]. So it was deliberate... A lot of factors go into it and it is not necessarily locality or language but at times, it would be.

[part of interview was removed for the confidentiality of the designer and/or the brand]

Because in certain countries, someone could write—There is a brand called (brand name and details removed) but then it becomes problematic in certain countries because the word can be misinterpreted to something else... in certain countries. Something called (brand name removed) in Egypt sounded very rude, where in other Arab countries well it could be just (information removed) right?

[part of interview was removed for the confidentiality of the designer and/or the brand]

Specialist 3: it was embarrassing if you translated it that way, so there is a lot of—you have got to understand the local dialects, you cannot just have it in [فصحة] (formal Arabic dialect) -- well you could have it in [فصحة] then people would just accept it, but people would giggle at it if it is a little bit funny in their dialect you know? So you do not want that 'little bit of funny' in your brand, you want stay away from it. So in that scenario, the word (removed) was not translated and we just called it (brand name removed) and that is it. So we did not translate the word, we just left it out deliberately just to make sure it was not embarrassing for anybody.

Interviewer: Yeah... there has to be a lot of decision making that has to be done initially. I guess the brand has to trust the design firm especially if they have experiences in the region and they know the different dialects because you would not think—if anything goes into the Arab world, it is most likely going to be used in all the Arab countries and that might create few overlooked problems.

Specialist 3: You have to think about across-border as much as possible, each region actually, there is a lot of advertising and design that is quiet unique to each country…you might say something differently in Saudi Arabia compared to Egypt, right? And that is fine but you know Etisalat has to be the same brand, same name, across all Arab countries. That is fine because the world is generic enough to work across all Arab countries so that is not a problem. But you got to take one of those scenarios into consideration and branding. A lot of design agencies do not have the expertise or the understanding or the cultural nuances to handle all of that before they even begin designing. We feel that we have some of it, we can advise the client a lot of the times. So it is a process of education, especially with Western brands.

[part of interview was removed for the confidentiality of the designer and/or the brand]

So …there are a lot of scenarios with designing in the Middle East or Muslim countries in general. You [have] got to be a bit careful about culture sensitivities.

Designer: **Specialist 4 (S4)**

Date: **28 April 2015**

Interviewer: What kind of projects are you working on?

Specialist 4:   We are specialised in branding, so we brand corporates and products. We brand them or rebrand them by designing the look and feel. By designing the identity and by doing strategy of branding how they go [inaudible] for five to ten years, and what the image should look like behind the [inaudible] target market, target audience. How they want to connect their brands with their target consumers, how the website would look like, how the communication and the identity applications will be, the shape, colors, typefaces, the graphics, the mood, the spirit and so on...

                 So we do all the creative and innovative services and at the same time, we do study the brand itself before we design for it. We call it three steps: brand discovering, brand image, and brand development. So brand discovering means to study as much as we can about the brand, the company, the client, target market, where they want to go, how they want to go. Next step we do the brand image, so we design, and we do the experiment, we do the look and feel, design system and so on. The last step we do is the development... development means how we brand the environment, online use, website and applications, digital profile and presentations, media, and so on. So these three steps are basically what we do here at (agency name removed).

Interviewer: That is really interesting. I saw that one of (agency name removed) latest projects is (brand name removed), Arabising that logo mark. Was that something you worked on?

Specialist 4:   Yes, (brand name removed) is a different project between our projects. This project is different because we called it [inaudible] brand localisation. Brand localisation means how we can create a local brand based on a global brand. We first study as much as we can about the company and how they work, so (brand name removed) is an American brand. They have more than 200 branches in America, so they recently started a new branch here in Riyadh. The franchise company here suggested creating a local brand, meaning an Arabic brand so they can easily connect with their customers and clients here. So the main thing what the head office or head company or head managers approve that suggestions, so we go for an Arabic brand. We study the Latin brand, and we create a new one that looks like the global one. At the same time, we have to keep the [inaudible] into consideration to keep the look and feel and shapes of the official brand. We do not want to create a new one. So that is what we call brand localisation

Interviewer: So the franchise company are the ones that approached you right?

Specialist 4:   Exactly.

Interviewer: Do you choose the spelling, how the Arabic name spells like or do they give it to you ready and you have to use it as is?

Specialist 4:   We presented to them three spelling, (brand details removed)

Interviewer: Were you provided with the Latin version of the guideline manual of how the logo should be kept or were you—

Specialist 4:   —Yes

Interviewer: Just the logo?

Specialist 4:   No, we asked them to send us the brand guideline to take into consideration every single detail about how they use the logo, colours, shapes, icons, typeface, everything because it is a sensitive service, not like any other service.

Interviewer: Yes of course

Specialist 4:   The problem here is not only in Saudi Arabia but even in Emirates [United Arab Emirates] and Bahrain. Some brands use a ready typeface just to be stuck with the legal issue. Because you know here we have to use 50 percent of our signage or our logo and our name, 50 percent should be Arabic, and 50 percent should be any other language. So sometimes just to be stuck with the localisation, they use a ready Arabic font, that does not necessary look like the Latin. So here we must take it as a serious business. We do the Arabic logo looks like the Latin logo, anyone that looks at the logo directly [inaudible]. This is what we do.

Interviewer: Did you work on projects other than the (brand name removed)?

Specialist 4:   No, I wish and hope that it won't be the last. Because I love this business and, to localise brands. It is really interesting how to think and how to go deeply into some details that designer thought about in their logo. I feel the same feeling as the designer that designed the original logo, so I love this feeling. There are not many [inaudible] that do that here in Saudi Arabia; that is why I want to take the lead in this business.

[part of interview was removed for the confidentiality of the designer and/or the brand]

Interviewer: What is the most challenging aspect of working or adapting to Arabic script?

Specialist 4:   …Sometimes the company wants to go global, so they think that one day they will go global and establish more branches out of Saudi Arabia. They think 'If we branded our name in Arabic we will lose our vision and go in another line'. In the same time when you use English in Saudi Arabia, you look modern, you look like you are following the new trend, you know…

Interviewer: Yes

Specialist 4:   There is no exact reason they use English instead of Arabic. In all cases, I do not recommend using English in everything because it is not our mother language. Why do they use English in the time that they know that the target market and target audience are all Arabs? So the other reason is that they want to go global, and they want to look modern and trendy. The third thing is that the Logo I think in Latin usually looks beautiful... more than the Arabic. I do not know but maybe because the resources of the Latin typefaces and fonts, we have a big resource and huge fonts directory, so it is easy to change fonts and typefaces between the logo and [inaudible]... Um, I think these reasons are the main reasons. There is another reason maybe because they want to connect with franchise company outside Saudi. Like (brand name removed) restaurant... the first time they started with a bilingual logo, with Arabic and English. After two years, they asked us to rebrand (brand name removed) with only Latin typeface. When we asked them why, they told us, "We will give a franchise strategy to another company

outside Saudi Arabia". Now they will start franchising in London and they will use their logo there. These are the main reasons...

Interviewer: From a designer's perspective, how do you think brands' logo mark should be adapted to Arabic? As a designer, is there a specific process that you use when you are designing an Arabic typeface or a logo mark? Do you design a complete typeface, or do you draw only the letters you need in Arabic?

Specialist 4: For me... from the first time I started this business, I do a unique typeface for each client. I did not use any ready typeface, even with Latin or Arabic typefaces. Especially if that client were a big client and had a huge target market... they need not only the logo to be a handmade typeface, but they need a full font family. Even in Arabic and English or Latin. So I did a handmade font and typeface for every client I work with... even in Arabic or Latin. For example, (brand name removed) …I did three things for them: Arabic, Latin and full font for them.

Interviewer: That is really nice...

Specialist 4: Yes and (brand name removed) Arabic and Latin typeface was handmade... (brand name removed)… um... some of the Latin styles or types of calligraphy, I did not know anything about it. So I taught myself how it goes with the style of calligraphy. With (brand name removed), I found a style that I did not know about it before called Swash... Swash calligraphy is like in Arabic is like Dewani... so there is in Latin a calligraphy style called Swash. I studied for two weeks to practice by myself to know every detail about this font... I did write every letter in Caps and small letters... after that, I wrote (brand name removed) in the Swash, and they liked it and approved it. So later I translated it into Arabic in the same way... And the final point about (brand name removed), is that they did not think about the Arabic. They just wanted the Latin typeface but when they saw the Arabic, they (laughs)… changed their mind.

Interviewer: (laughs) Oh that's great!

Specialist 4: Yes, they used it in everything. The same thing happened with (brand name removed); they only requested a Latin typeface, and once I did an Arabic typeface after I did the Latin typeface because it is the main logo. After that, I translated it into Arabic. The client usually when they think about Latin—after they look at the Arabic, they change their mind, and they use it in social media, and everywhere.

Interviewer: Because they have to in Saudi Arabia?

Specialist 4: No... I think because they did not think about how the Arabic will look like. They think that the English will be modern and catchy…It is complicated…(laughs)

Interviewer: ...That is very interesting actually! What about (brand name removed), did you create a complete typeface or was it just the name?

Specialist 4: No We did not do that. We suggested to design a font family, but they only wanted the logo

Interviewer: Maybe usually I think global brands do it that way... Not like the local global brands.

Specialist 4: Yes exactly!

Interviewer:	How important do you think a background knowledge in Arabic calligraphy when you are trying to design an Arabic typeface or even lettering Arabic typeface?
Specialist 4:	It is very very important to how you choose any font. How can you draw it or illustrate it in any program or in writing? How can you do it when you do not have any background? It will be very hard, even if you practice for one month, it is not enough. You have to be a calligrapher. For me... I was a calligraphist for three years
Interviewer:	Oh that's very interesting
Specialist 4:	My strong points are in Kufi and Riqaa... Diwani (laughs) I have issue with Diwani because it is not an easy style. Naskh at the same time is not easy... I think Kufi, if you have a good background in Kufi, then you can make a font, any modern fonts. But if you know any background of Naskh, Riqaa or Diwani then you have to be stuck in this font or style, but for Kufi. I sat with Pascal Zoghbi, one of the big names in type design. He told me that if I have a good background in Kufi, you can create any modern fonts. So we sometimes when we look at any modern fonts, a trendy font, they think it's based on Naskh or Riqaa, or [inaudible], but actually, they are a type of Kufi. So it is complicated at the same time, but it is enough to know about Kufi if you want to create a font. Even if that font was going to be an open font in public or for brand/corporate font. If you have a good background in Kufi, it will be a good font.
Interviewer:	In your opinion what is the most important factor in a brand's visual identity that you must take or keep consistent when you adapt to Arabic or Japanese for example? What makes it consistent or visible to other people who will not be able to read the script? Do you think there should be an emphasis on typography, color or icon?
Specialist 4:	I do not know how to say it, but maybe the dimensions, the ends— The ends of the typeface... is it curvy, is it edgy. Bold or italics or regular. Spaces between the aspects and the elements...
Interviewer:	So is the typography the most important aspect?
Specialist 4:	Yes and I do not know why some global brands do not want to go with an original Arabic logo. For example, (brand name removed), It is a big brand, but if you look at the Arabic logo (laughs) you will be surprised and shocked why they used a ready font and that ready font is at the same time ugly! So I do not know why. Sometimes they do not want to put any budget for that. When we asked (brand name removed) to design an Arabic font, they asked us, 'For how much?!' Once we sent them the quotation, they got shocked and said, 'they do not have that budget!' Sometimes they do not even think about the Arabic because they only put the signage for a while so just when the Baladiyah [Saudi Arabia's Municipality or City Council] comes to check, they would see the Arabic logo and once they leave, they take it down—
Interviewer:	—they take it down... yeah... How do you think that... I am just curious... how do you think that make consumers, Saudi Arabian consumers... if you see such a bad logo adapted to Arabic? Just curious how does that make you feel?
Specialist 4:	I would do all efforts to change their mind... because you know here the market in Saudi Arabia especially. They do not have a good experience about branding. Like today, we met a client, and they asked us "Why we

should go with you? We met with five companies, why should we go with you?" The project is all about branding, so I answered them with a brief answer and asked them "If one of these companies was a branding based company or just a creative studio or a design company?"… They told us, "All of them are design studios or creative agencies".... So simple answer to this question is that we took effort to teach the companies all about branding, it is different, it is not a design service or part of a creative service, it is 30 percent marketing. So once the branding [inaudible] the rest of the 70 percent will go into a good strategy we can say.

This information about branding and relationship between branding and marketing and sales. We have to teach our clients about it... in our first meeting, we have to teach them about all of the conditions of branding and tell them that we are a branding agency and that we are not a creative or design studio. That is why some of the big companies here like STC, Bank Al Enma, they go with a global branding agency because they know that all agencies here are only for creative services, for advertising, etc. Like what we call [دعاية وإعلان] it is not a branding agency. There are not many branding agencies in Saudi Arabia. We are only maybe not more than five companies here in Saudi Arabia. The good thing about (name removed) is that it has 12 years experience. That is why we do all efforts to share the knowledge about branding, in meetings, interviews, workshops, online blogs, and so on.

Interviewer: I am curious about the people that you talk to when you talk about a global brand, for example when you went to (brand names removed), are they brand managers in Saudi Arabia, or do you talk to the head office of the regional headquarter?

Specialist 4: No, it is the responsibility of the local management. They suggest to the head company of localisation or any local services. Once the local agency agreed, and then for sure the head company will agree. Like (brand name removed), if they did not suggest it, the main headquarter would not be thinking about it. They do not know what is happening here in Saudi Arabia; they do not have a good experience about Saudi Arabia. So they do not know the culture, target audience, how they think, how they feel, what they exactly need…

Interviewer: Do you think that there are other points that I should be looking at that you may want to add?

Specialist 4: I think if you want to study more about not the brand localisation, but about how to employee the language in their culture... Why do we do a brand localisation? Just to make it an easy way to reach the client? It is not about Arabic or because it is our mother language. It is all about easy connecting brands and brand promises with the consumers and target market. Sometimes, some global brands are not easy to read or spell. Arabic or other languages can make it easier to spell or easier to say. So it is all about employing the language with the culture, or the look and feel of the culture. We take into consideration the regional aspects, thoughts, activities, customs, and so on. It is important to know about how to link the language with the culture or target market, cultural aspect, or the dimensions. Every dimension of the country and city. It is all about the identity, and this is our identity. This is our language, this is our culture. Dubai is now not Dubai it is now another culture... I do not know what is happening there. So I think Saudi Arabia, they would think they can get more customers if they go with Latin [script] or any other language. Some of the brand names here use Italian names, or Spanish so I do not know what is happening exactly. I think there is no reason, it

is just because they like the name, not because they will get more customers or they will connect to a high-class audience, and it is not because of any of that, it is just because they like the name. You know when they travel to another country and come back to Saudi Arabia, they want to start a business just because they like that name (laughs)

Designer: **Specialist 5 (S5)**

Date: **18 April 2015**

Interviewer: Can you tell me about your experiences in (agency name removed),
                what kind of projects or jobs have you been working on? I am interested
                in local adaptations or typefaces that you might have designed from
                Latin to Arabic.

Specialist 5:   Yeah sure. In our beginnings, the sector that was active at that time and
                in need of branding was the real estate sector. At that time I remember,
                there was a boom in real estate projects. That type of client had 100
                percent the private sector mentality; they wanted a perfectly crafted
                brand with an international standard. This was a huge inspiration why
                we had... for instance, when we talk about a typeface, why we had to
                leverage the wide variety available of Latin typeface collection and adapt
                their same character on to Arabic. It had two benefits. Number 1: it
                offered to us newly designed typefaces. When we have a logo with a
                logotype, the logotype would look unique and, of course, matching the
                English exactly. The practice was that we would select one of the new
                Latin fonts that fit the character—and not only trendy. Part of our work,
                as you can understand, is selecting the suitable typeface that fits the
                brand image. So then we would draw from the alphabet, an equivalent
                twin in Arabic. Respecting, of course, all the Arabic typography and
                calligraphy rules. This was the practice at that time, way before the
                recent development now, where nowadays you find a lot of designers
                designing new Arabic typefaces. Even way before the new collections
                that came out from companies like graph east and at that time if I
                remember, the commonly available fonts were mostly the AXT fonts and
                a very limited selection of Arabic fonts. So at that time, we had a lot of
                brands in the real estate sector which we did this for.

[part of interview was removed for the confidentiality of the designer and/or the brand]

                The Arabic typeface was an adaptation of a very trendy and modern
                English font. And this process was adopted in most of them. At that time,
                I cannot remember if we did any of those the other way around where
                we crafted the Arabic first.

Interviewer: How— and by whom— are you approached as a designer and as an
                agency by the brand? Are you given any instructions before you start?
                What they want exactly, does it include a brand book or do you have to
                start from scratch? For example, I mean the spelling, the Arabic spelling
                or the English spelling. Are you been given both of them ready, or do
                you have to think about how to translate it into English, because there
                are different ways of spelling, to spell something in English or Arabic.
                Who takes these decisions, do you get them ready or are you involved
                in these kind of initial design choices?

Specialist 5:   In most of the cases, we play the consultant role. And use our company
                copywriter and do the study ourselves, regarding the spelling that one
                works better and we consult the client. In some cases, they would
                already have done this exercise and they come to us and tell us okay,
                "this is our spelling and this is our name in English". We also challenge
                them you know in many cases, the client, would already register the
                company and tell us, "this is the name we registered." Sometimes we
                find that the spelling they have used is wrong. So now they have to go
                through the process where they have to create a brand mark and then
                they can register the brand mark owned by that legal entity. So branding
                is concerned about communicating to your audience and target, this has

	to be done right and not like the legal name that you have written in the wrong way.
Interviewer:	What is the most challenging aspect of working and adapting to Arabic script? You mentioned that there is a limitation of fonts available in... and maybe even now, it was worst, but now it's still—there is a lack of it. What are the challenges when you are trying to adapt. Because you can not always use a ready font, if you need to adapt or just using Arabic and Latin or Arabic alone, what is the challenge of using the Arabic script?
Specialist 5:	Well, I will talk about two things. Number one: Do we still need to draw an Arabic type or logotype from an English [Latin] one even today? The answer is, unfortunately, yes. Even with all the efforts that are happening and they are getting wider and wider and more and more, we still do not have the matching font 100 percent to the English. And this is the nature of the dual language circumstance that we are living in. Maybe similar to other cultures, but I am not aware how they are doing that, for example if you talk about the Asian cultures, China, Japan and Korea, I am not sure if they are just trying to find a close fit between their local fonts and the Latin fonts or do they draw... I have no idea. But in Arabic, the smaller percentage is just trying to fit. And we do that in the following cases. In cases where, number one of course, when an absolute match is not necessary from the standpoint of the brand... when the brand is not widely spread, or so powerful, or so strong that it requires this effort. Nor the brand owners or managers are keen on getting to that area. Do you get me?
Interviewer:	Yes yes.
Specialist 5:	Ok. The other reason, the fonts do reflect each other very well... and of course, this second point is interesting because-- I will give you an example: We did a rebranding for (brand name removed) in Jeddah. Anyhow, what we did— we did a word mark for (brand name removed) and under the word mark, we had the descriptors (brand name removed). So we chose an English font that fits the new character, and we drew the logotype out of that English. And using the English font as number one, but then we discovered also an Arabic font that works as the primary font for all communication. So we did not create their Arabic font. This was the second case where you find a font so close that you can start using it. And the third case obviously, where you select both fonts that work together, but this is the smaller percentage where they do not match but they complement each other….[inaudible]. Which direction to go depends on the nature of the brand and the need for the brand and of course the investment that the brand owners are willing to put. But when you come to executing it, the biggest challenge starts from selecting the appropriate typeface in English and then really understanding the main key features of the English font and where we can apply those features to the Arabic adaptation in which letters. And this is where you have to combine the experience with the craft ability and mastery of the typography of the type designer.
Interviewer:	Drawing letters from Latin to Arabic, do you design a complete typeface or do you just draw only the Arabic letters that you need for this name only and then rely on a similar Arabic font for the rest of the brand communication?
Specialist 5:	Yeah in most of the cases because clients are not willing to put the investment... when the investment they put into branding is very limited, we go with the second rule.

Interviewer:	Just draw the name?

Specialist 5: Yeah we draw the name and then provide them with the fonts that they can purchase and use. But we have luckily cases where we enjoyed the proper exercise of branding including creating the alphabets. Maybe one of our pride projects lately end of 2014 was launched was the rebranding of (brand name removed). This is a major brand and we created their (typeface name removed) alphabets in different weights, and it's all over the place now. You are obviously not in Saudi right now, but it's on the street and billboards and communications. We did that also for other big brands, (brand name removed), if you look at their communication, this is their (typeface name removed) font. We worked also... I am trying to remember... mainly with big brands that understand their needs more. Big brands in size and audience, the bigger audience you have, the more you feel that you need to have a complete a visual brand design including my fonts and every element of communication. My design, my brand, my visual identity talks about me. So this is as I told you, (brand names removed), I am trying to remember who else... but we did few more.

Interviewer: How important do you think you have to have knowledge in Arabic calligraphy? Because sometimes it does not have to be as authentic as Arabic calligraphy, it just has to match the Latin. And we see that a lot in the food industry like restaurants for example like Chilies, Pizza Hut... it is a mirror image of Arabic to Latin. How important do you think Arabic calligraphy is in that?

Specialist 5: I think the knowledge of Arabic calligraphy is essential. It is just like studying English typography and type design rules before you even can design types and do lettering in English. Because you have to have the awareness and take a conscious decision when you break or bend the rules and not fall into the mistake of breaking the lettering rules of—or let us say, the calligraphic rule sin Arabic without knowing that. We have seen examples as you mentioned in the food industry or many other sectors like fashion. If you walk into a mall, you will see the fashion brands, of course, they are all mirroring, now few of them, even for the layman, he can see that there is something wrong. Sometimes I can hardly read the Arabic, or it is a little bit repulsive, it seems like it has left the Arabic domain and became something else. Now having said that, maybe many of the mirror adaptations work very well, I do not know if they have done that with calligraphic knowledge or no. But to answer your question, I believe it is essential. At least, the type designer who is doing this job of lettering, should know the Arabic rules, he should know all types of fonts, he should know what is he basing his lettering on. Is he basing on the Kufi nature type design, or which other family and why is he doing that.. I think it is essential.

Interviewer: What in your opinion is the most important factor of a logo mark that must be carefully designed or adapted to maintain a brand consistency. In your opinion, if a global brand wants to come to Saudi, what do you think is the most important visual factor that we have to translate to Arabic?

Specialist 5: It has to be the key feature or the distinctive factor... Every logo, one of its criteria has to be unique. What is unique about it? So that is challenging... I will give you a very difficult example if you have some logos that do nourish on their distinctive factor, their unique factor, moreover, let us say, their awareness and spread. AVIS, the car rental company, it's a simple, word mark, I am not sure if it's an Ariel or what, and it is stuck on a red background that is it... how can you make it

distinct in Arabic, or do you even need to do that? AVIS relies on awareness and long use of exposure? The way someone has adapted it in Arabic is not matching the English. They selected a font or drawn the letters in a way that have more roundness in it, the way I saw it if I remember right, and, at least, it is based on the way the letters seem. It is based on a Kufi nature somehow, not a Naskh nature. Anyhow, it is not matching the English... now the argument, is this right or wrong? I cannot say it is right or wrong. They have created something that is distinct in Arabic that does not use the same distinction the same as the English, but it is distinct! And now it is a recognizable element the way it is written in Arabic. The main task is to find out what is unique about the wordmark or the logotype, and try to grasp and reflect it in Arabic.

Interviewer: So colour, can be a major unique aspect, for example, AVIS, has the White on Red, and IKEA has the Yellow on Blue. Do you think that it is an important factor too? Even if they do not have the same type or look?

Specialist 5:   Yes. Of course, the colour signal is a must. You have to maintain the colour signal, if the lettering or the logotype is not a well-done job. The colour signal, at least, is a guarantee. It is one of the factors that people can link to the brand.

Interviewer: What is the difference between designing Latin to Arabic than when you are designing Arabic to Latin? How is that all different when you need to design them both together? Or is it never designed together, you obviously have to start from a certain point, what is the easiest or the comfortable or the best place to start?

Specialist 5:   Yeah... [inaudible] for us in (name removed), generally and for the Arab designers here in Saudi Arabia, I think the other way is more difficult because we are not experts in English type design. We have done that in one or two cases, where we done the exercise the other way around where the brand was so traditional, so we came up with something with heritage and very cultural and we used some old Arabic calligraphy. Then we had to design the English type based on that... So the challenge was the practice, the exercise, or the skill. We as designers studied the English typography.... I remember that in one of the cases started from scratch to draw the letters, but in another case, we based the work on an existing type and then modified the letters. Because as I told you, the challenge here is that we are not practicing all the time and we are not the experts in drawing the English letters aren't we? So this would be very challenging...

Interviewer: How important do you think adapting logo mark to Arabic is or any other language? Do you think one day, all of the brands around us will be like Nike and Apple, will be like an icon and there will be no need for a name or typography. Do you think the need for adapting or translating will diminish or do you think that this is going to keep going?

Specialist 5:   I think it will continue because this is a natural cycle of a brand until you get famous and your brand awareness is so high. You can't rely on your icon and your symbol alone without introducing who you are. So the name is important, and... I do not know if the local trend will change but …you still have a mass need to be communicated in their native language that is Arabic and when you do that, brands want to go the full line of course and ensure that their image is perfectly designed and represented. This is why you have to match. Otherwise, the brands would not do that and select any typeface that does not match at all. They would be risking the wrong impression from at least a portion of the society who have this awareness. They would think, "Oh, this

doesn't look like the English". So no professional brand manager would allow that…

Interviewer: Do you think this is a poor choice from their brand management?

Specialist 5:   It could be... We found that the business success [inaudible]… that the brand owner does not have the understanding, many times they need education, branding especially... they are not aware of and its methodology and what it takes. My simplest guess is that the owner here is not aware of the implication of doing that right. They think that that is enough that they match and it does the job. One reason is the lack of consumer influence to push them into perfecting that part. They are ignorant of it and the public is also ignorant. One way to put pressure on the brand owners is to elevate the public taste and awareness and knowledge. Luckily, because of all this openness and all the easy sharing of information in social media and digital applications and devices, definitely, I am sure that the overall general taste and awareness of the public is rising bit by bit. Now if the talk about such topics spreads around, this will spread the awareness and you will find that even consumers will start criticising and contribute with their opinions. And this will put a much more pressure on the brand owners to excel that front as they try to excel in other fronts, which they know about and what they are already good in, which is the trade itself.

Interviewer: Do you think there are other important points that I should be looking at?

Specialist 5:   I think that we should create here in Saudi Arabia or the region— and there is actually, some communities and channels that defend the Arabic calligraphy and typography. They should, this community should be producing more studies and papers around this development by helping the design community to develop our Arabic typography and also be... around the rules and boundaries of Arabic typography, this is one thing. The other thing is that we should be helping each other, the designers, by sharing success stories and new practices of adapting the other way around, as I told you we are not experts in reflecting English on to the Arabic. This should be the trend because our language should be the base, especially with crafting brands from scratch and not adapting existing international brands. But my last point would be that... What are we doing in developing our Arabic calligraphy and typography? What I am seeing the trend is that since seven years ago, is the coming up with modern Arabic fonts or type designs that are fine. What I am skeptic about is the natural development of coming up with modern typefaces or are we very much inspired and affected by the nature of the English and Latin movement and we are not coming up with our own. I would love to see calligraphists and type designers who develop the Arabic typeface independent of all other languages, including the Latin. Imagine that we do not have a contact with the world and that we have been continuing to develop our original calligraphy and type design, how would they have look liked today? So these are three things I think we should move forward with.

Designer: **Specialist 6 (S6)**

Date: **12 June 2015**

Interviewer: What are the major global brand companies that you worked on?

Specialist 6:   We worked on many things. Some of them we do branding, some of them we do only typefaces, some we do calligraphy... We do not put everything on our website because when you sign the non-disclosure agreement with some client, we can't do it.

Interviewer: I saw (brand name removed), and I think this just came to Saudi I think one or two years ago—

Specialist 6:   —No… I did this about six or seven years and I did it for a British agency here. The problem sometimes is they say, "This is the Latin, now do the Arabic similar." Now, doing it similarly also it does not mean it should work.

Interviewer: Yes

Specialist 6:   So you cannot ignore the way Arabic tradition structure. I mean some people today, they can write the [inaudible] and they call it art. To me, its fine, if it's legible. You can do what you like, but it has to be 100 percent legible. Otherwise, you are wasting time. So there is a lot of bad and good if you want. I want to show you...

Interviewer: For example, (brand name removed), who decides what exactly is it going to be named in Arabic... (information removed) [pointing to screen]... Were you a decision maker in this?

Specialist 6:   No, never! You go to the client, you get the brief. You need the client objectives and then you get the job. How did we get the (brand name removed)? They came to us... I do not know how, but all the business we get, we get some from the website today. We get it through personal contacts mostly.

[Interview interrupted]

Specialist 6:   So... here the brief—…they went to another designer, the problem you have Western people all the time involved because it is a Western brand and it's already been executed by an agency in England or America. The problem is that they [inaudible]. They call it contemporary modern... and to me it becomes a cliche. And I am against everything contemporary and modern because it means that our tradition is rubbish at the end and it doesn't exist... why?!

Now there is [inaudible] Contemporary... what do you call Helvetica? What do you call Ariel? Are they modern or classical? Which one is traditional [inaudible] or Palatino? The Western people today, they see everything geometrical way, they call Contemporary. Well, I am sorry, it does not work with the Arabic, we have traditions here.

Interviewer: Aha

Specialist 6:   So, when we did this, the brief was, they want the logo in Arabic. That's it. Typical because the [inaudible] was in Arabic... They did not consult with the (brand name removed). So I did a beautiful geometrical, kufi, modern logo writing (brand name removed). I have done many designs... and he comes and says, "Sorry, I have checked with the

	(brand name removed) and that's not our corporate identity guidelines." So I said, "thank you for telling me!" You know, I have wasted time. The guideline today, for (brand name removed) (… if its Croatia, Saudi Arabia, China, whatever... (brand name removed) remains the logo, and you put underneath, [عربي] (Arabic).
Interviewer:	—Just the language...
Specialist 6:	—Full Stop. (brand name) عربي. (brand name) Brazil. Brazil used this typeface small. Simple. China, you put the Chinese and that's it.
Interviewer:	So they had guidelines?
Specialist 6:	Yes! But they didn't tell me when I was doing the logo. So that's why I am telling you that's why I was doing that…[looking through files on the computer] I am looking for more brands.... Here it is not branding, it is only a typeface. (brand name removed), we did the typeface in Arabic and the logo is only was the name using the typeface we designed for them. That's the typeface and that's the word (brand name removed). It i is again the brief, what the client wants.
Interviewer:	But they never used that as the logo, the Arabic (brand name removed)
Specialist 6:	Yes they used it all way around. It signed the Ad. Not here, this was in Latin for some reason. But we did a big manual for them. No, you send it to the Middle East, nobody bother following it, that's another issue…The problem... we have a mentality in the Middle East... when they are given a thick document to give to their employees, it goes into the drawer and they never use it.
Interviewer:	That's a problem...
Specialist 6:	I want to show you... [points at screen] (brand name removed), we did the Arabic.
Interviewer:	It's very interesting... How is it different when you have a Latin and you have to do the Arabic for it and when you have just to do an Arabic? What's the difference?
Specialist 6:	Yes yes Arabic from scratch…
Interviewer:	Yes, but for the (brand name removed), you had to make the Arabic match the Latin—
Specialist 6:	—work in harmony with the Latin.
Interviewer:	Yes, how is it different for you? Does it restrict you—
Specialist 6:	—It restricts a bit

[part of interview was removed for the confidentiality of the designer and/or the brand]

Interviewer:	[pointing to an example on screen] Do you tell them if their Arabic phonetic translation would mean something different?
Specialist 6:	Yes! Because, he's Egyptian…Now as an Egyptian, he pronounces [the Arabic letter - Jeem], as "Gaa" but in Lebanon, Jordan and other Arab countries, it is pronounced "Jaa"... so we give up! The Arab agrees on one thing, which is to disagree on anything! And that's fine, if you put that formula in your head you will be happy! (laughs)

Interviewer: (laughs)…

Specialist 6: Yes In Saudi... "Dolab" is a wardrobe, in Lebanon, it's a car!—

Interviewer: —The car yes! (laughs)

Specialist 6: In Egypt, "Laban" is Milk... in Lebanon and Saudi "Laban" is yoghurt. That's a big difference... So you have to consider the translation, the copywriting, the dialects even. In Saudi, they have different dialects in different regions.

Interviewer: Yes true

Specialist 6: That's a big difference... So you have to consider the translation, the copywriting, the dialects even. In Saudi, they have different dialects in different regions. All of these are important When you do a radio commercial or TV, or even Print. So you have to consider all of that. Religious issues and cultural issues…

Now here [pointing at screen] (brand name removed) came to us; we designed a typeface special for them. And we did an Arabic logo, and we told them when I follow the rule, here in Saudi Arabia because 60 percent of the Middle East is Saudi Arabia. So export or multinational is mainly Saudi. So, the rule says, when you make a bilingual logo, you put Arabic on top of the Latin or opposite. It is a matter of respect to the market you are going to. (brand name removed) says, "We do not care, we need the Arabic underneath." That is fine but If you are asking me? It should be on the top.

Interviewer: Yeah. I tend to put the Arabic on top, as I feel that its letters are lighter… It is just a weight issue I think.

[part of interview was removed for the confidentiality of the designer and/or the brand]

Specialist 6: Swiss Air had to play with their logo and Saudi Airlines put millions of pounds to change their logo, their S was a negative cross. I think it is too much… But again, if you want to make business there, these are their rules. Take it or leave it. It is not your business to judge people.

Interviewer: And also Swatch removed their cross. Swatch the watch company.

Specialist 6: Now Real Madrid is with Abu Dhabi, Since two or three months ago. Real Madrid is known as a football team for many, there is a little cross, They have taken it out!

Interviewer: Really? I was not aware of that—

Specialist 6: —That's the way they are. [content removed for confidentiality of the designer] In Lebanon, you have the Red Cross and you have the Crescent.

Interviewer: Next to each other, yes

Specialist 6: Together, or separate... but ok, that's fine. Nobody is stopping you. But if you need Red Cross International, you cannot ask him to change it too, he is helping you.

Interviewer: It is true.

[part of interview was removed for the confidentiality of the designer and/or the brand]

Specialist 6:   It is the worst thing when they do a brochure, half Arabic and half English. It is a waste of paper, it's wrong. Now, we do not touch it, if we do it if we put the picture, Arabic and English opposite each other because also today, if Asian people want to read the English, and there are a majority of them in the Middle East. If you have mostly, Lebanese, Jordanian, Palestinian, they all speak bilingual. If I am reading a brochure and there are names in it, I do not understand the English, I can see the opposite in Arabic or the other way around. There is a lot of practicality and professional. I do not know who created that silly thing. I cannot put a logo, and repeat the symbol twice!

To view digitally: https://goo.gl/NS3sRF

239

Third Culture Brands ● ● ●
a toolkit for designing adapted logo marks

Rezan F. Gassas

Introduction

Global brands are found almost everywhere in the world, however, they do not always often take some limited products or services globally. Some change their production while others adapt: they vary as they produce to different markets around the world, and so must adapt just the same as all the different markets globally. There are many elements that corporations adapt to suit in various markets. Visually; spacing, packaging, and even logo marks.

How to use this toolkit

This guidebook aims to present a toolkit for global brands that are looking to create and consolidate into Latin American markets as others markets with a non-Latin script.

In particular, this guide highlights the Latin market as an example throughout the book but it may still be seen as a useful aid for corporations that are looking to adapt their logo marks from Latin to other non-Latin scripts in maximising a consumer of their visual identities.

Three factors will be highlighted throughout the book to indicate if the visual element is being considered for the new market visually, linguistically, and culturally. They will be emphasized by using these icons for quick references:

Visual   Linguistically   Culturally

241

Part One
Identifying the Three Cultures

The Three Cultures Concept

The three cultures refers to the concept of 'Third Culture' developed in the 1950s by Ruth Useem. Useem identified individuals who have lived more than half of their developmental years in a country other than their own as 'Third Culture Kids' (TCKs). In the book, *Third Culture Kids: Growing up among worlds*, David Pollock and Ruth van Reken describe the three cultures as follows: the first culture is the home culture or the birth culture, the second culture is the host culture and the third culture is the 'home culture' with whom sharing the same mind culture experience.

Interestingly, global corporations have a similar lifespan pattern as TCKs. They have not existed in a significant part of their early life outside their culture but were rather expanded into different markets (cultures) after they were established in their country of origin.

Third Culture Brands

A conceptual model for global corporations derived from The Third Culture Kids Model developed by Useem. The third global brand's first culture is their country of origin and where the visual aspects are brought in. The second culture is the new region or market that they are expanding to and where the linguistic and cultural aspects influence the third culture brand. Finally, the third culture is the uniquely created culture that the visual, cultural, and linguistic aspects of both cultures to construct a new third culture brand phenomenon.

Third Culture Brands Model

The First Culture

The first culture refers to the country of origin of the global corporations. In the context of this book, it related to the visual aspects that the global brands with Latin logo seek to bring into the new market. The first culture mainly consists of the brand's visual identities including all the different visual elements that make a logo logo characteristics, brand name, symbols, typography and colours.

The Second Culture

The second culture can be any market that has a different culture than its first culture. It relates to everything that comes from the new market; geographical location, climate culture, religion, language and script traditions, and even styles. In the context of this book, language and culture are what will be highlighted as they are the primary factors that will seal the adaptations of logo marks into a new market.

The Arabic Second Culture

The Arabic region as a second culture is a dynamic matter. It is widely spread between Morocco and the Arabian Gulf. The Arab countries are usually referred to collectively as an 'Arab World' and calling that the region is considered as one entity even if it consists of different countries. All the Arab countries use other categorised under one category whether two language regions, geography, culture, and religion, despite the fact that Arabic comes in different local dialects. Arab countries have different cultures and even different habits.

Arabic regional dialects differ significantly from one country to another, and even within different regions of the same country. Although Arab countries share one modern standard dialect of Arabic, dialect, which is the modern formal language taught in schools and used in the media and also described as the dialect of the Quran.

Arabic culture and cultural sensitivities are almost a highlighted expertise they are woven into the Arabic region and the religion of Islam. Culture and religion are often too intertwined that it sometimes difficult to differentiate between what are culture norms and what are the religious aspects of things.
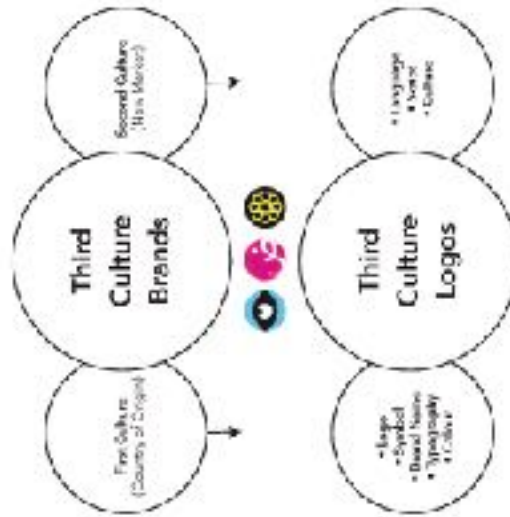
The Third Culture

The third culture is the new culture created as the first and second cultures merge. In this context, the third culture is a combination of the visual aspects of the first culture of global brands coming from different areas and the global into a new second culture. The third culture balances the visual, linguistic, and cultural aspects creating a new culture that uniquely overlaps this new market. There can be many variances of third culture common to the word, and each can be a combination of any two cultures. Therefore, third culture brands are not only associated with a particular market. There can be third cultures in the Arabic, Chinese, Thai, and other regions.

The third culture is where all the changes and adaptations occur between the first and second cultures. The ongoing debate globally remains at whether to standardise, or localise and adapt. However, in the context of this particular book the idea is to adjust a logo from the first culture to the second culture in the third culture to create a third culture logo.

A third culture logo is more redesign or a simple translation or adaptation between languages involved, but it is a construction of a logo that is mainly based on the original Latin logo but with the influence of the new market and a new culture it is going to live in as its new home.

Third Culture Brands

Second Culture (New Market)

First Culture (Country of Origin)

Third Culture Logos

- Language
- Voice
- Culture

- Logo
- Symbol
- Brand Name
- Typography
- Colour

Part Two
The Visual Elements

247

Logo Characteristics

Logos are characterised into three categories: iconic, typographic, and a combination of iconic and typography edit. Also the typographic logos are further divided into three additional sections:

- Typographic logo with type only
- Typographic logo with visual elements within the type
- Typographic logo with visual elements around the type

The visual elements noted here were not the same as a symbol but rather than a graphic element that accompanied the letterforms but not used as a brand as what can stand on its own.

The first decision that should be made is whether an adapted logo should be recommended or be part of the new version, and a decision is to be made clear, between the two versions, a discussion and made clear, then the visual elements can be taken apart and evaluated individually following the next few section s.

Brand Names

Brand names are what identifies the global brand below any visual association is linked to it. In the context of an existing logo mark, in another market, three aspects need to be evaluated in a brand name translating to another language: pronunciation, meaning, and spelling.

Pronunciation

The translation of brand names phonetically is what ensures the same or an easy similar pronunciation of the name in other languages. It seems that it is the most appropriate style of translating a brand name as most global brands' names are either a person's name or a made up name with no equivalent meaning in other languages. From a strategic perspective, brand names are best translated phonetically to ensure the same name across brands.

Meaning and Spelling

Semantic translations are the second most sought out adaptation style for global names. The need to translate a brand's name by meaning is sometimes only applies, when phonetically translated it sounds inappropriately in the language of the second culture. Also, when the spelling of the name has a negative or has an inappropriate connotation than can more be switched or edited

Symbols

Symbols, icons and marks are the prominent visual element of a logo mark. Symbols are usually an iconic representation of a brand that usually does not contain text. Therefore, it is imagined that not much adaptation needs to take place when they enter a market. However, the localization of symbols' adaptations has shown that culture, and religion, are two very important aspects that are considered in the construction of the symbol for the different logo marks. These two features are also the main reasons symbols are scaled, moved, replaced or removed.

Also, linguistically, adaptation can play a role in the different ways symbols are placed with the brand name. Also the direction of the shape of the logo can be affected by the change of writing direction from Latin script to Latin script. For example, in the arabic script, where the brand name is written from right to left, the relationship to the symbol changes so naming the name. Sometimes it is even reversed, but in some situations, the necessity to create the symbol from the left to the right is given, because this. This might also apply to other non-Latin scripts with different writing directions such as the Chinese and Japanese ones.

Typography

The sense of the new market that the global brand is expanding to is the zero context of this section. Latin and different non-Latin scripts have many differences that include the direction of writing and reading, or technical structure, possible look of individual letters and sounds that are everywhere to each other, and different spacing between the letters.

(See attached insert for the full study of constructing third ever Euro logos to the Arabic script and market.)

249

Colours

The investigation of colour has shown that colour is a prominent element in the adaptation process of logos that is delivered and/or is sometimes possible to identify the used on... through the colours of its logo. Although differences among cultures are recognisable, it is not notable among global brands visual identities when they go to new markets. However, the findings of this study cannot imply that no cultural or our associations still do exist worldwide.

Part Three
Case Studies

The Arabic Market

This section explores the Arabic market as the second culture presenting the process of conducting a thru cultural approach in the Arab region. Due to particular country regulations in the Arab region the necessity of adapted Arabic logos is highly approaches.

The attached insert applies the previous described value elements into the Arabic market in more detail. Logo characteristics, symbols, brands names typography and colour are silver-lined same form of flow rather mean are that leads the brand management and designers are approaching each visual element the same way and reaching a fine decision on what is best shape for the brand's third culture logo.

The Arabic Market

Acknowledgements

This book was the product of a doctoral thesis undertaken at Cambridge School of Art at Anglia Ruskin University 2013-2016 under the supervision of WHH B and Paul Martin.

Contacts

To view digitally: https://goo.gl/NS3sRF